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 2 in B flat

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

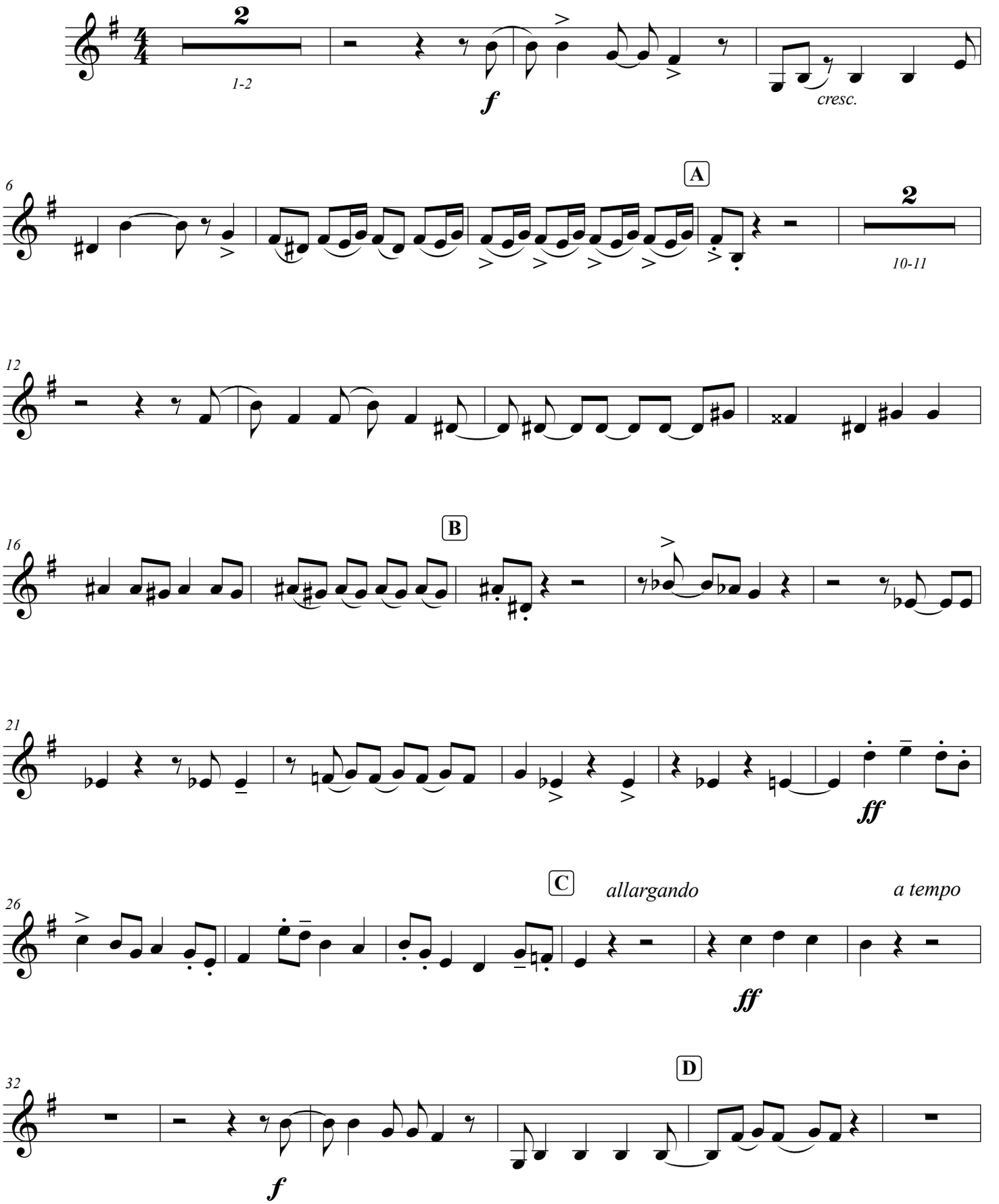
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

