

# 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

Contrabass

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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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*University of Minnesota - School of Music*  
Minneapolis, Minnesota USA

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## Source Information

*Autograph Manuscript:*

*Vocal Score:*

*Royal College of Music Library*

*Oxford University, Bodleian Music Section, Weston Library*

*Manuscript Transcription & Score Preparation*

Royal College of Music, London MS 4195

Novello Octavo Edition No. 8308

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## 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

Allegro ♩ = 108

1-2 *f* *cresc.*

7 **A**

10-11

12 *f*

16 **B**

20 *sf sf ff*

26 **C** *allargando* *a tempo*

33 *f* **D**

37-37

38

Musical staff 38-43. Bass clef, key signature of one flat. Starts with a rest, then a series of eighth notes with accents. A dynamic marking *f* is placed below the first note.

44

Musical staff 44-48. Bass clef, key signature of one flat. Features eighth notes with slurs and ties.

49

Musical staff 49-53. Bass clef, key signature of one flat. Features eighth notes with slurs and ties.

54

Musical staff 54-58. Bass clef, key signature of one flat. Features eighth notes with slurs and ties, and some notes with accents.

59

Musical staff 59-63. Bass clef, key signature of one flat. Includes a boxed letter 'E' above the staff. The word *animato.* is written at the end of the staff. Notes have slurs and ties.

64

Musical staff 64-67. Bass clef, key signature of one flat. Features eighth notes with slurs and ties.

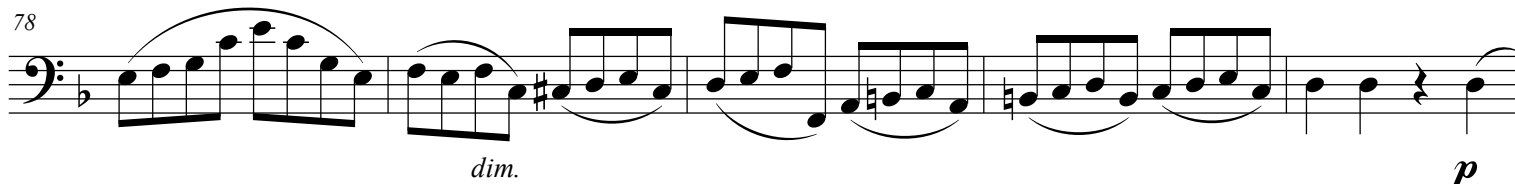
68

Musical staff 68-72. Bass clef, key signature of one flat. Features eighth notes with slurs and ties. A dynamic marking *mf* and the word *cresc.* are placed below the staff.

73

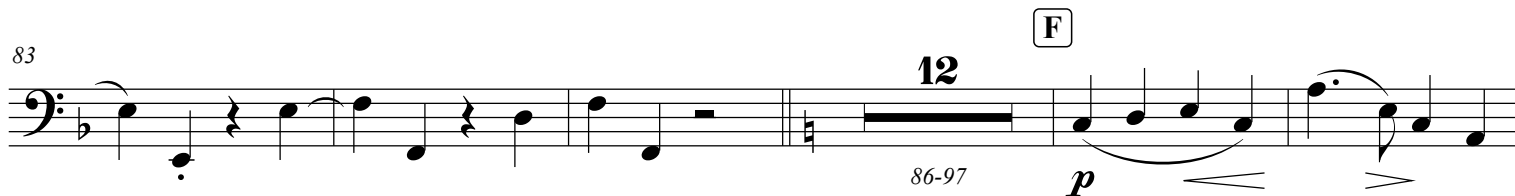
Musical staff 73-77. Bass clef, key signature of one flat. Features eighth notes with slurs and ties.

