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

IN THE UNITED STATES

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Source Information

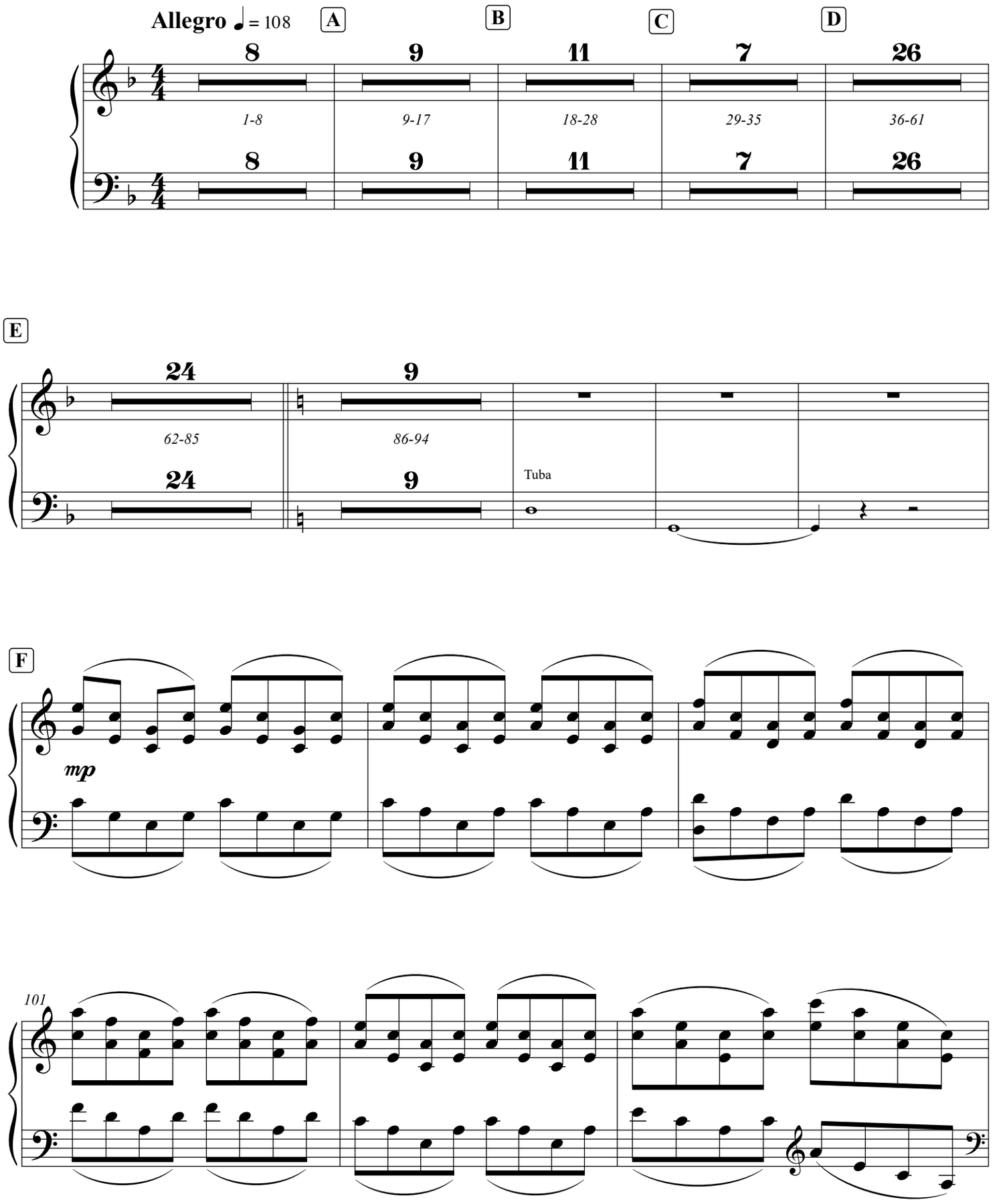
Autograph Manuscript:	Royal College of Music, London MS 4195
Vocal Score:	Novello Octavo Edition No. 8308
Royal College of Music Library	Michael Mullen, Ass't. Librarian - mmullen@rcm.ac.uk
Oxford University, Bodleian Music Section, Weston Library	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk
Manuscript Transcription & Score Preparation	David Fielding - dhcfielding@charter.net