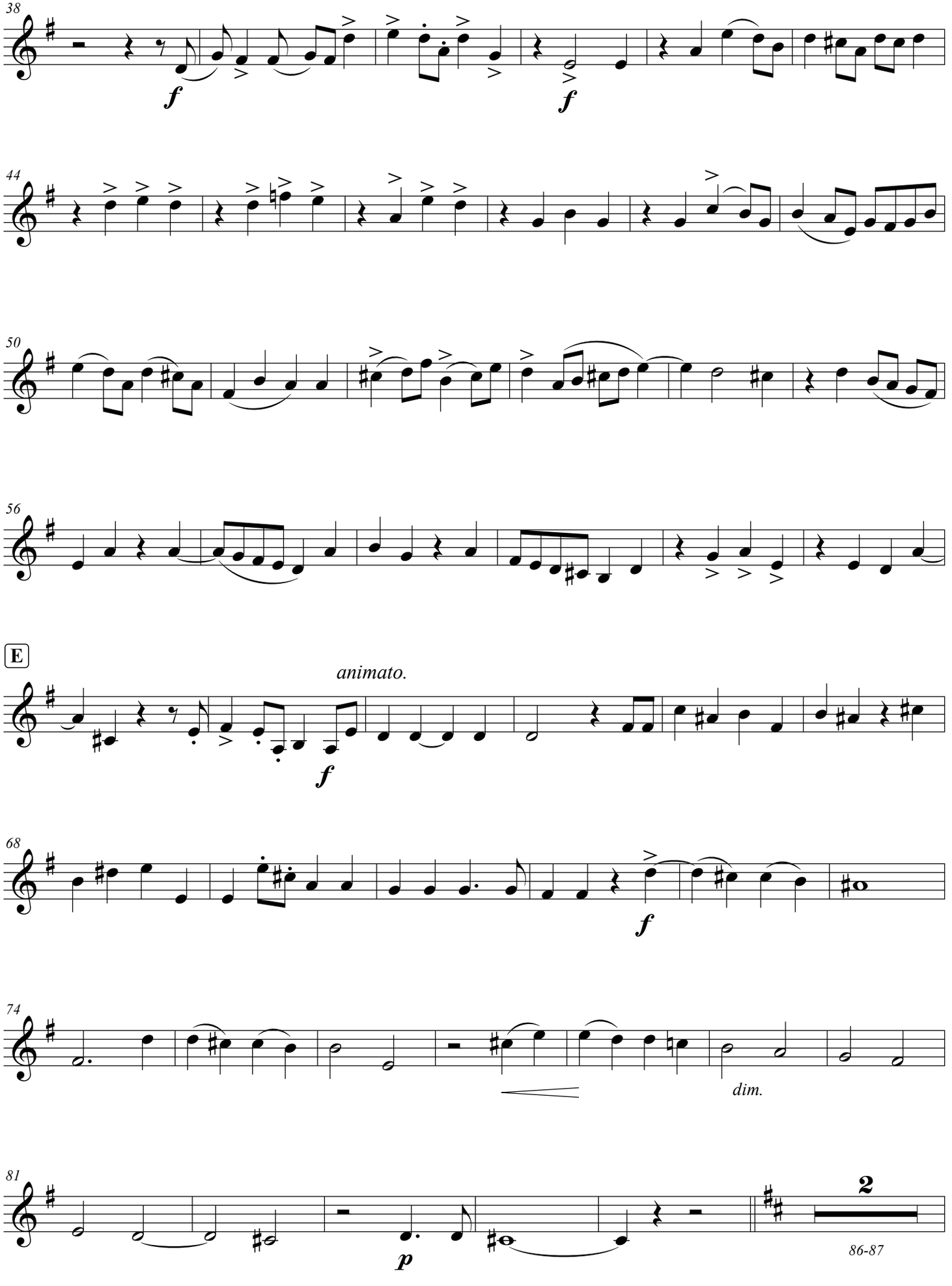
Te Deum Laudamus

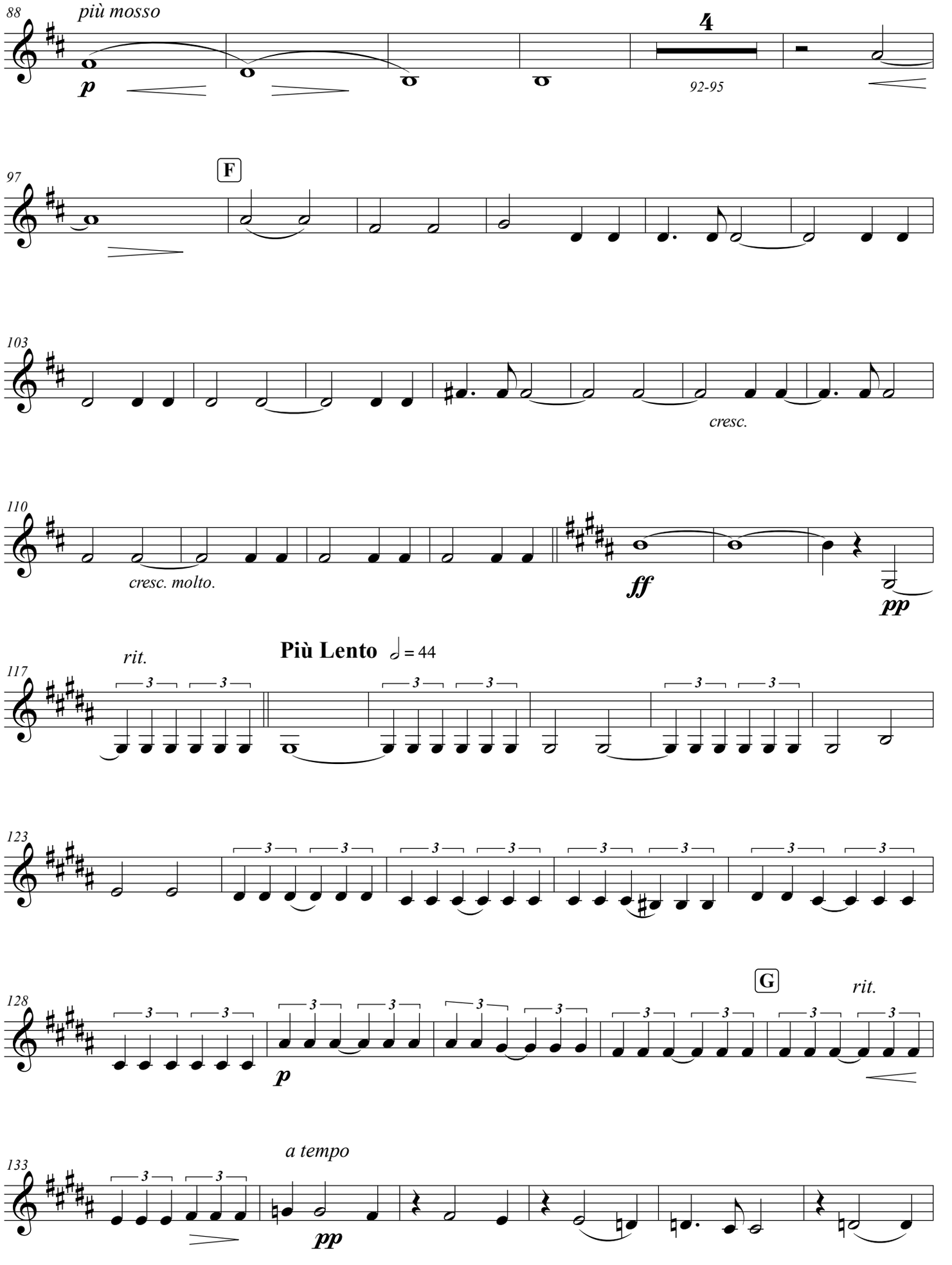
C. HUBERT H. PARRY

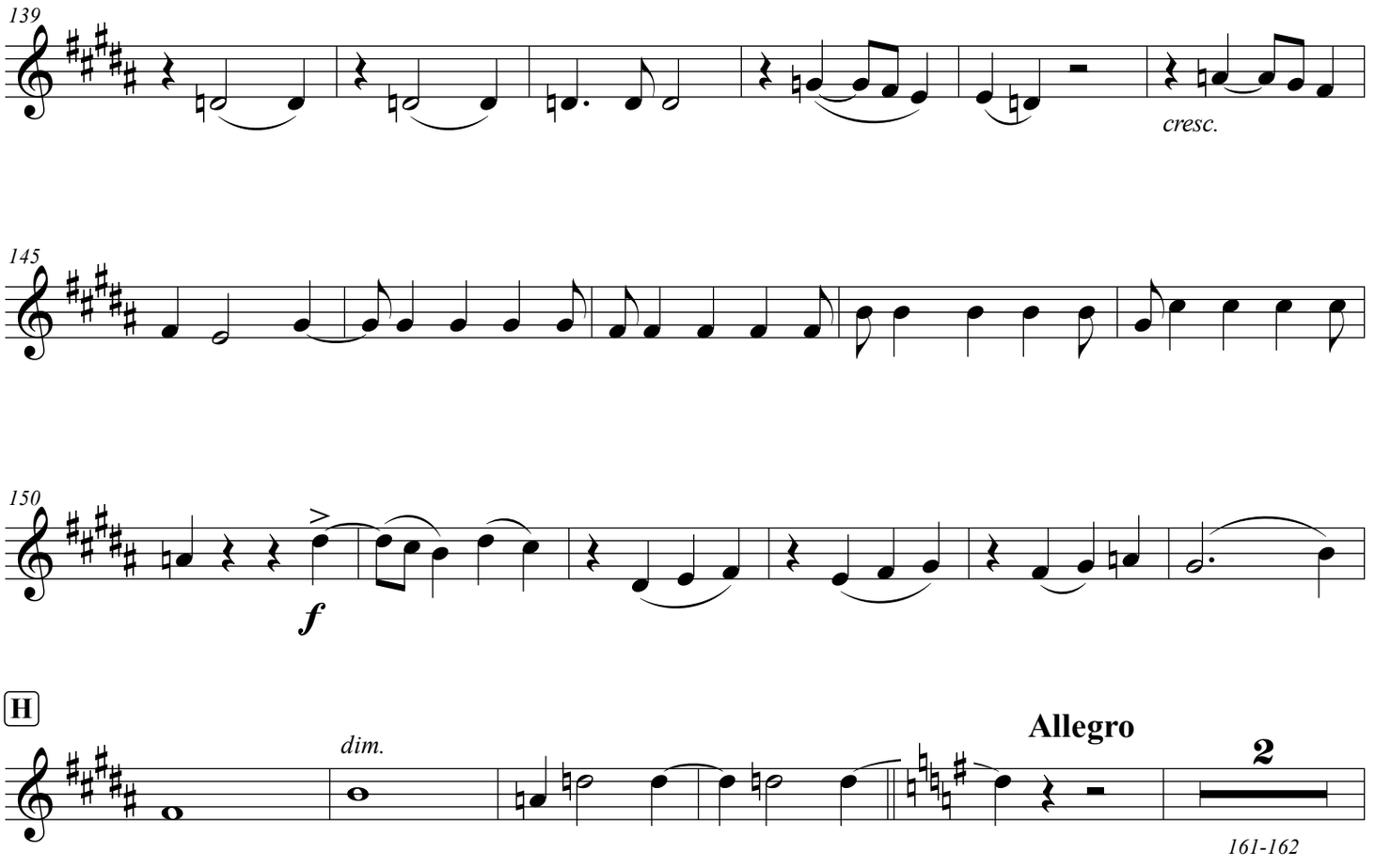
Clarinet in B♭

Allegro ♩ = 108

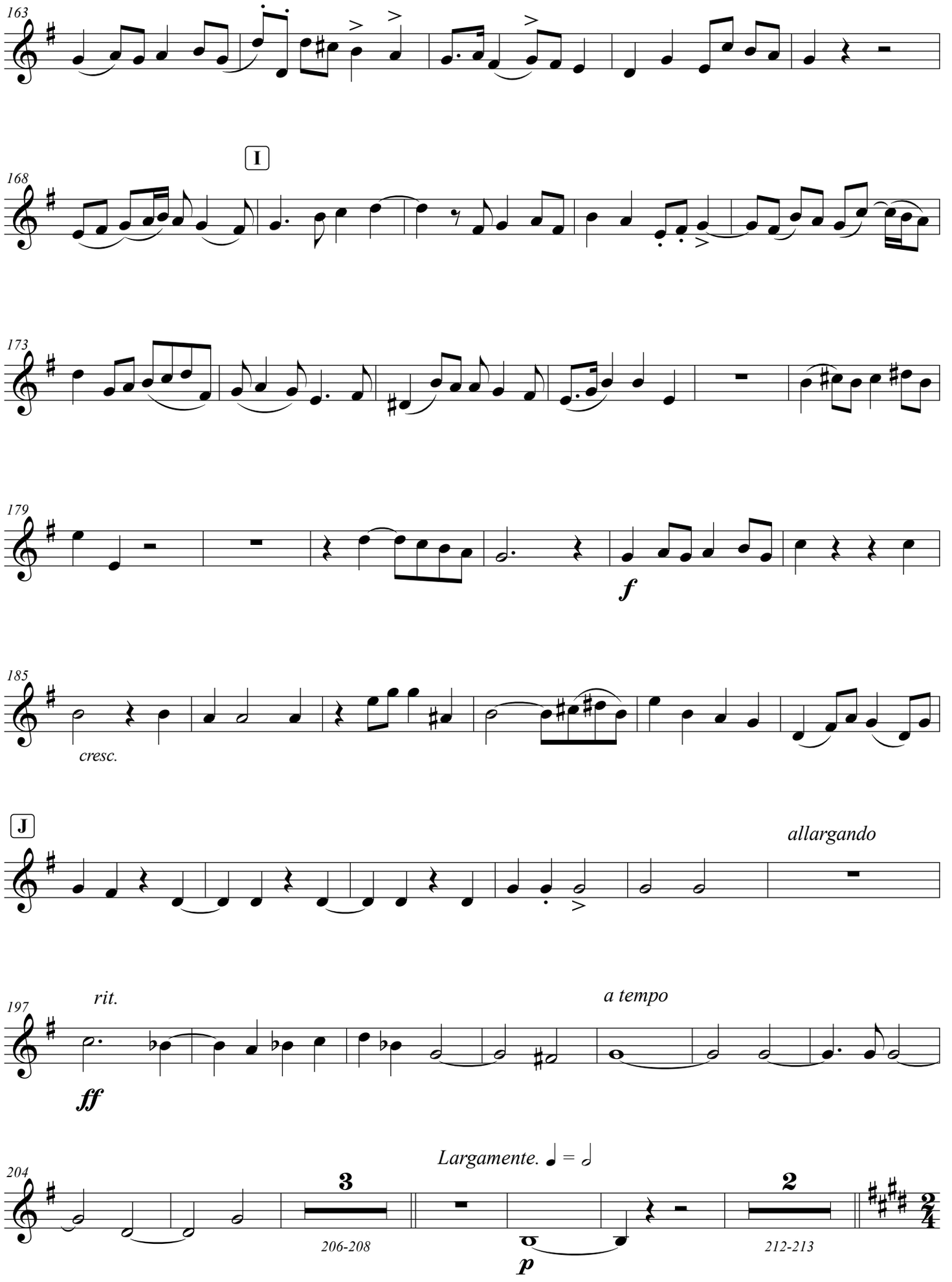



