

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

Harp

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Royal College of Music, London MS 4195

Vocal Score:

Novello Octavo Edition No. 8308

Royal College of Music Library

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Oxford University, Bodleian Music Section, Weston Library

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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

A

B

C

D

8 9 11 7 26

1-8 9-17 18-28 29-35 36-61

8 9 11 7 26

E

24 9

62-85 86-94

24 9 Tuba

F

mp

101

104

Musical score for measures 104-106. The piece is in 3/4 time. Measure 104 features a treble clef with a series of eighth notes and a bass clef with a series of eighth notes. Measure 105 continues with similar eighth-note patterns. Measure 106 introduces triplets in both hands, indicated by a '3' above and below the notes.

107

Musical score for measures 107-109. Measure 107 continues the triplet patterns. Measure 108 introduces a key signature change to one flat (B-flat major) and continues with triplet patterns. Measure 109 continues with triplet patterns in both hands.

110

Musical score for measures 110-112. Measure 110 continues with triplet patterns. Measure 111 continues with triplet patterns. Measure 112 features a treble clef with a series of eighth notes and a bass clef with a series of eighth notes.

113

Musical score for measures 113-114. Measure 113 features a treble clef with a series of eighth notes and a bass clef with a series of eighth notes. Measure 114 features a treble clef with a series of eighth notes and a bass clef with a series of eighth notes, marked with a forte (*f*) dynamic.

115

Musical score for measures 115-117. Measure 115 features a treble clef with a series of eighth notes and a bass clef with a series of eighth notes. Measure 116 features a treble clef with a series of eighth notes and a bass clef with a series of eighth notes, marked with a fortissimo (*sf*) dynamic. Measure 117 features a treble clef with a series of eighth notes and a bass clef with a series of eighth notes, marked with a ritardando (*rit.*) dynamic.

118 **Più Lento** ♩ = 44

Musical notation for measures 118-124. The piece is in G major (one sharp) and 3/4 time. The tempo is marked **Più Lento** with a quarter note equal to 44 beats. The dynamic is *pp*. The right hand has whole rests, and the left hand plays a steady eighth-note accompaniment.

125

Musical notation for measures 125-130. The right hand continues with whole rests. The left hand accompaniment includes some chromatic movement in the lower register.

G

rit.

a tempo

131

Musical notation for measures 131-136. The right hand has whole rests. The left hand accompaniment features a series of eighth-note chords. A hairpin crescendo is indicated below the staff.

137

Musical notation for measures 137-142. The right hand has whole rests. The left hand accompaniment continues with eighth-note chords, leading to a melodic flourish in the right hand at the end of the system.

143

Musical notation for measures 143-148. The dynamic is marked *cresc.*. The right hand plays a series of chords, while the left hand continues with eighth-note accompaniment.

149

f *cresc.*

Musical score for measures 149-152. The key signature is three sharps (F#, C#, G#). The music features a series of chords in the right hand and a melodic line in the left hand. A dynamic marking of *f* (forte) and *cresc.* (crescendo) is present.

153

Musical score for measures 153-157. The key signature is three sharps. The music continues with a similar texture of chords and a melodic line.

H

Musical score for measures 154-157, marked with a box containing the letter 'H'. The key signature is three sharps. The music features a series of chords and a melodic line.

158

dim.

Musical score for measures 158-160. The key signature is three sharps. The music features a series of chords and a melodic line. A dynamic marking of *dim.* (diminuendo) is present. Triplet markings (3) are used in the bass line.

159

Allegro

pp

8

161-168

8

Musical score for measures 159-168. The key signature changes to two sharps (F#, C#). The music features a series of chords and a melodic line. A dynamic marking of *pp* (pianissimo) is present. Triplet markings (3) are used in the bass line. A section marked '8' (octaves) is indicated for measures 161-168.

I **J** **K** **L**

22 **18** **5** **17** **15** **15**

169-190 191-208 209-213 214-230 231-245 246-260

22 **18** **5** **17** **15** **15**

M **N** **Largo**

13 **14** **18** **31** **9** **13**

261-273 274-287 288-305 306-336 337-345 346-358

13 **14** **18** **31** **9** **13**

O **P** **Q** **Maestoso**

8 **10** **9** **11** **2** **16**

359-366 367-376 377-385 386-396 397-398 399-414

8 **10** **9** **11** **2** **16**

R **S** **T** **U**

11 **13** **11** **12** **13**

415-425 426-438 439-449 451-462 463-475

11 **13** **11** **12** **13**

V **W** **X** **Andante espressivo**

7 **12** **16** **19** **18** **14**

476-482 483-494 495-510 511-529 530-547 548-561

7 **12** **16** **19** **18** **14**

Z **AA** **BB** **Allegretto amabile**

21	2	14	6	15
562-582	583-584	585-598	599-604	605-619
21	2	14	6	15

CC **DD** **EE** **Lento** **FF** **Silent**

12	10	12	14	5	Silent
620-631	632-641	642-653	654-667	668-672	
12	10	12	14	5	

GG **HH** **Allegro** **II**

13	20	8	4	13	16
674-686	687-706	707-714	715-718	719-731	732-747
13	20	8	4	13	16

KK **LL** *agitato.* *a tempo* **Tempo primo**

11	12	14	18	12	7
748-758	759-770	771-784	785-802	803-814	815-821
11	12	14	18	12	7

822

Musical score for measures 822-827. The top staff is a grand staff with a treble clef and a flat key signature. The bottom staff is a grand staff with a bass clef and a flat key signature. The label "Bass Trombone" is written above the bass staff. The music consists of rests in the upper staff and a melodic line in the lower staff.

00

Musical score for measures 828-830. The top staff is a grand staff with a treble clef and a flat key signature. The bottom staff is a grand staff with a bass clef and a flat key signature. A dynamic marking *f* is present. The music features triplets in both staves, with a slur over the top staff's triplets.

831

Musical score for measures 831-836. The top staff is a grand staff with a treble clef and a flat key signature. The bottom staff is a grand staff with a bass clef and a flat key signature. The music consists of continuous triplets in both staves.

833

Musical score for measures 833-834. The top staff is a grand staff with a treble clef and a flat key signature. The bottom staff is a grand staff with a bass clef and a flat key signature. The music consists of continuous triplets in both staves, with a slur over the final triplet in the top staff.

835

rit.

Musical score for measures 835-839. The top staff is a grand staff with a treble clef and a flat key signature. The bottom staff is a grand staff with a bass clef and a flat key signature. The music consists of continuous triplets in both staves, with a slur over the first two triplets in the top staff.

837

Musical notation for measures 837-840. The treble staff contains a sequence of eighth-note triplets, each marked with a '3' below it. The bass staff contains a sequence of eighth-note triplets, also marked with a '3' below each. The key signature has one flat (B-flat).

839

Musical notation for measures 839-842. Measures 839-841 feature eighth-note triplets in both staves, with slurs connecting notes across measures. Measure 842 shows a change in the bass staff, with a treble clef appearing and eighth-note triplets continuing. The key signature has one flat (B-flat).

841

Musical notation for measures 841-842. Both staves feature chords and rests. Measure 841 has a chord in the treble and a chord in the bass. Measure 842 has a chord in the treble and a chord in the bass. The key signature has one flat (B-flat).



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