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

Horn 2 in F

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

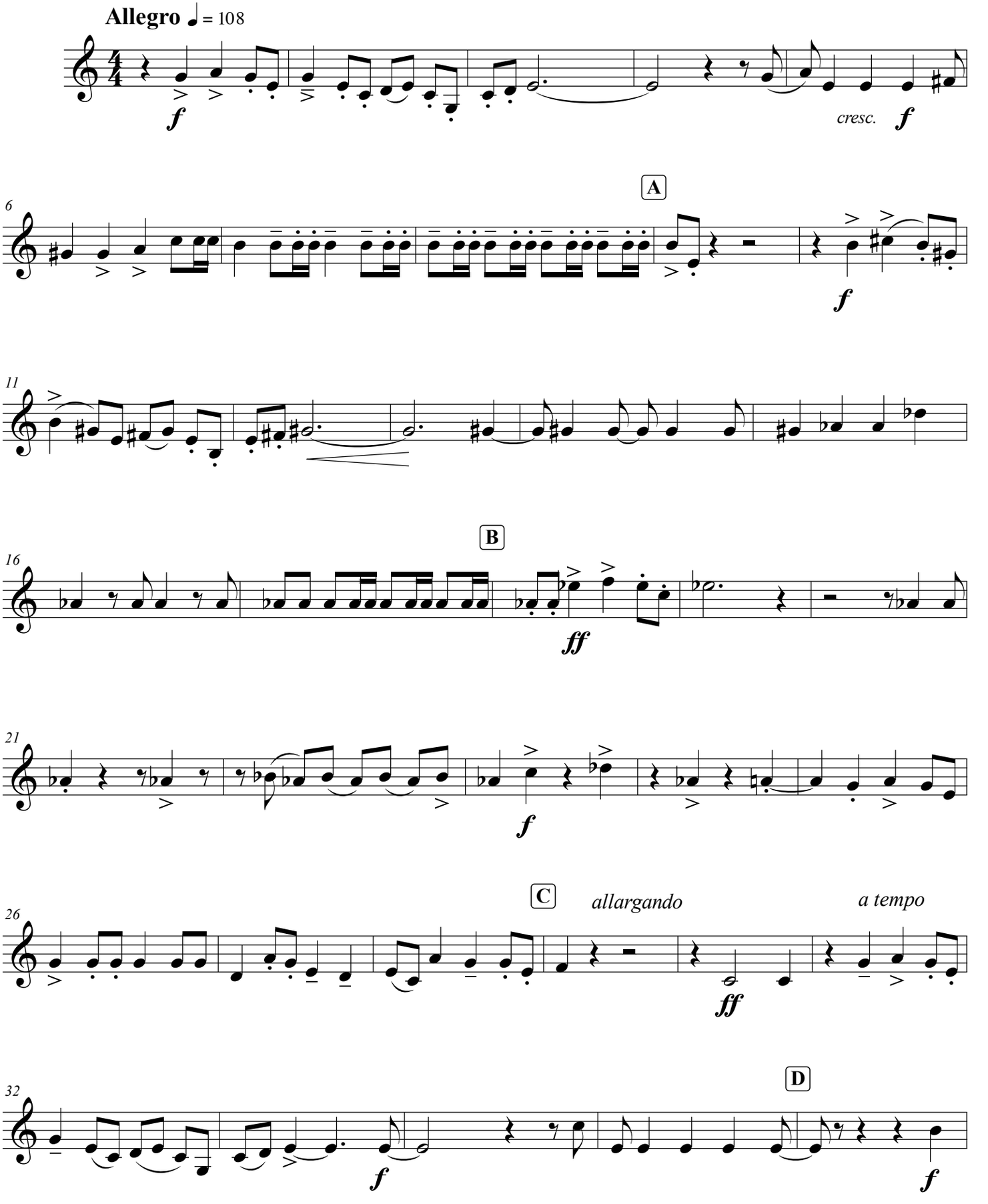