38
f
f
44
50
56
E
animato.
f
68
f
74
dim.
81
p
2
86-87

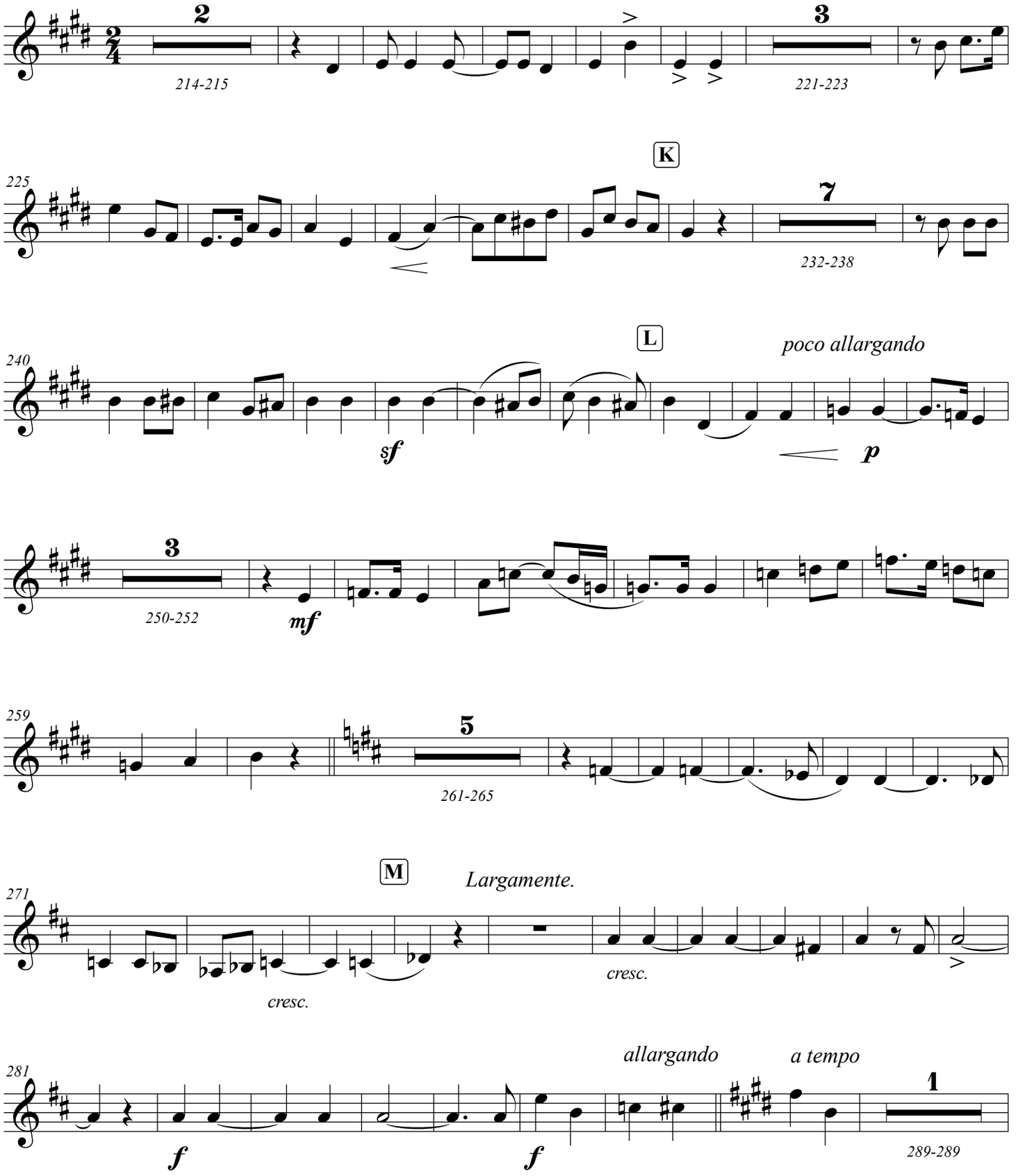

88
più mosso
p
4
92-95
97
F
103
cresc.
110
cresc. molto.
ff
pp
117
rit.
Più Lento
= 44
123
128
G
rit.
p
133
a tempo
pp