78



*dim.* *p*

83



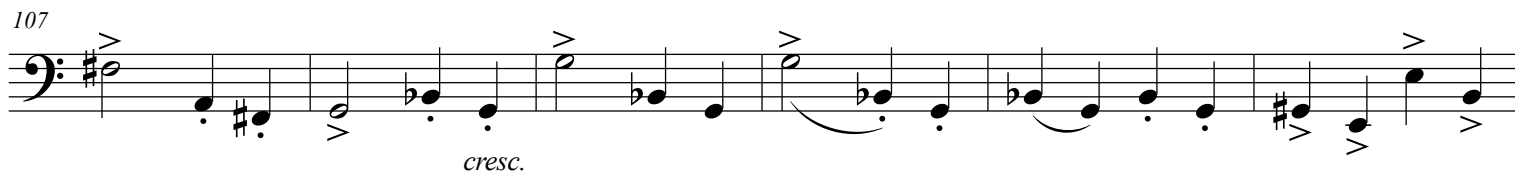
**12** **F**  
86-97 *p*

100



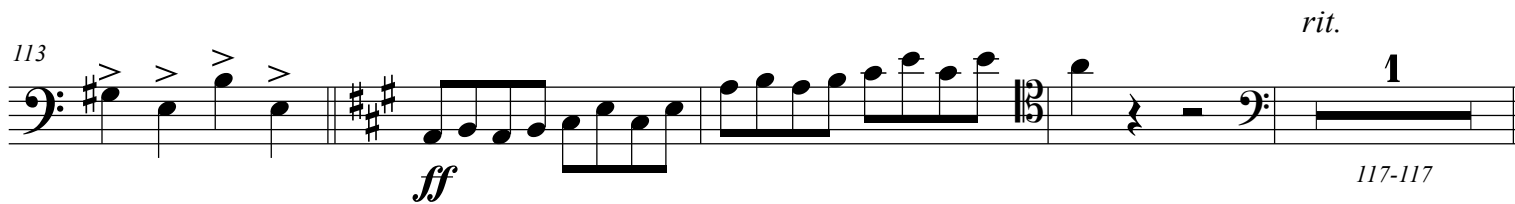
*poco cresc.*

107



*cresc.*

113



*ff* *rit.* **1**  
117-117

**Più Lento** ♩ = 44

118

*pizz.*

Musical staff 118-124: Bass clef, key signature of two sharps (F# and C#). The music consists of a series of quarter notes with rests, starting with a *pp* dynamic marking.

125

Musical staff 125-130: Continuation of the previous staff with quarter notes and rests.

131

**G**

*rit.*

*a tempo*

Musical staff 131-136: Bass clef, key signature of two sharps. Includes a **G** section marker, *rit.* and *a tempo* markings, and a *pp* dynamic marking.

137

Musical staff 137-142: Bass clef, key signature of two sharps. Ends with a *cresc.* marking.

143

Musical staff 143-148: Bass clef, key signature of two sharps.

149

arco

Musical staff 149-153: Bass clef, key signature of two sharps. Features a *f* dynamic marking, *cresc.*, and triplets of eighth notes.

154

**H**

*dim.*

Musical staff 154-157: Bass clef, key signature of two sharps. Features triplets of eighth notes and a *dim.* marking.

158

**Allegro**

Musical staff 158-163: Bass clef, key signature of two sharps. Starts with a *pp* dynamic marking, followed by a *f* dynamic marking, and includes triplets of eighth notes.