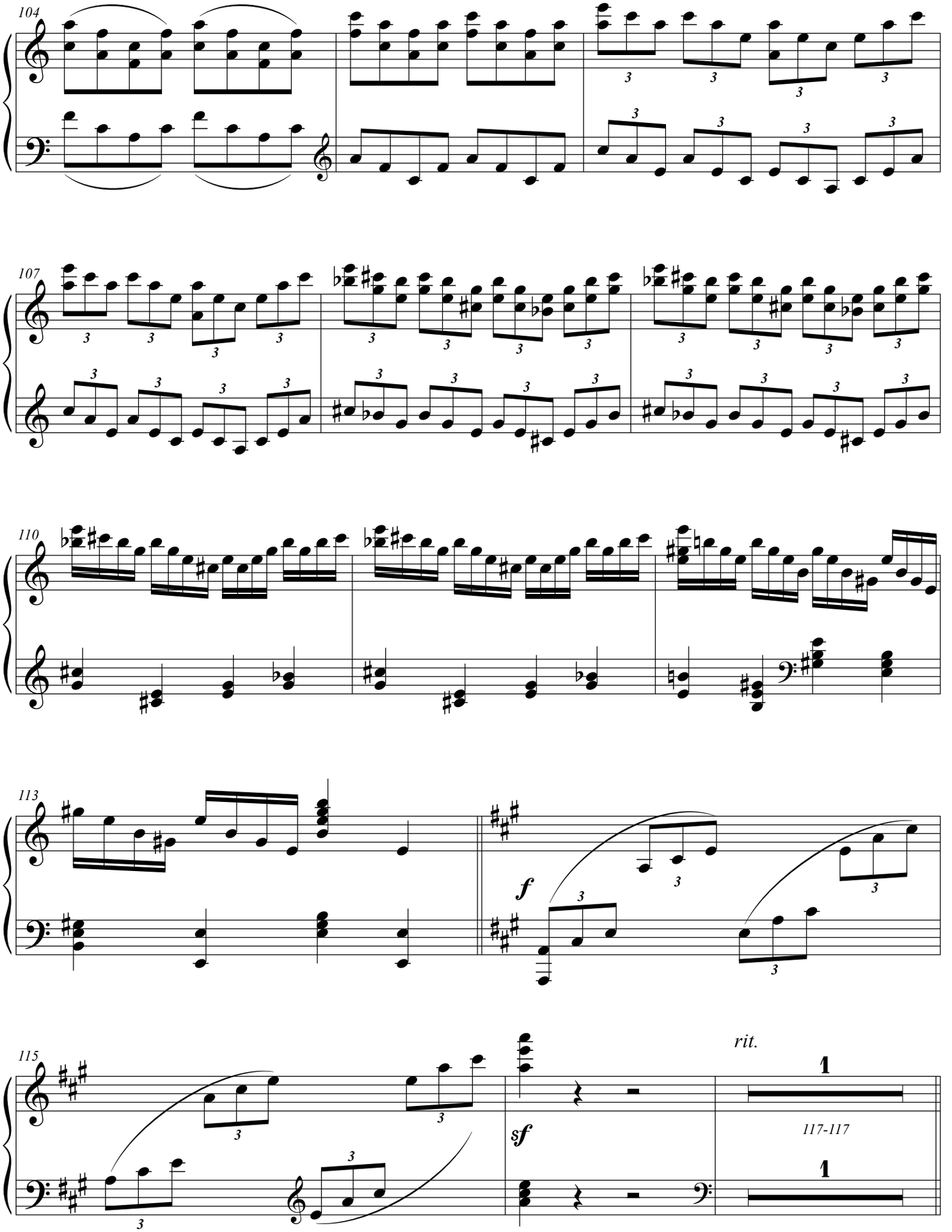
Reference Material and Software