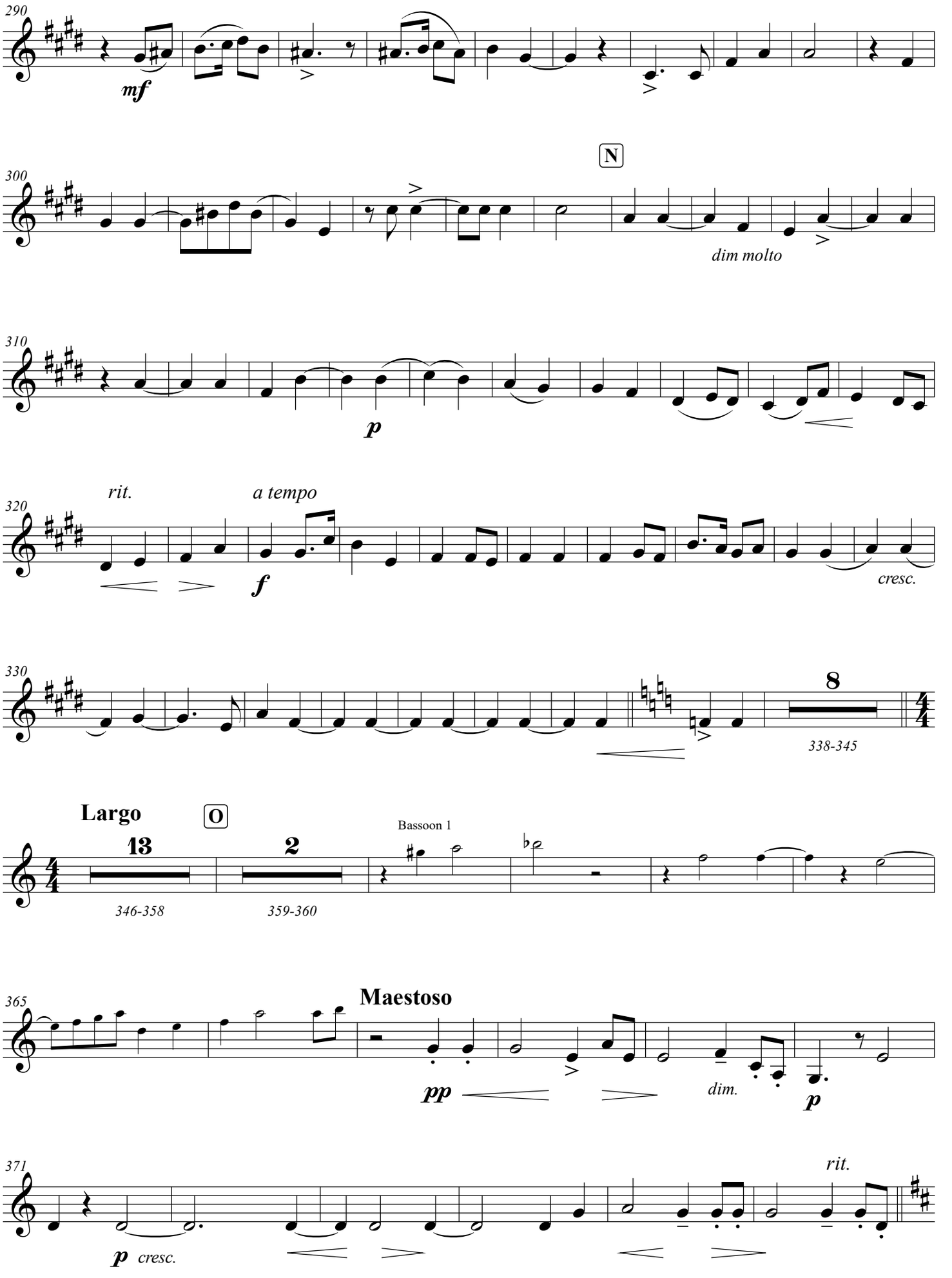

139
cresc.
145
150
f
H
dim.
Allegro
2
161-162

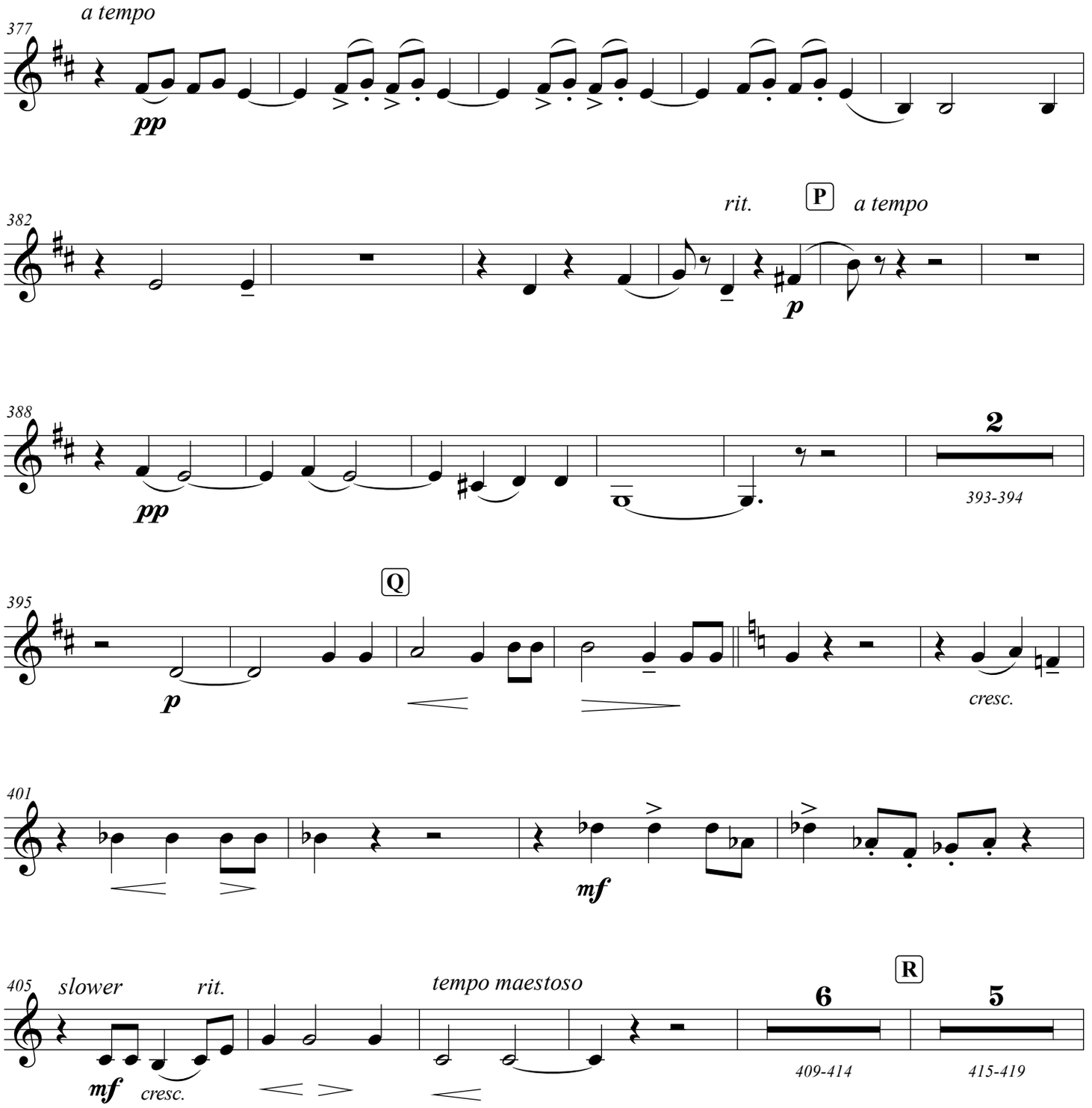
Clarinet 2

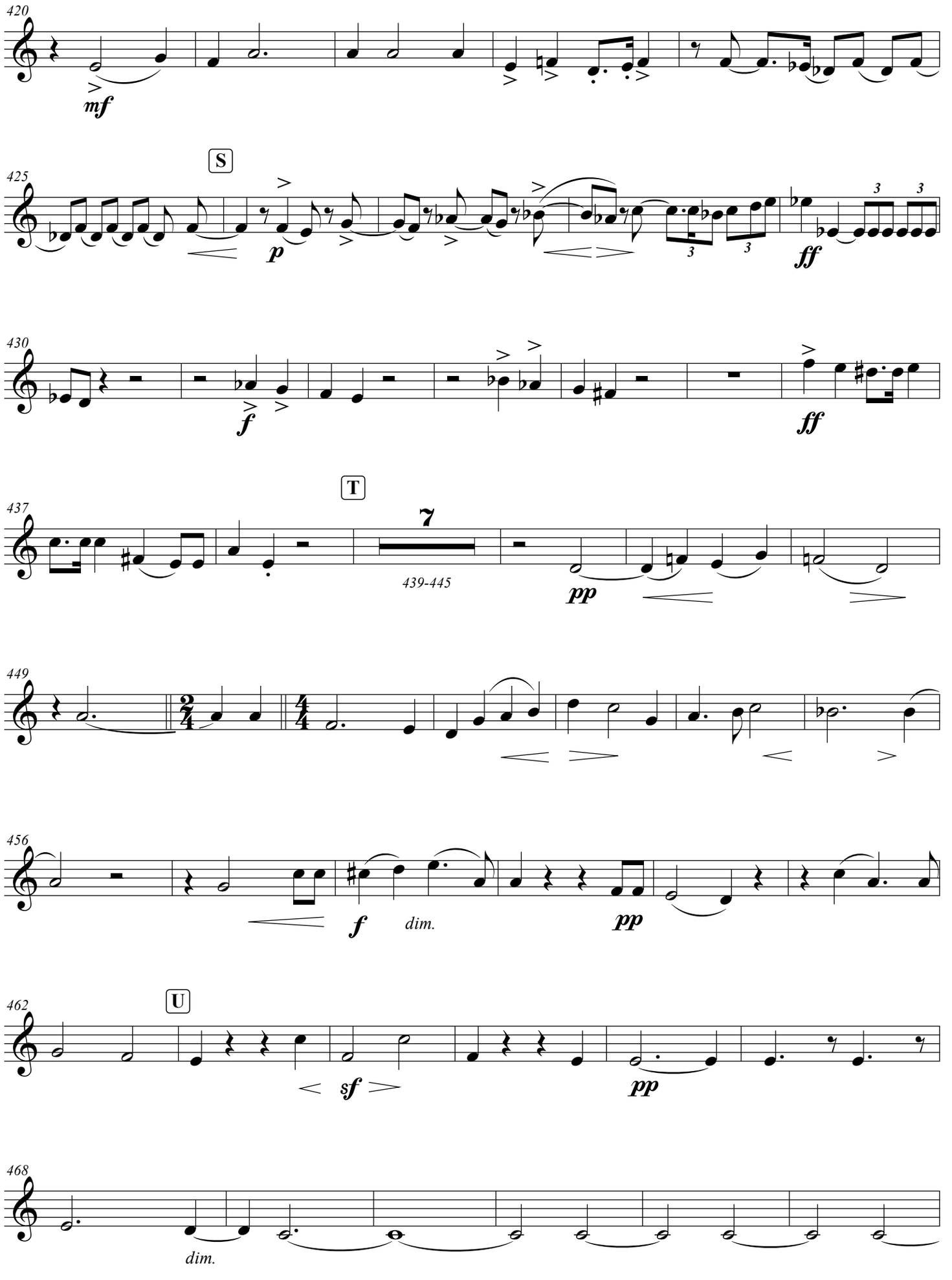

163
168
I
173
179
f
185
cresc.
J
allargando
197
rit.
a tempo
ff
204
Largamente. ♩ = 𝅗𝅥
3
206-208
p
2
212-213