163

167-168

I

*f*

174

*f*

180

*cresc.*

186

J

192

*allargando* *rit.*

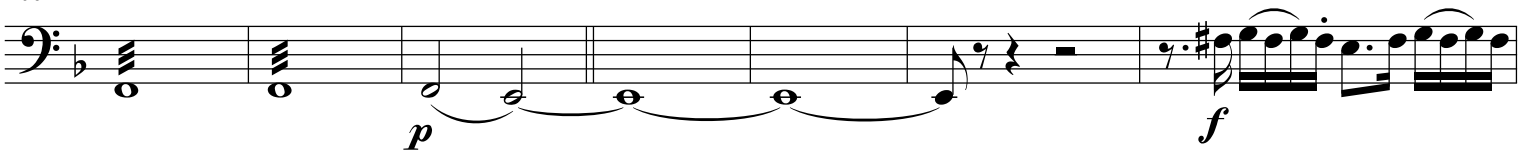
198

*a tempo*

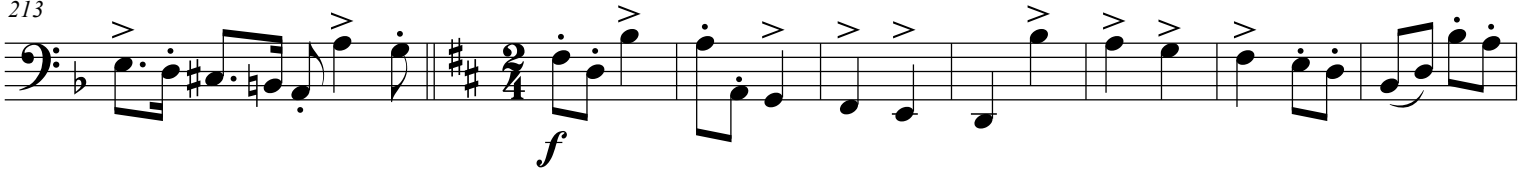
*dim.*

*Largamente.* ♩ = ♩

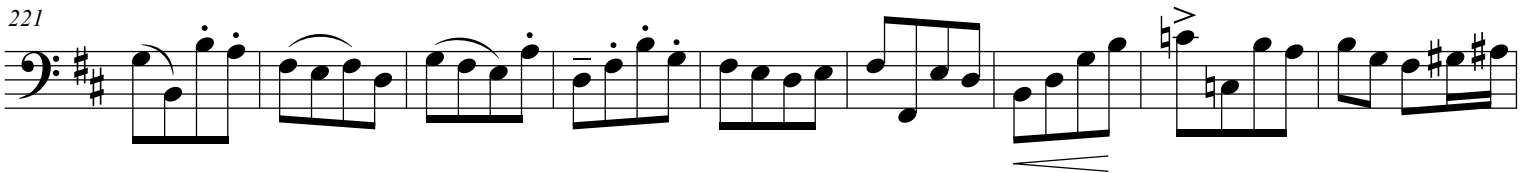
206

**Allegro, con spirito.**

213



221



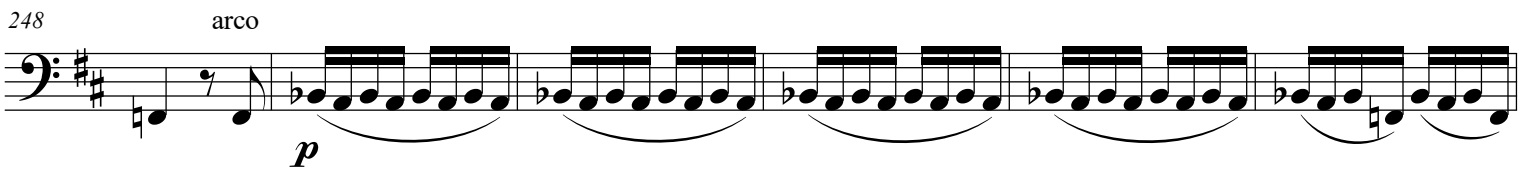
230



239



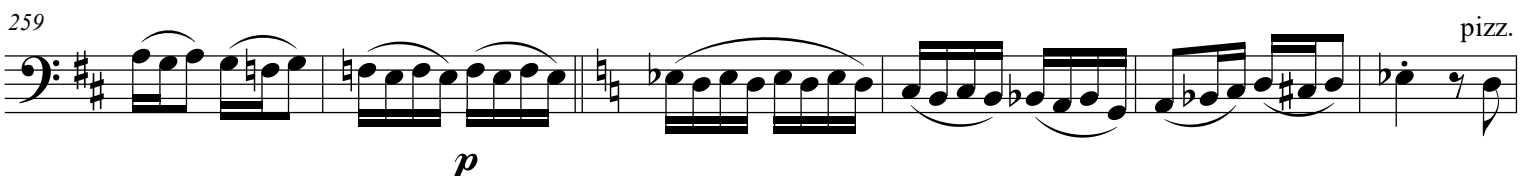
248



254



259



265

*cresc.* *cresc.*

**M** *Largamente.*  
arco

280

*cresc.*

285

*allargando* *a tempo*

*ff* *mf* *mf*

292

*mf*

298 N

*cresc.* *dim sempre*

310

*rit.*

322 *a tempo*

*f*

330

**3**  
334-336

