

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 2

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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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*

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

64

70

77

dim.

86-88 *p* **3**

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

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

111 *ff*

115 *rit.* **Più Lento** $\text{♩} = 44$ **G** *rit.* **14** **11** Flute 1 118-131 132-142

144 **3**

150-151 *f* **2** **H**

157 *dim.* **Allegro** **8** **I** **13** 161-168 169-181

182 *f* *cresc.*

188 [J]

193 *allargando* *rit.* *ff*

199 *a tempo*

Largamente. ♩ = ♩ **3** **4** **9** *Allegro, con spirito.* *f* *f*

206-208 209-212 215-223

225 [K] **7** 232-238

240 [L] *poco allargando* **10** *sf* 247-256

Flute 2

257 *f* **5** *mf*
261-265

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

280 *ff* *allargando* *a tempo*

9 **N**
289-297

307 *dim molto* *p*

318 *rit.* *a tempo* *f*

328 **2**
329-330

Largo **O** **Maestoso**
8 **13** **8** Trumpet 1 & 2
338-345 346-358 359-366

370 **3** *mf* *rit.* *a tempo* **9**
371-373 377-385

P *a tempo* **10** **Q** **3**
386-395 400-402

403 *mf* *slower* *rit.* *tempo maestoso* **R** **8** **7**
407-414 415-421

422 *f* **S**

427 *f cresc.* **3** **3** *ff* **5**
431-435

436 *ff* **T** **11** **12**
439-449 451-462

Flute 2

U **12** *Oboe 1 & 2* **Allegro con brio.** $\text{♩} = \text{♩}$ *8^{va}* *loco* **3**

463-474 *f* 478-480 *f cresc.*

482 **Vivace** **5**

484-488 *f*

V

492-493 *f*

499 *ff*

506 **W**

sf sf

512 *sf*

518 *animando.*

525 **X**

532 **10**
538-547

Andante espressivo **Z** Oboe 1 & 2
14 **13**
 548-561 562-574

579 *a2* **AA** *animando.*
f *f* *mf* *cresc.*

585

589 *allargando* **5** *ff*
 592-596

598 **BB** *tempo primo* **2**
 602-603

Allegretto amabile **CC**
pp **13** **12**
 607-619 620-631

DD **EE** **Lento** **FF**
10 **12** **14** **5** *Silent* **13**
 632-641 642-653 654-667 668-672 674-686

Flute 2

GG HH a tempo

20 5

687-706 707-711

Flute 1

poco rit.

animando.

715

Allegro

II KK

12 16 2

720-731 732-747 748-749

Flute 1

752

757

ff

11 9

760-770 771-779

780

LL

2

782-783

agitato.

786

allargando

agitato.

791

795 *a tempo*

798-802

Detailed description: Musical staff 795-802. The staff begins with a treble clef and a key signature of one flat. It contains a sequence of notes with accents and slurs. A measure rest is present in the middle. A large number '5' is written above the staff, indicating a fingering. The measure numbers 798-802 are written below the staff.

804 *cresc.*

Detailed description: Musical staff 804-808. The staff continues with notes and slurs. The dynamic marking 'cresc.' is written below the staff. The measure numbers 804-808 are indicated by the staff's position.

809

Detailed description: Musical staff 809-813. The staff continues with notes and slurs. The measure numbers 809-813 are indicated by the staff's position.

814 *allargando* **NN** *Tempo primo*
loco

816-819 *ff*

Detailed description: Musical staff 814-821. The staff begins with a treble clef and a key signature of one flat. It contains notes with slurs and a measure rest. The dynamic marking 'ff' is written below the staff. A box containing 'NN' is placed above the staff. The tempo marking 'allargando' is above the first part, and 'Tempo primo' is above the second part. The word 'loco' is written below the staff. A large number '4' is written above the staff. The measure numbers 816-819 are written below the staff.

822

Detailed description: Musical staff 822-826. The staff continues with notes and slurs. The measure numbers 822-826 are indicated by the staff's position.

827 **OO**

Detailed description: Musical staff 827-831. The staff continues with notes and slurs. A box containing 'OO' is placed above the staff. The measure numbers 827-831 are indicated by the staff's position.

832 *rit.*

Detailed description: Musical staff 832-837. The staff continues with notes and slurs. The dynamic marking 'rit.' is written above the staff. The measure numbers 832-837 are indicated by the staff's position.

838

Detailed description: Musical staff 838-842. The staff continues with notes and slurs. The measure numbers 838-842 are indicated by the staff's position.



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PUBLISHING

ehms.lib.umn.edu

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