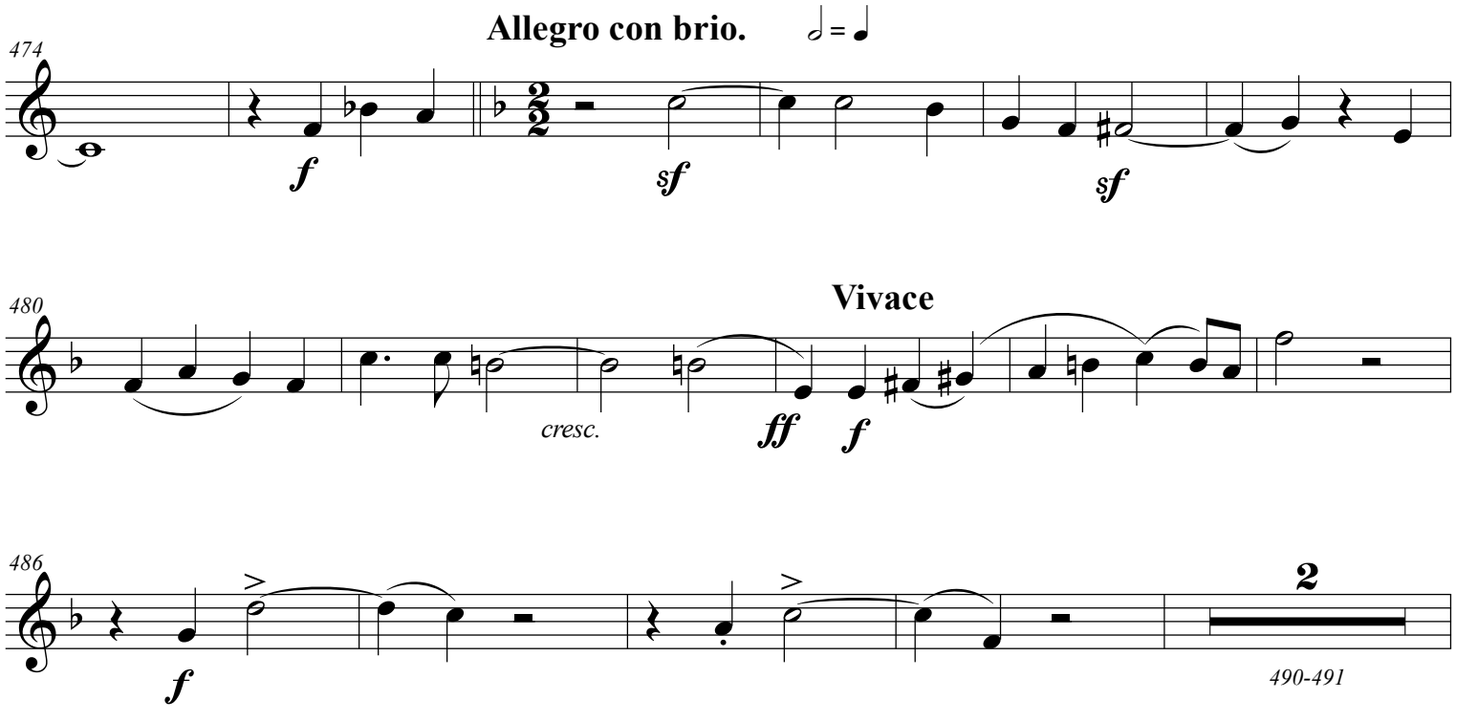
Allegro, con spirito.



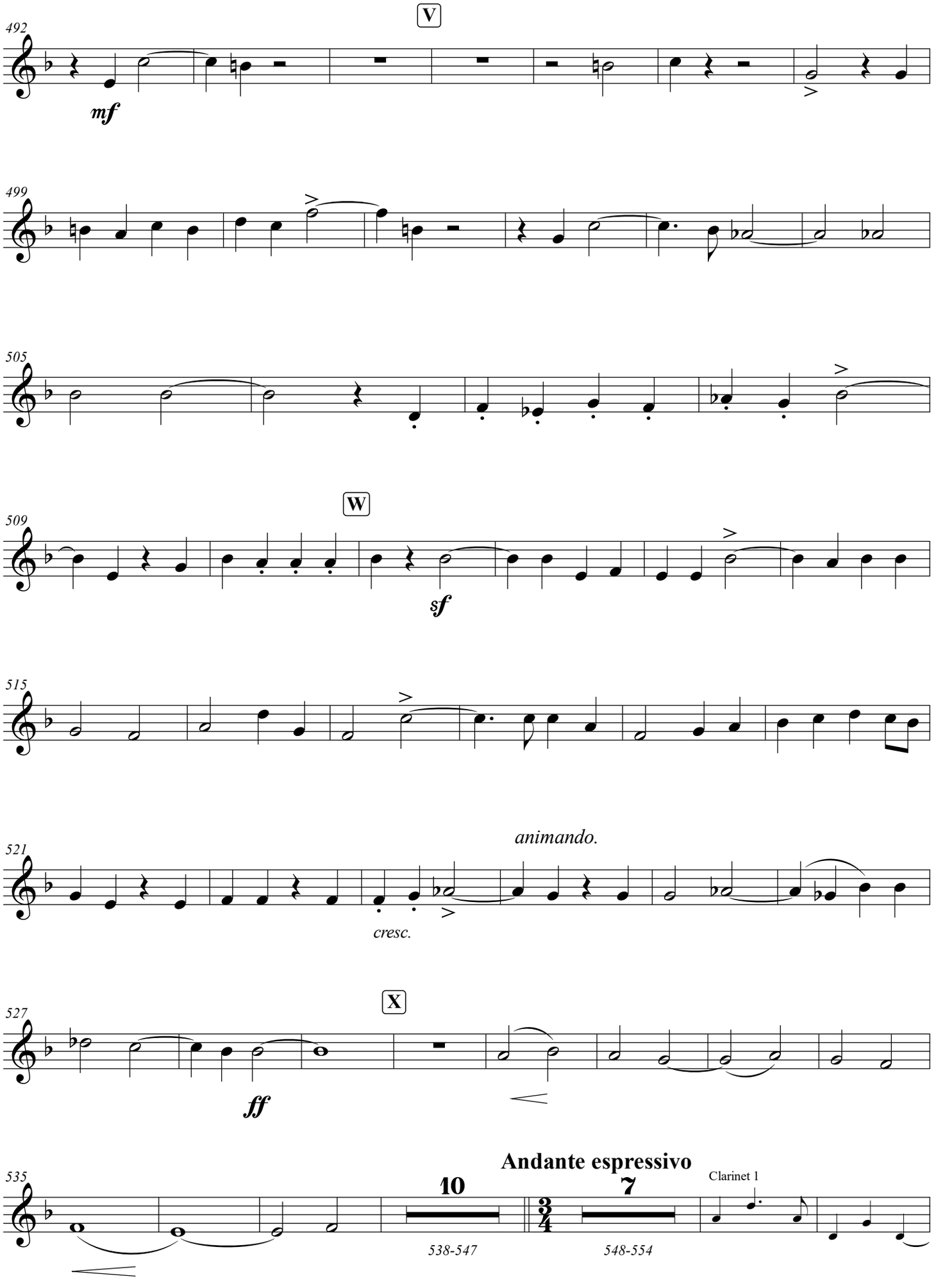

290
mf
300
N
dim molto
310
p
320
rit.
a tempo
f
cresc.
330
8
338-345
Largo
O
13
346-358
2
359-360
Bassoon 1
365
Maestoso
pp
dim.
p
371
rit.
p cresc.