Reference Material and Software

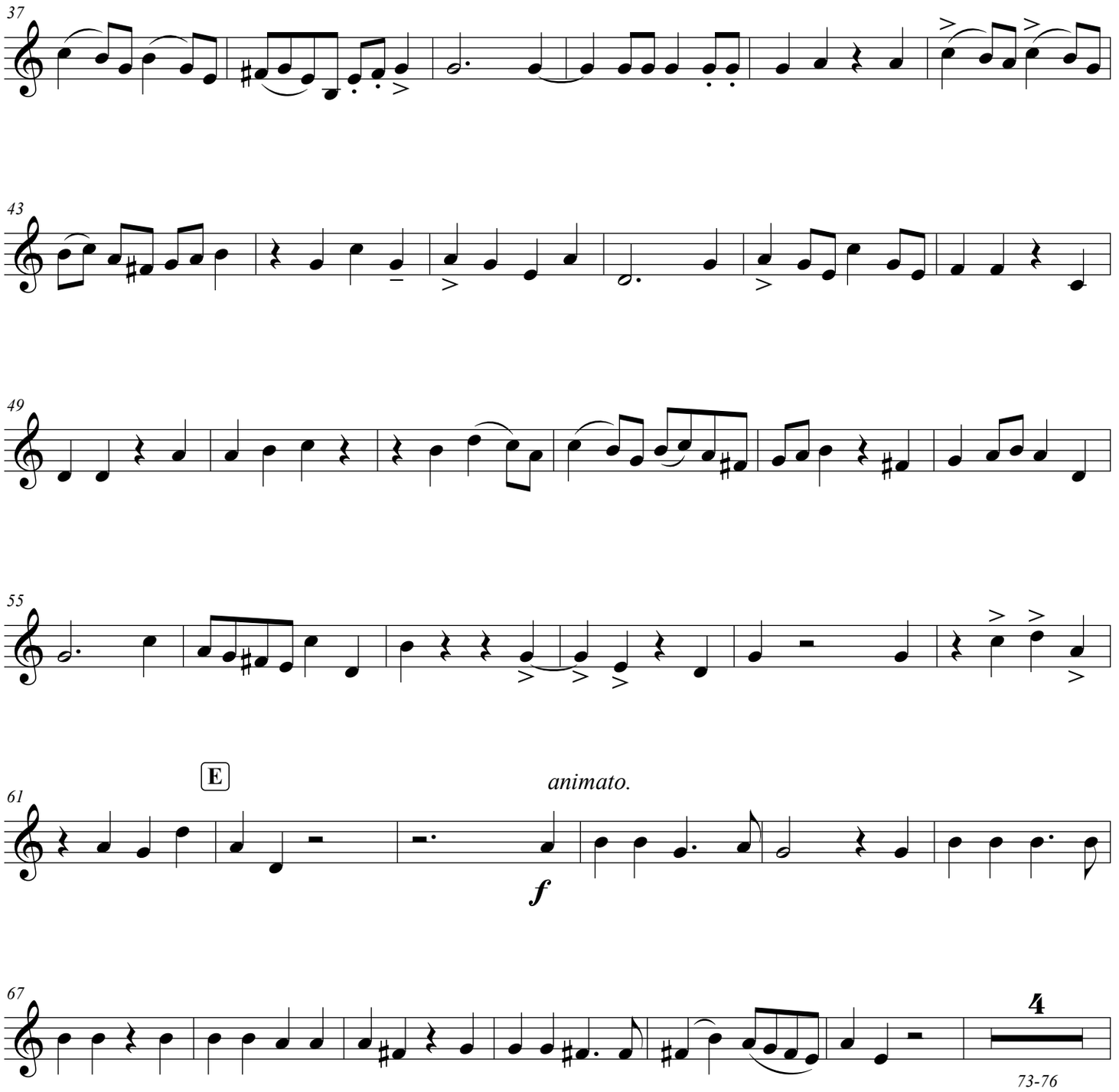
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