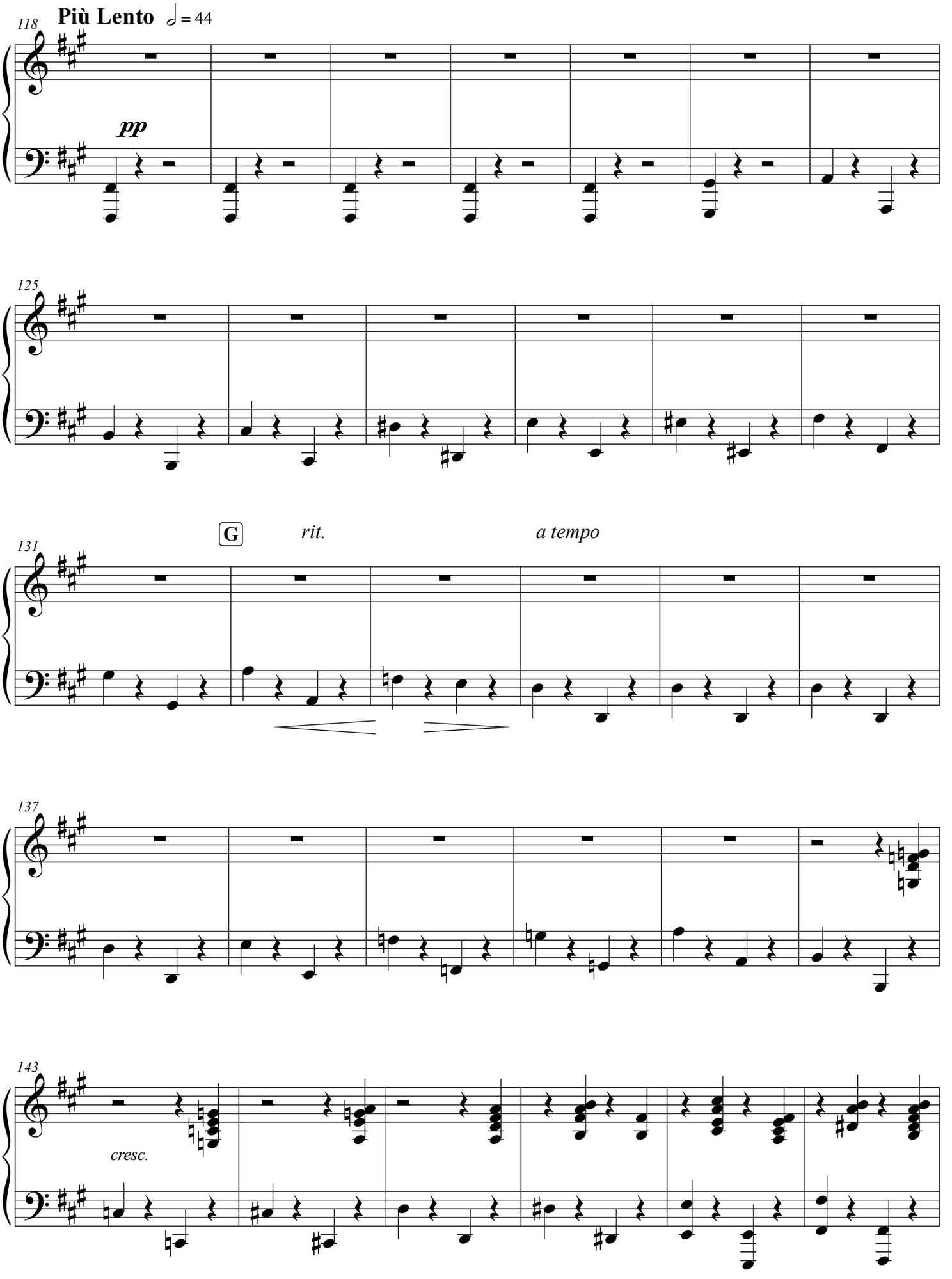
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