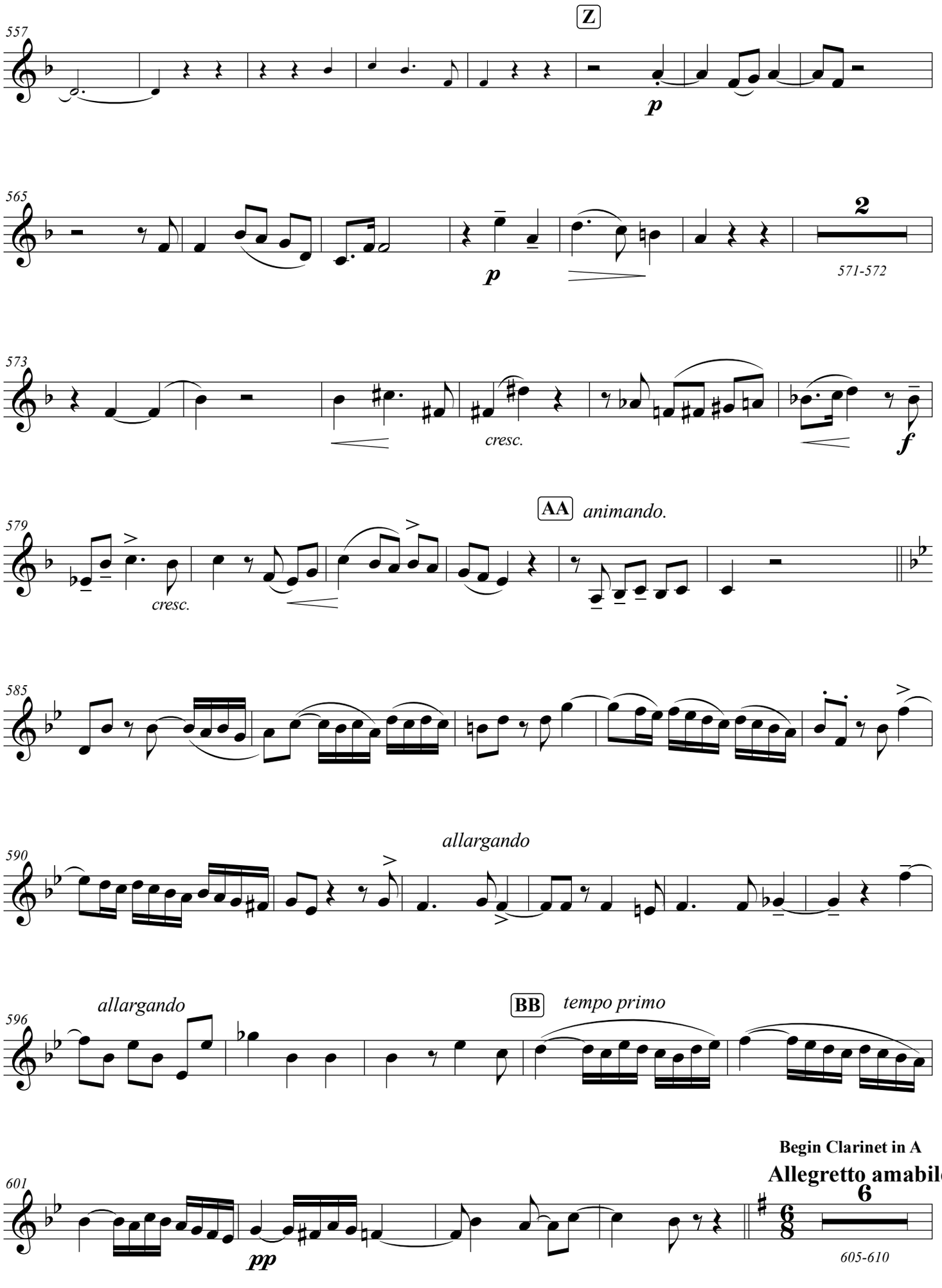

377
a tempo
pp
382
rit.
P
a tempo
p
388
pp
2
393-394
395
Q
p
cresc.
401
mf
405
slower
rit.
tempo maestoso
R
6
5
409-414
415-419
mf
cresc.

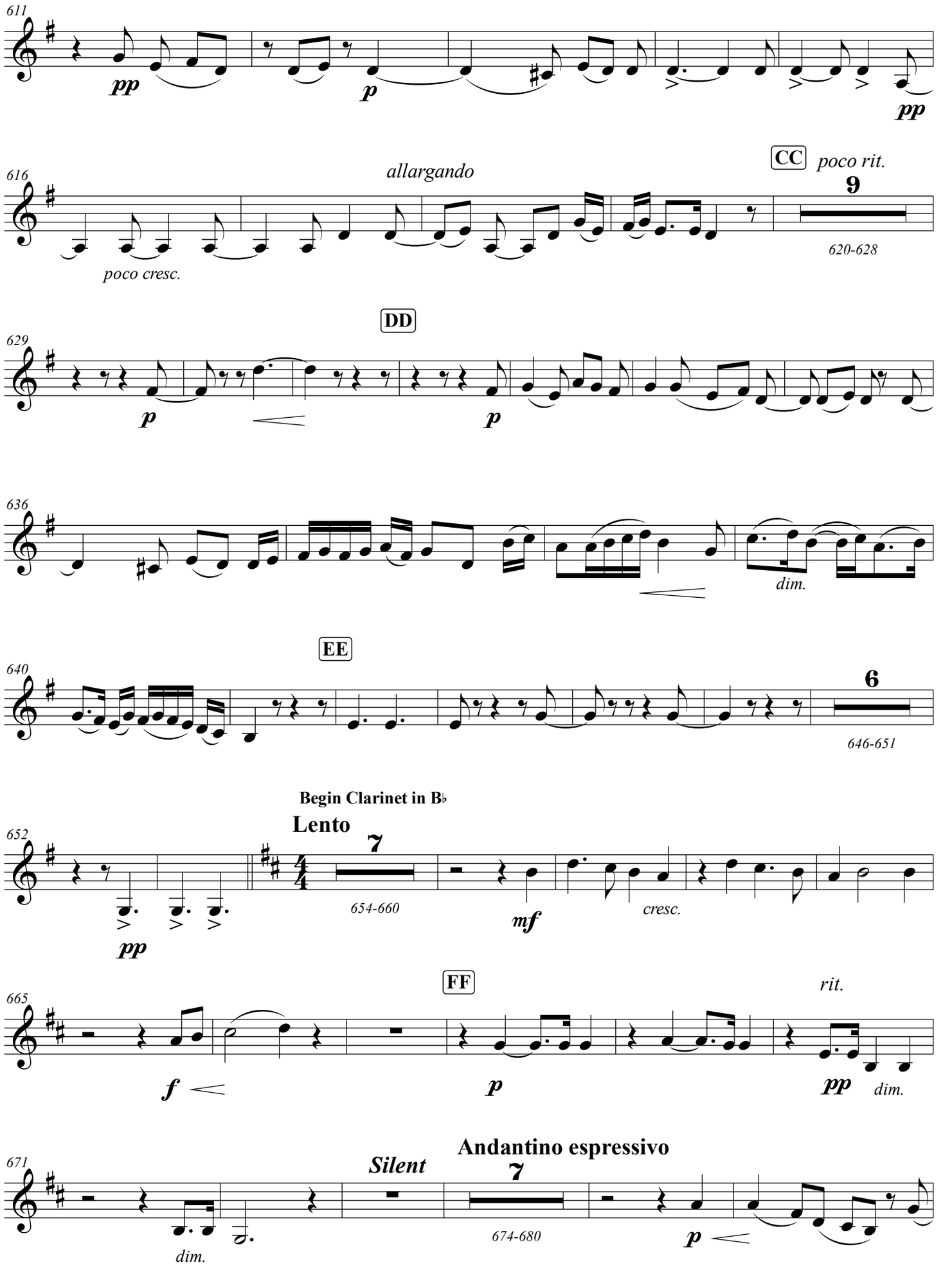

420
mf
425
S
p
ff
430
f
ff
437
T
7
439-445
pp
449
456
f
dim.
pp
462
U
sf
pp
468
dim.