**8** **Largo** **13** **2** O

338-345 346-358 359-360 *Cellos divisi*

364 **Maestoso**

*p* *p*

371 *rit.*

*mf*

377 *a tempo* *pizz.* *arco*

*arco*

384 *rit.* **P** *a tempo* pizz. arco

391 **Q**

*pp* *cresc.*

398 **2**

400-401 *cresc.*

405 *slower rit.* *tempo maestoso*

*p* *mf*

412 **R**

**1**

415-415

Contrabass

416 *pizz.* *p* *dim.* *arco* *p* *cresc.*

421

424 **S** 12 12 12 12 *mf*

428 12 *ff* 6 12 12 6

432 6 12 12 6 12 *cresc.*

435 *ff* **T** *p*

441 *pizz.*

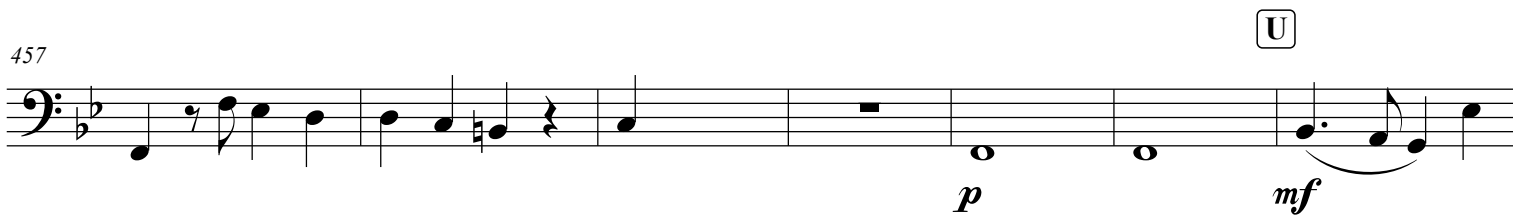
447

452



457

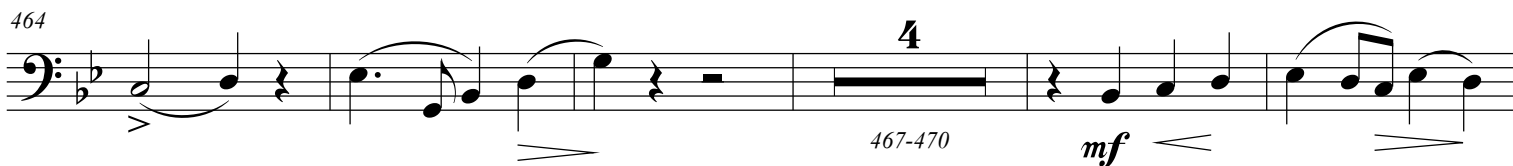
U



*p* *mf*

464

