

# 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

Flute 1

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

*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

Allegro ♩ = 108

1-2 *f*

7 *f* **A** 10-11

12 *f*

16 *f* **B**

20

24 *ff* **C** *allargando*

30 *ff* *a tempo* *f*

**D**

*f cresc. f f*

41

48

*ff f*

53

58

*f animato. f*

64

70

77

*f dim. 3*

86-88 *p* **3**

95 **F** **8** 100-107

108 *f* **3** *cresc.* **3** **3** **3** **3** *cresc. molto.*

111 *ff*

115 *rit.* **G** **Più Lento**  $\text{♩} = 44$  **14** **6** *rit.* Oboe 1 & 2

118-131 132-137

140 *mf* **3** *cresc.*

146 **3** **2** 150-151

152 *f* **H**

158 *dim.* **Allegro** **8** **I** **13** *f*

161-168 169-181

183 *cresc.*

189 **J**

195 *allargando* *ff* *rit.*

200 *a tempo* *Largamente.* **3** **4**

206-208 209-212

Flute 1  
Allegro, con spirito.

213 *f* **9** *f*  
215-223

228 **K** **7**  
232-238

243 **L** *poco allargando* **10** *f*  
247-256

**5** *mf*  
261-265

**M** *Largamente.* **2** *f cresc.*  
274-275

*allargando* *a tempo* **9** *ff*  
283 289-297

**N** *dim molto*  
300

*rit.* **p**  
311



322 *a tempo*  
*f* 329-330

332 **Largo**  
 8 13  
 338-345 346-358

**O** **Maestoso**  
 Oboe 1 & 2  
 8 3  
 359-366 371-373

374 *mf* *rit.* **P** *a tempo*  
 9 10  
 377-385 386-395

**Q** *slower* *rit.*  
 4  
 399-402 *mf* *mf*

406 *tempo maestoso* **R**  
 8 7  
 407-414 415-421 *f*

425 *f cresc.* 3 3 *ff*

430 5 11 **T**  
 431-435 *ff* 439-449

Flute 1

Allegro con brio.  $\text{♩} = \text{♩}$

450 U Oboe 1 & 2 *8va<sub>1</sub>* *loco*

451-462 463-474 *f*

*Vivace*

478-480 484-488 *f cresc.* *sf*

489 V

492-493 *f* *f*

496

*ff*

503

*sf*

510 W

*sf* *sf*

516

*sf*

*animando.*

523

*sf*

**X**

**Andante espressivo** **Z**

537 **10** **14** **13** Oboe 1 & 2

538-547 548-561 562-574

577 *f* *f*

**AA** *animando.*

*mf* *cresc.*

587

591 *allargando* **5** **BB** *tempo primo*

592-596 *ff*

600 **2** *pp*

602-603

**Allegretto amabile** **CC**

605 **13** **12**

607-619 620-631

DD

Clarinet 1 & 2

Musical staff for Clarinet 1 & 2, measures 637-641. The staff shows a melodic line with eighth and sixteenth notes, starting with a rest. The key signature has three sharps (F#, C#, G#).

EE

Musical staff for Clarinet 1 & 2, measures 640-653. Measures 640-641 are marked with a dynamic of *p* and *cresc.*. Measures 642-653 are marked with a dynamic of *f*. There are rests for 2 and 12 measures.

GG

Lento

FF

Andantino espressivo

Clarinet 1

Musical staff for Clarinet 1, measures 654-686. Measures 654-667 are marked with a dynamic of *ff*. Measures 668-672 are marked *Silent*. Measures 674-686 are marked *f*. There are rests for 14 and 5 measures.

Musical staff for Clarinet 1, measures 692-706. The staff shows a melodic line with eighth notes and rests. The dynamic is marked *mf*. The tempo is marked *poco rit.*. There is a rest for 9 measures.

Musical staff for Clarinet 1, measures 707-711. The staff shows a melodic line with eighth notes and rests. The tempo is marked *a tempo*. The dynamic is marked *mf* and *f*. There is a rest for 5 measures.

Musical staff for Clarinet 1, measures 716-731. The staff shows a melodic line with eighth notes and rests. The tempo is marked *Allegro*. There is a rest for 12 measures.

Musical staff for Clarinet 1, measures 736-738. The staff shows a melodic line with eighth notes and rests. The dynamic is marked *ff*.

Musical staff for Clarinet 1, measures 736-738. The staff shows a melodic line with eighth notes and rests. The dynamic is marked *ff*.

740

*f*

744

**KK**

754

759

**11** **6**

760-770 771-776

778

Timpani

**2**

782-783

Flute 1

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

789

794 5

798-802

803 *a tempo* *cresc.*

808

813 *allargando* NN *Tempo primo* *loco* *ff* 4 *ff*

816-819

821

826 OO

830

Musical staff for measures 830-833. Measure 830: quarter rest, quarter note G4, quarter note A4, quarter note B4. Measure 831: quarter note B4, quarter note C5, quarter note D5. Measure 832: quarter note E5, quarter note F5, quarter note G5. Measure 833: quarter note A5, quarter note B5, quarter note C6. Dynamics: *mf* above the first measure, *f* above the second measure, *f* above the third measure, *f* above the fourth measure, *f* above the fifth measure, *f* above the sixth measure, *f* above the seventh measure, *f* above the eighth measure.

834

Musical staff for measures 834-838. Measure 834: quarter note G4, quarter note A4, quarter note B4. Measure 835: quarter note C5, quarter note D5, quarter note E5. Measure 836: quarter note F5, quarter note G5, quarter note A5. Measure 837: quarter note B5, quarter note C6, quarter note D6. Measure 838: quarter note E6, quarter note F6, quarter note G6. Dynamics: *rit.* above the fifth measure.

839

Musical staff for measures 839-842. Measure 839: quarter note G4, quarter note A4, quarter note B4. Measure 840: quarter note C5, quarter note D5, quarter note E5. Measure 841: quarter note F5, quarter note G5, quarter note A5. Measure 842: quarter note B5, quarter note C6, quarter note D6. Dynamics: *f* above the first measure, *f* above the second measure, *f* above the third measure, *f* above the fourth measure, *f* above the fifth measure, *f* above the sixth measure.



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Catalog Number

1.10/03