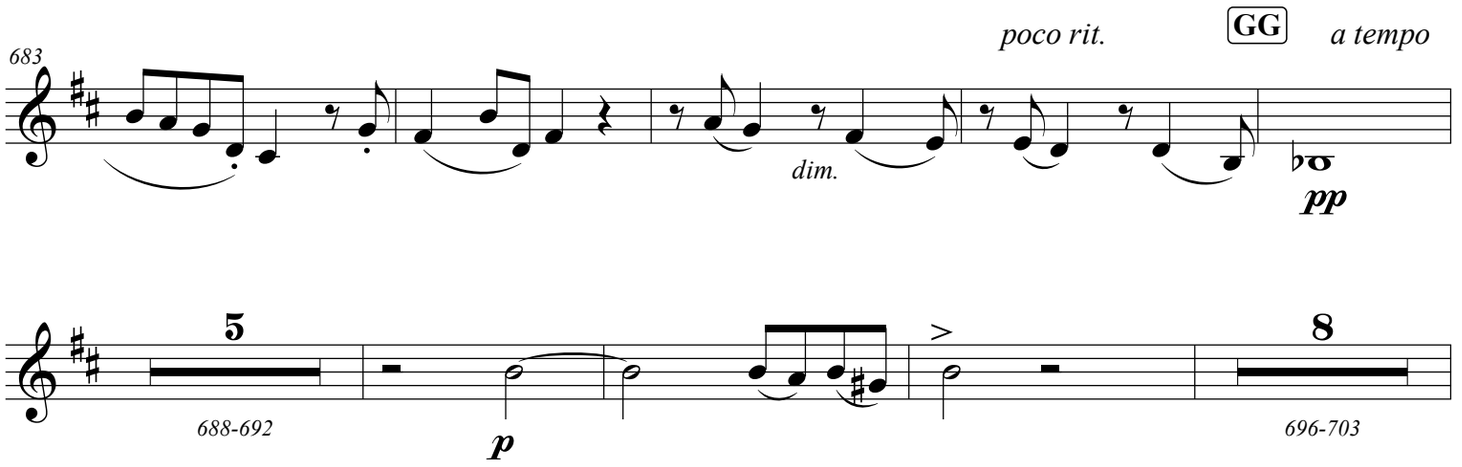

Allegro con brio.
474
f
sf
sf
480
Vivace
cresc.
ff
f
486
f
2
490-491

Clarinet 2

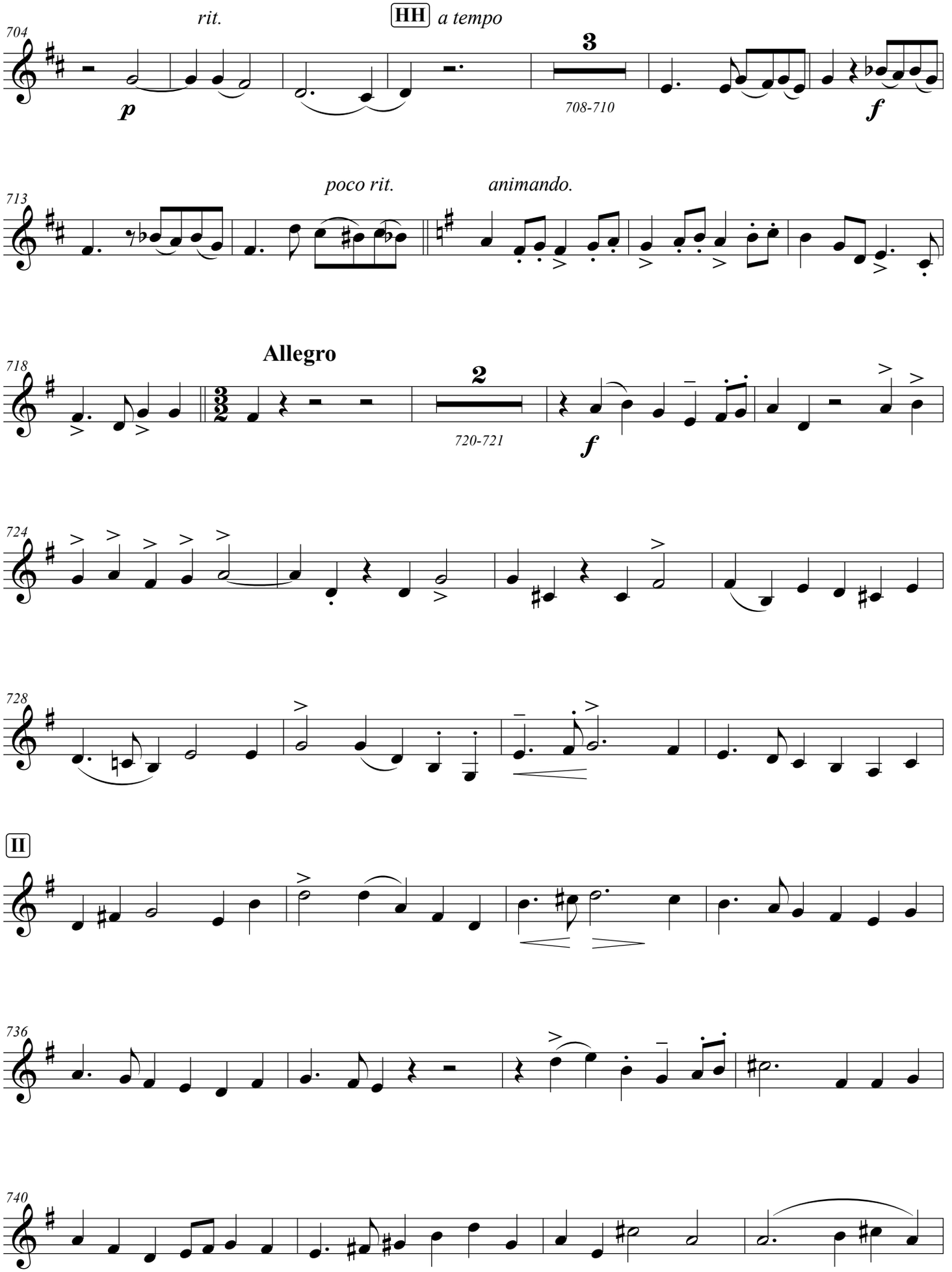

V
492
mf
499
505
W
509
sf
515
521
animando.
cresc.
X
527
ff
535
Andante espressivo
10
538-547
7
548-554
Clarinet 1

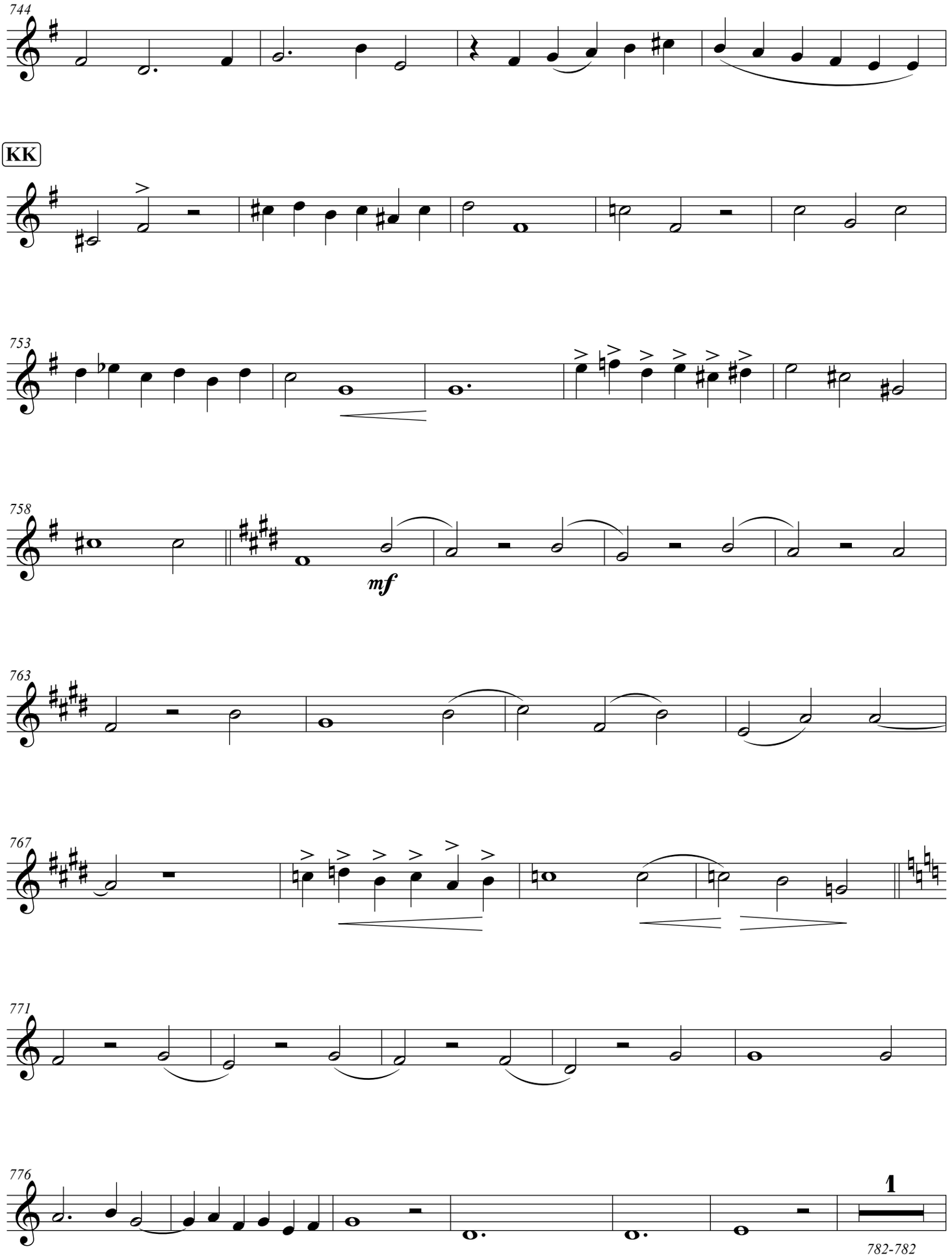

557
Z
p
565
2
p
571-572
573
cresc.
f
579
AA
animando.
cresc.
585
590
allargando
596
allargando
BB
tempo primo
Begin Clarinet in A
Allegretto amabile
601
6
pp
605-610