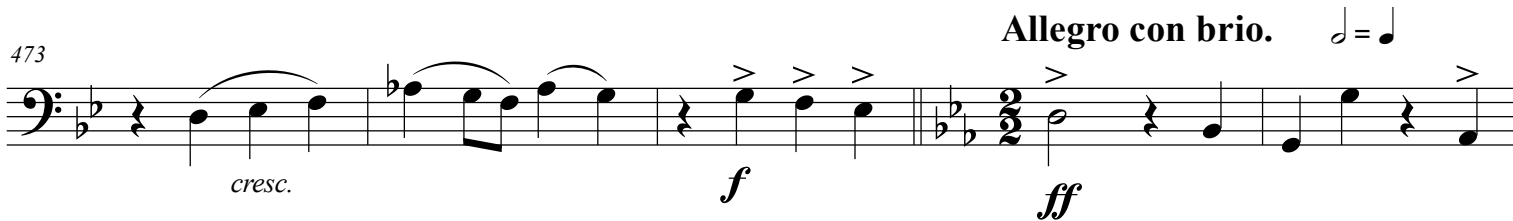
4



467-470 *mf*

473

Allegro con brio. ♩ = ♩

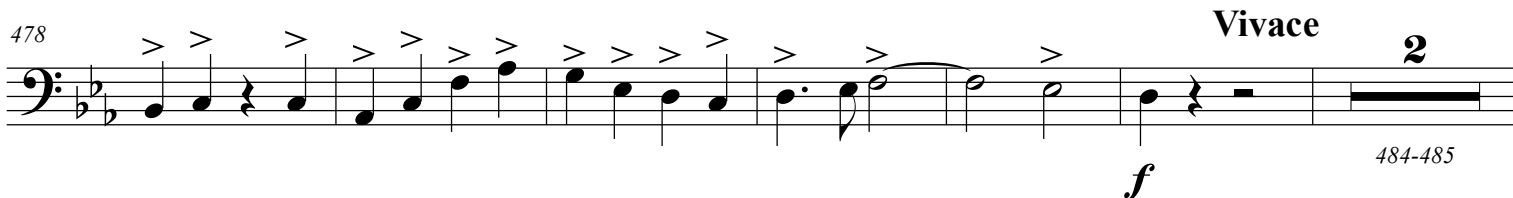


*cresc.* *f* *ff*

478

Vivace

2



*f* 484-485

486 *pizz.*  
*f*

V

492

498

504 *arco*  
*sf*

W

510  
*sf* *sf*

516

521 *animando.*

X

527



532

**Andante espressivo**

537

10

6

Cello

538-547

548-553

559

Z

p

568

577

AA animando.

cresc.

sf

586

allargando

594

allargando

BB tempo primo

f

601

Allegretto amabile

3

609 *a tempo* *pp* pizz.

617 *arco* *allargando* **CC** *poco rit.* *a tempo* *f* *pp* *p* pizz.

624 *arco* *cresc.*

631 **DD** *arco* *pp* pizz.