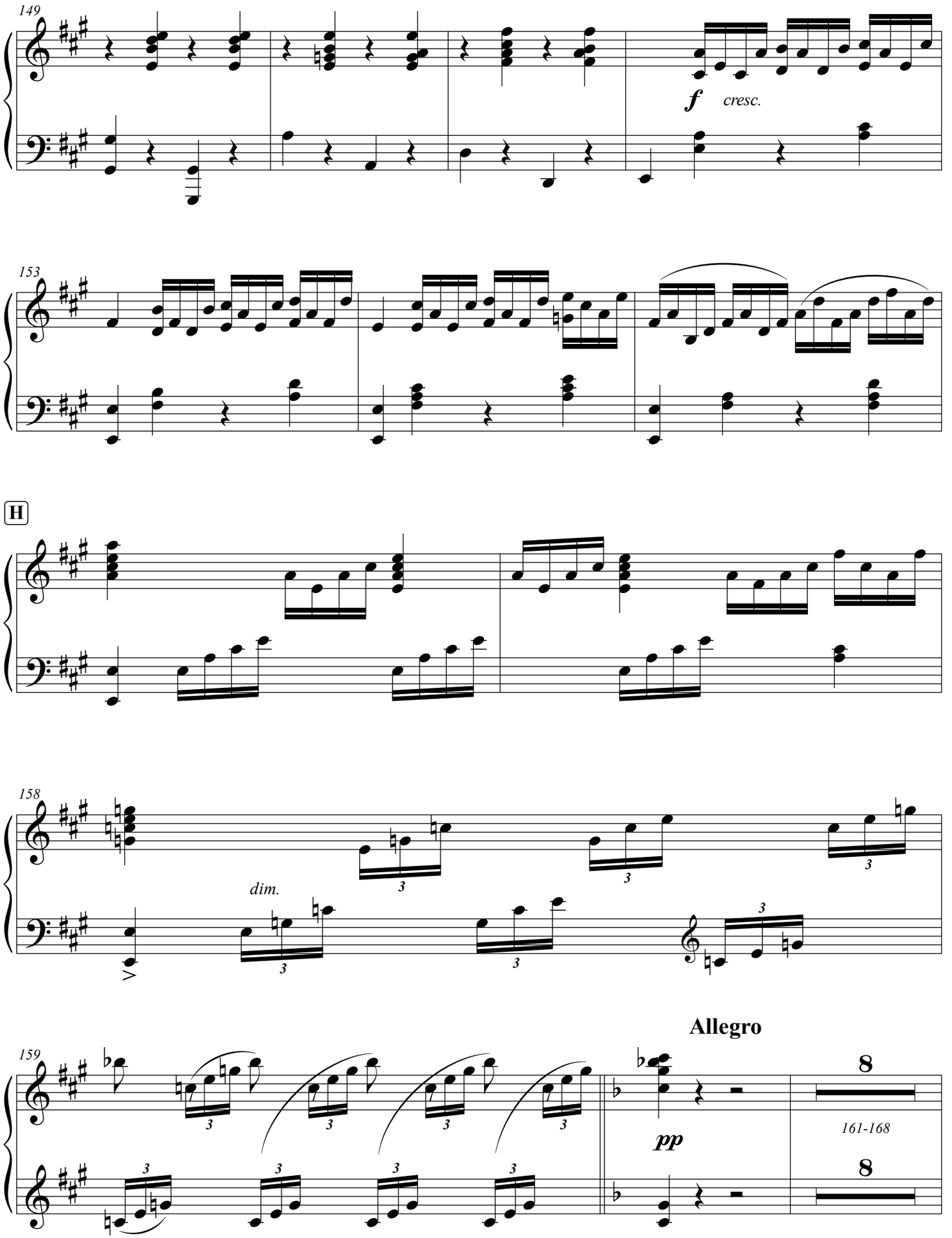
Te Deum Laudamus

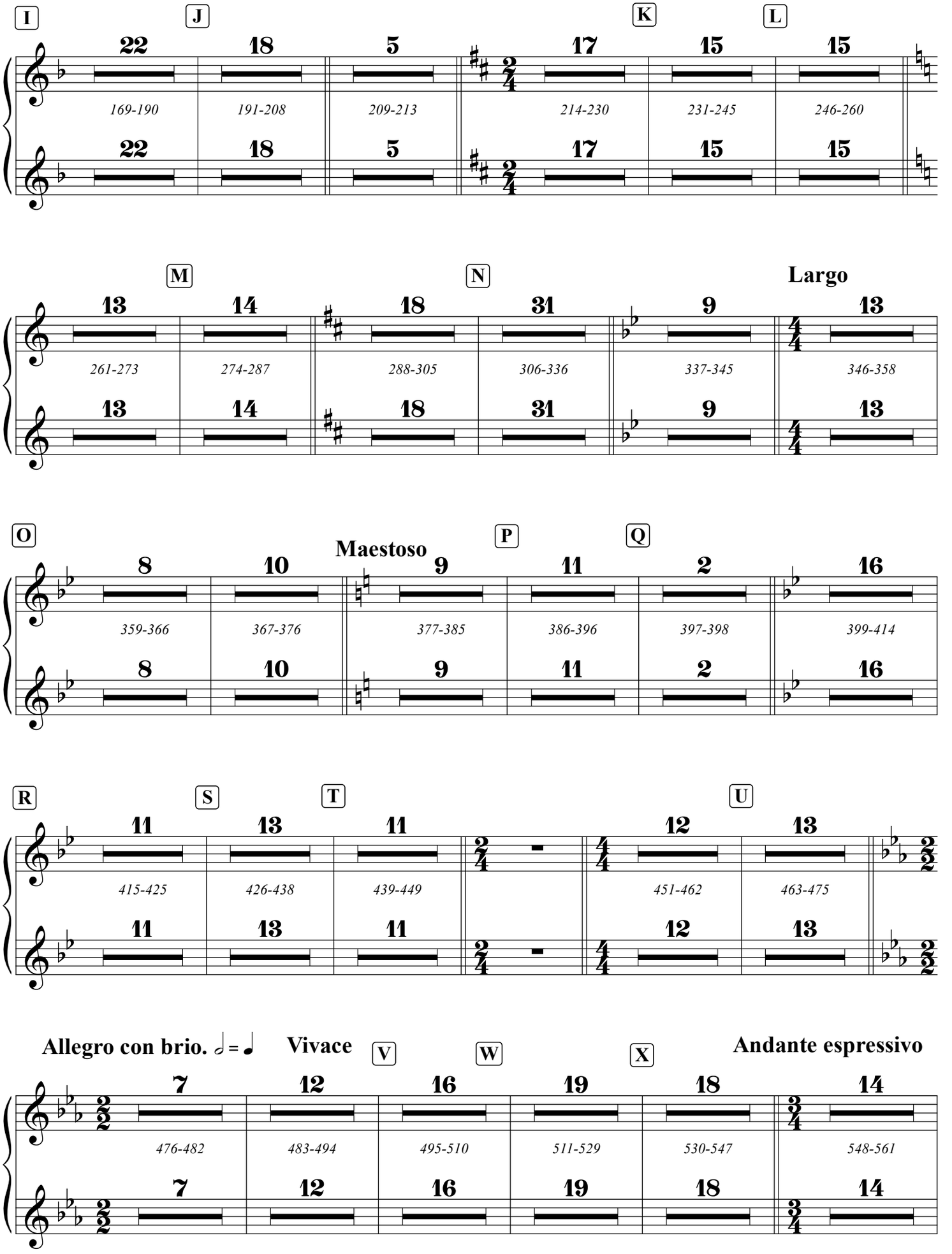
C. HUBERT H. PARRY

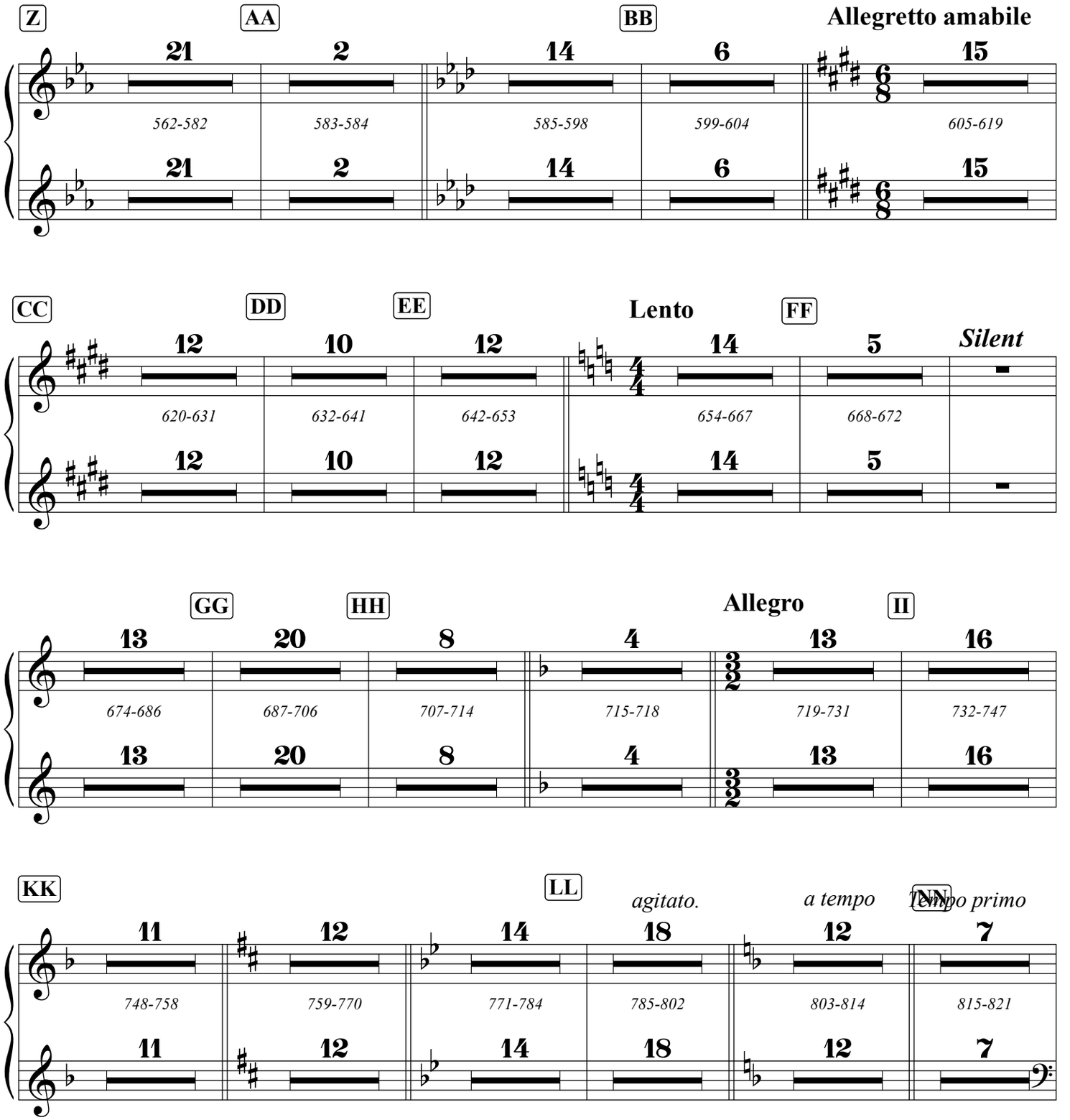


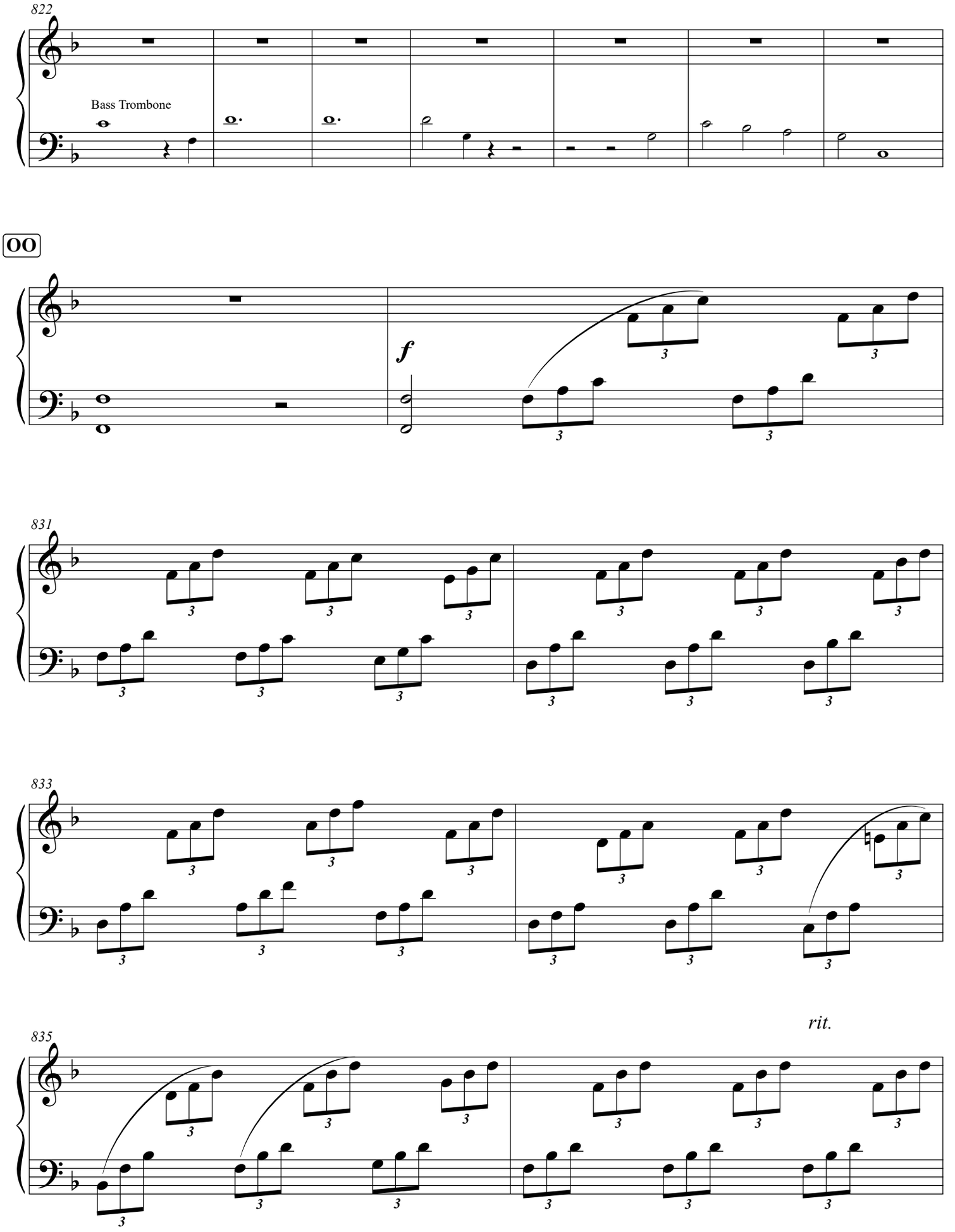

104
107
110
