

# 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

Contrabassoon

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Professor of Music  
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

Michael Mullen, Ass’t. Librarian - mmullen@rcm.ac.uk

Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk

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

Allegro ♩ = 108

A

B

Bassoon

8 9 2

1-8 9-17 18-19

22

*f* *ff*

28

C *allargando* *a tempo*

2

*ff* *f*

32-33

35

D

19

37-55

*f*

58

E

63

*animato.*

68

73

**12** **12** **F** Oboe

74-85 86-97

101

*mf*

108

*cresc.* *ff*

114

**2** **14** **16** **G** *rit.*

*Più Lento* ♩ = 44

116-117 118-131 132-147

Contrabassoon

148 Bassoon 1 H *dim.*

*f*

158 **Allegro** I

*pp* 161-168 *f*

171

177

*f*

183

*cresc.*

189 J

195 *allargando* *rit.* *a tempo*

202 *Largamente.* ♩ = ♪

206-208 209-212 *f*

**Allegro, con spirito.**

214 **3**  
218-220

225 **K**

**L** **13** **15** **M** *Largamente.* *a tempo* Bassoons 1 & 2  
233-245 246-260 261-273 274-287 288-290

292 *mf* *cresc.*

**N** 303 *dim molto* *pp*

315 *a tempo* **2** 319-320 *p* *f*

327 **3** **9**  
334-336 337-345

**Largo** **O** **Maestoso** **P**  
**13** **8** **10** **9** **11**  
346-358 359-366 367-376 377-385 386-396

Contrabassoon

**Q** **2** **16** **R** **5** Clarinets 1 & 2

397-398 399-414 415-419

423 **S**

*f* *mf* *f*

428

*ff*

434 **T** **11**

*ff* 439-449

450 **5** Bassoon 1

451-455

462 **U** **9**

*mf* 467-475

476 **Allegro con brio.** ♩ = ♩ *ff* *cresc.*

482 **Vivace** **V** **11** **9**

*ff* 484-494 495-503



506 W

*sf*

512

519 *animando.*

526 X

*f*

535 Z

**Andante espressivo**

538-543 548-561 562-574



713 Tuba *poco rit. animando.* **Allegro**

**II**  
12  
720-731 *f*

736

741

745 **KK**  
*ff*

750

756 **11** **7**  
760-770 771-777

778

Musical staff for measures 778-783. The staff is in bass clef with a key signature of one flat (B-flat). It contains six measures of music, primarily consisting of half notes and whole notes.

**LL**

*agitato.*

*allargando*

*agitato.*

784

Musical staff for measures 784-789. The staff is in bass clef with a key signature of one flat. It contains six measures of music, including some sixteenth-note passages.

790

Musical staff for measures 790-793. The staff is in bass clef with a key signature of one flat. It contains four measures of music, featuring eighth-note and sixteenth-note patterns.

794

Musical staff for measures 794-798. The staff is in bass clef with a key signature of one flat. It contains five measures of music, including some notes with accents (>).

799

*rit.*

*a tempo*

Musical staff for measures 799-803. The staff is in bass clef with a key signature of one flat. It contains five measures of music. The final measure is marked with a dynamic of *mf*.

804

Musical staff for measures 804-808. The staff is in bass clef with a key signature of one flat. It contains five measures of music, including a crescendo marking (*cresc.*) under the first measure.

809

Musical staff for measures 809-813. The staff is in bass clef with a key signature of one flat. It contains five measures of music, primarily consisting of quarter notes.

*allargando*

**NN**

*Tempo primo*

814

Musical staff for measures 814-818. The staff is in bass clef with a key signature of one flat. It contains five measures of music, including a dynamic marking of *mf* above the first measure.

820

Musical staff 820: Bass clef, one flat. Measures 1-6: 1. Dotted half note G2. 2. Dotted half note G2. 3. Dotted half note G2. 4. Quarter note G2, quarter note F2. 5. Quarter note G2, quarter note F2. 6. Dotted half note G2.

826

00

Musical staff 826: Bass clef, one flat. Measures 1-7: 1. Quarter note G2, quarter note G2. 2. Dotted half note G2. 3. Dotted half note G2. 4. Quarter note G2, quarter note F2. 5. Quarter note G2, quarter note F2. 6. Quarter note G2, quarter note F2. 7. Quarter note G2, quarter note G2.

832

*rit.*

Musical staff 832: Bass clef, one flat. Measures 1-7: 1. Quarter note G2, quarter note G2. 2. Dotted half note G2. 3. Quarter note G2, quarter note G2. 4. Quarter note G2, quarter note F2. 5. Quarter note G2, quarter note F2. 6. Quarter note G2, quarter note G2. 7. Quarter note G2, quarter note G2.

838

Musical staff 838: Bass clef, one flat. Measures 1-6: 1. Dotted half note G2. 2. Quarter rest. 3. Quarter note G2, quarter note F2. 4. Quarter note G2, quarter note F2. 5. Quarter note G2, quarter note F2. 6. Quarter note G2, quarter note G2.



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 **LIBRARIES**

PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

Catalog Number

1.10/03