638 *cresc.* *mf* *dim.* **EE** *arco* *pizz.* *dim.*

645 *poco rit.* *a tempo* *p*

651 **Lento** **5** *pp* 654-658

660 *cresc.* *f*

666 FF *rit.* **Andantino espressivo**  
**2** *Silent* **13**

*ff* 668-669 *p* 674-686

GG

*poco rit.*

*a tempo*

695

*poco rit.*

703

*rit.*

HH

*a tempo*

711

*poco rit. animando.*

718

**Allegro**

722

726

II

731

735



739

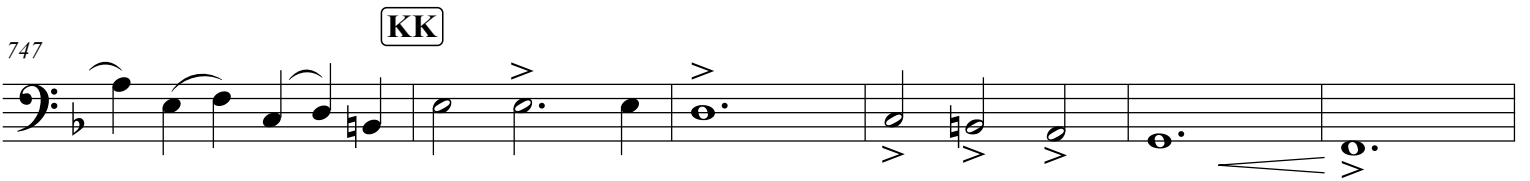


743

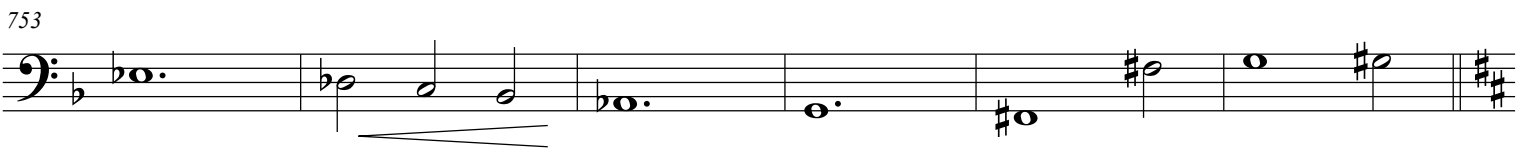


747

KK



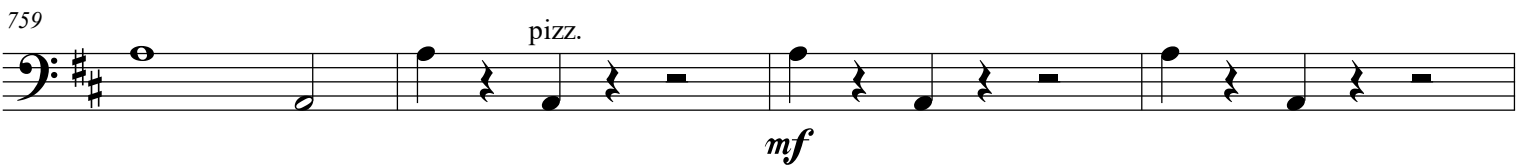
753



759

pizz.

*mf*



763

arco

pizz.

arco



767



771

Musical staff for measures 771-775. The staff is in bass clef with a key signature of two flats. It contains a sequence of eighth notes with stems pointing up, followed by a half note with a slur over it.

776

Musical staff for measures 776-780. The staff is in bass clef with a key signature of two flats. It contains a sequence of eighth notes with stems pointing up, followed by a half note with a slur over it. A dynamic marking *mf* is placed below the staff. A box containing the letters "LL" is positioned above the staff.

781

Musical staff for measures 781-786. The staff is in bass clef with a key signature of two flats. It contains a sequence of half notes with stems pointing up. A dynamic marking *mf* is placed below the staff. A box containing the letters "LL" is positioned above the staff, followed by the text *agitato.*

787

Musical staff for measures 787-791. The staff is in bass clef with a key signature of two flats. It contains a sequence of eighth notes with stems pointing up, followed by a half note with a slur over it. The text *allargando* is placed above the staff, and *agitato.* is placed below the staff.

792

Musical staff for measures 792-796. The staff is in bass clef with a key signature of two flats. It contains a sequence of eighth notes with stems pointing up, followed by a half note with a slur over it.

796

Musical staff for measures 796-800. The staff is in bass clef with a key signature of two flats. It contains a sequence of eighth notes with stems pointing up, followed by a half note with a slur over it.

801

Musical staff for measures 801-804. The staff is in bass clef with a key signature of two flats. It contains a sequence of eighth notes with stems pointing up, followed by a half note with a slur over it. A dynamic marking *mf* is placed below the staff. The text *rit.* is placed above the staff, and *a tempo* is placed below the staff. A *cresc.* marking is placed below the staff.

805

Musical staff for measures 805-809. The staff is in bass clef with a key signature of two flats. It contains a sequence of eighth notes with stems pointing up, followed by a half note with a slur over it.

809

814

*allargando* NN *Tempo primo*

820

826

OO

832

*rit.*

838



**ENGLISH HERITAGE**

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

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