113
f
115
rit.
sf
117-117

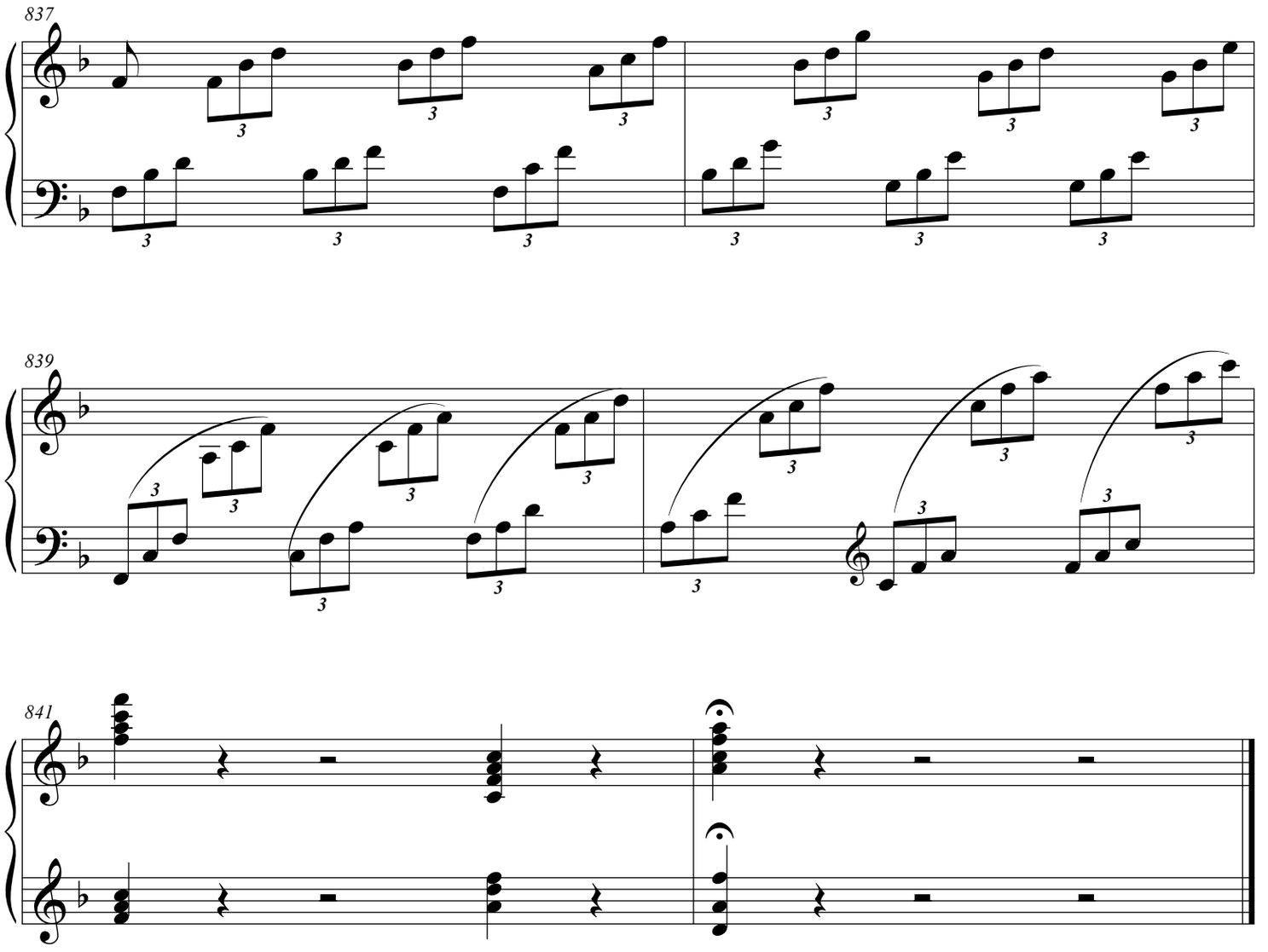

118
Più Lento
= 44
pp
125
G
rit.
a tempo
131
137
143
cresc.


149
f
cresc.
153
H
158
dim.
Allegro
159
pp
161-168


I
J
K
L
22 18 5 17 15 15
169-190 191-208 209-213 214-230 231-245 246-260
M
N
Largo
13 14 18 31 9 13
261-273 274-287 288-305 306-336 337-345 346-358
O
Maestoso
P
Q
8 10 9 11 2 16
359-366 367-376 377-385 386-396 397-398 399-414
R
S
T
U
11 13 11 12 13
415-425 426-438 439-449 451-462 463-475
Allegro con brio. ♩. = ♩
Vivace
V
W
X
Andante espressivo
7 12 16 19 18 14
476-482 483-494 495-510 511-529 530-547 548-561


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
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
NN
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
Bass Trombone
OO
f
831
833
835
rit.


837
839
841

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