611
pp
p
pp
616
allargando
poco cresc.
CC
poco rit.
9
620-628
DD
629
p
p
636
dim.
EE
640
6
646-651
Begin Clarinet in B♭
Lento
652
pp
7
654-660
mf
cresc.
FF
665
f
p
rit.
pp
dim.
Andantino espressivo
671
Silent
7
674-680
dim.
p

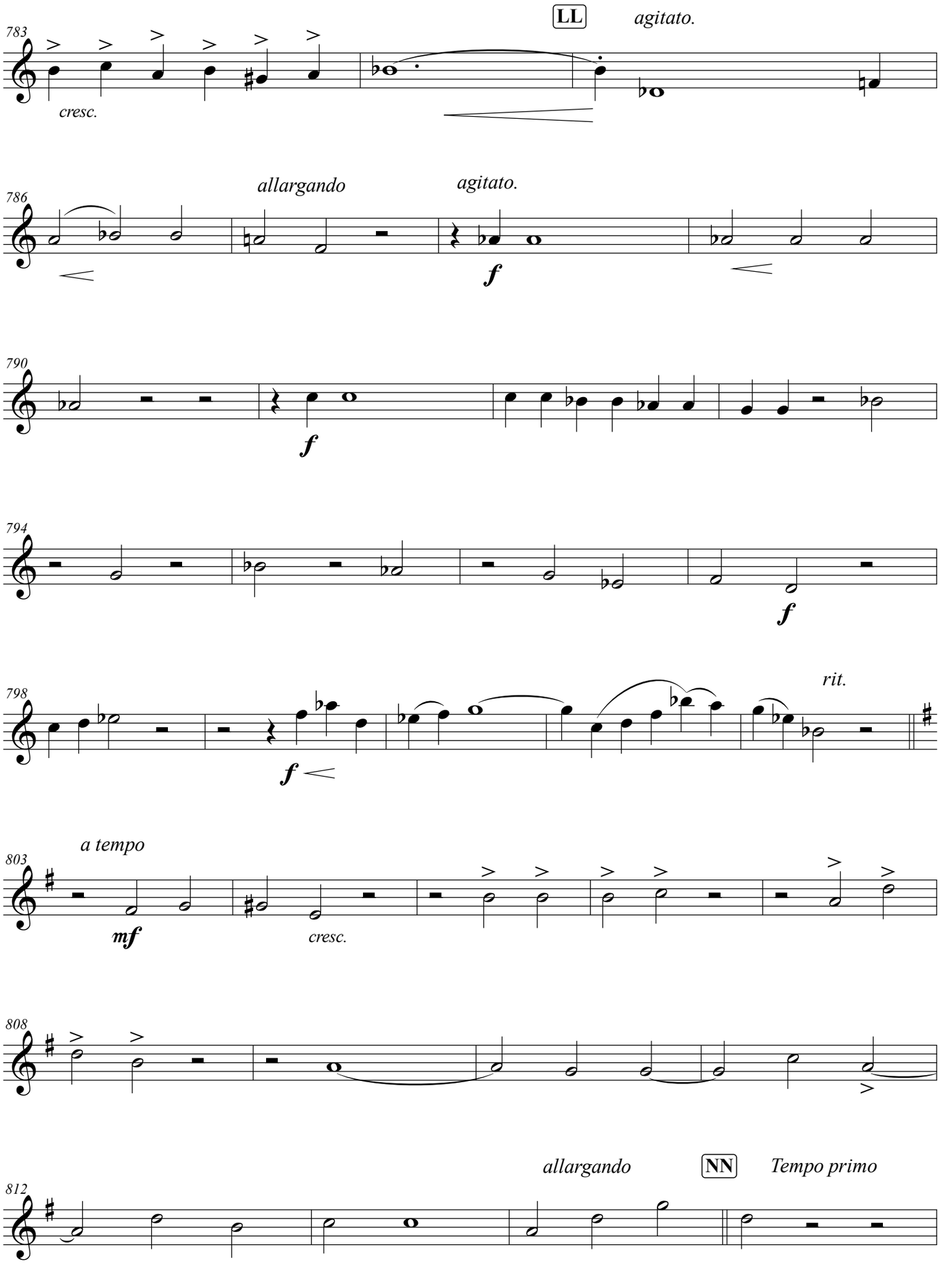

683
poco rit.
GG
a tempo
dim.
pp
5
688-692
p
8
696-703

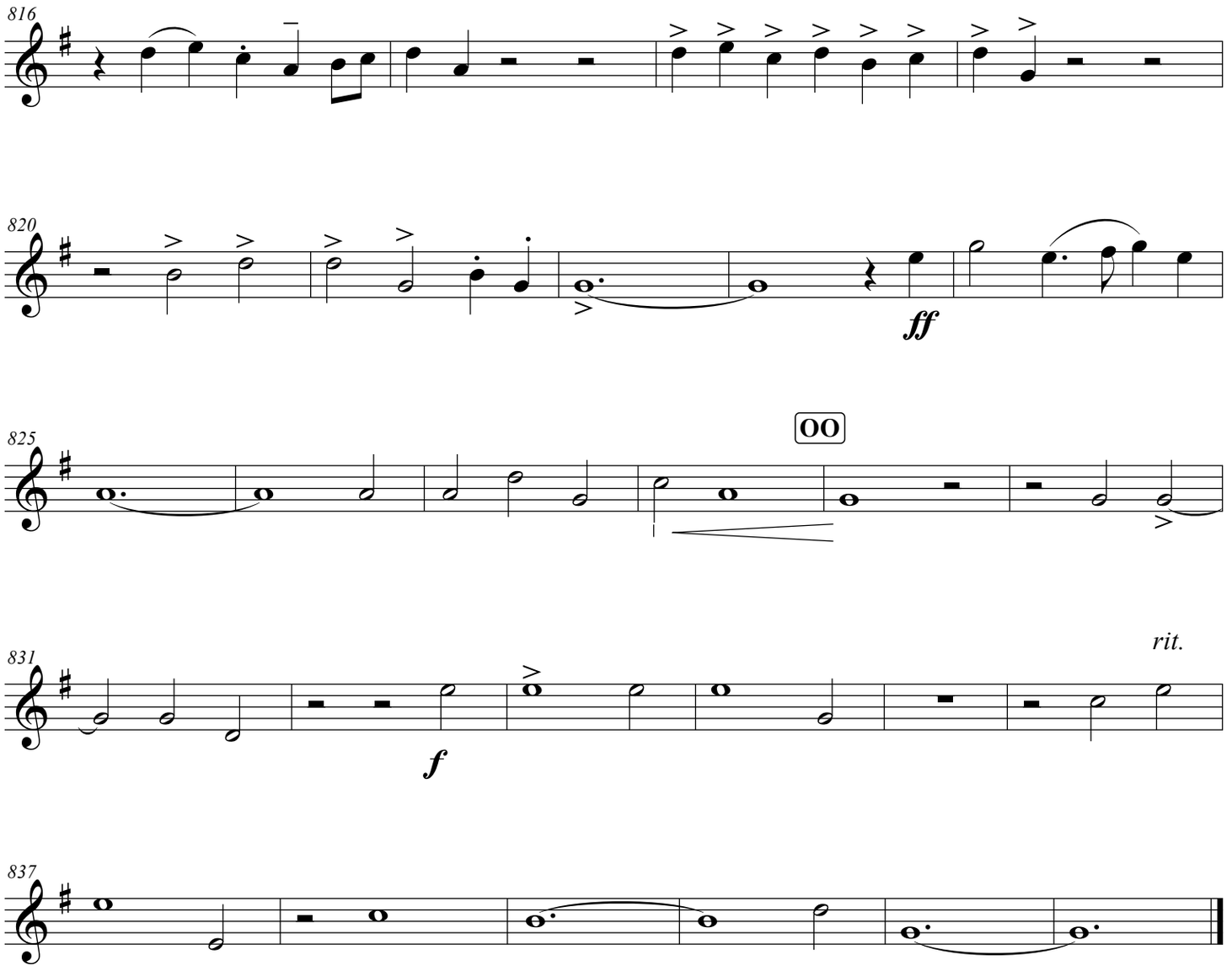
Clarinet 2


704
rit.
HH
a tempo
3
708-710
p
f
713
poco rit.
animando.
718
Allegro
2
720-721
f
724
728
II
736
740


744
KK
753
758
mf
763
767
771
776
1
782-782

Clarinet 2


783
LL
agitato.
cresc.
786
allargando
agitato.
f
790
f
794
f
798
rit.
f
a tempo
803
mf
cresc.
808
812
allargando
NN
Tempo primo


816
820
ff
825
OO
831
rit.
f
837

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