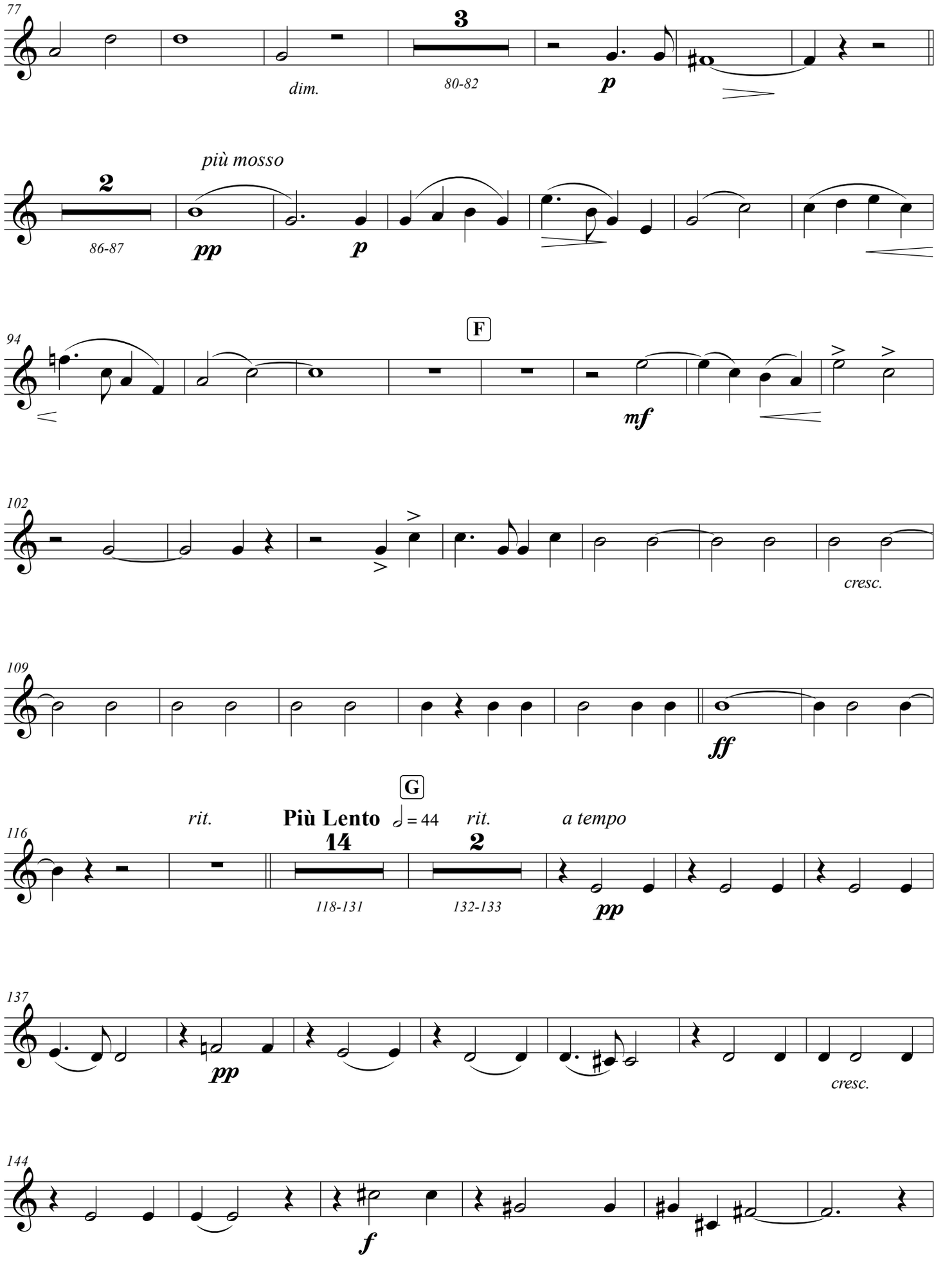
Te Deum Laudamus

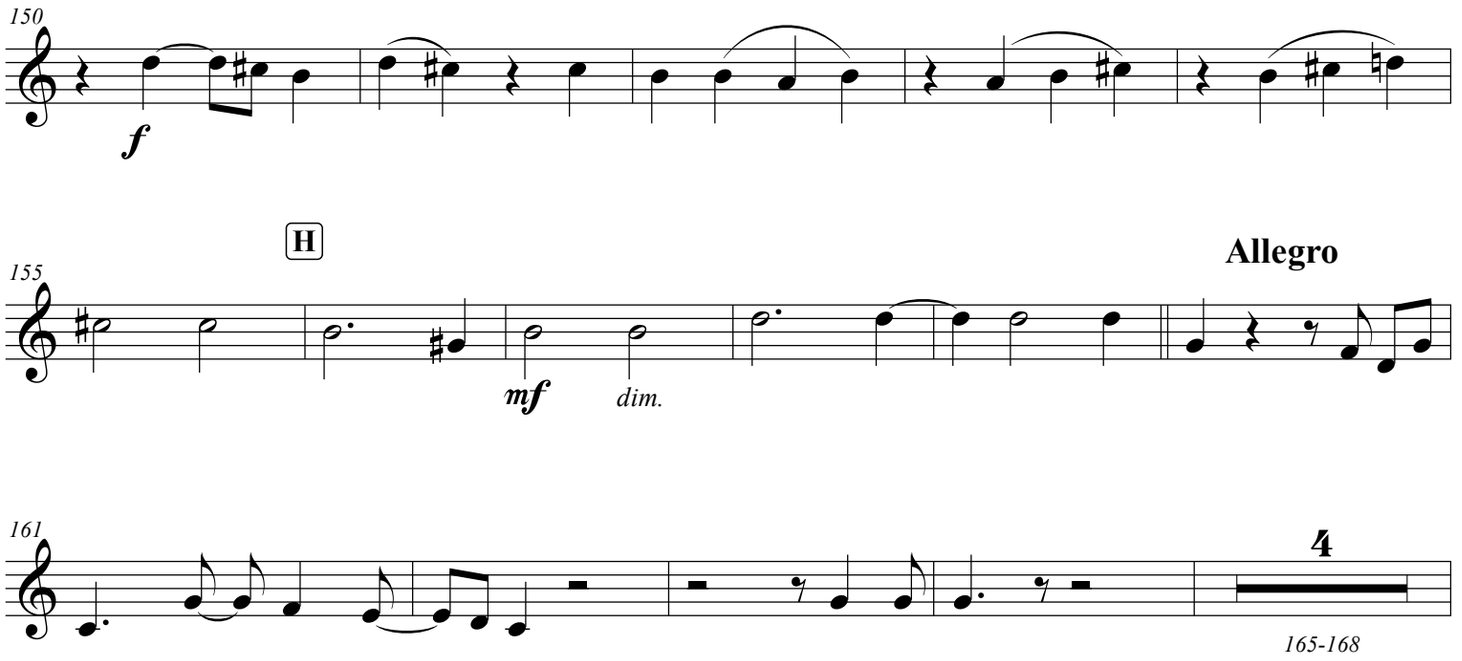
C. HUBERT H. PARRY

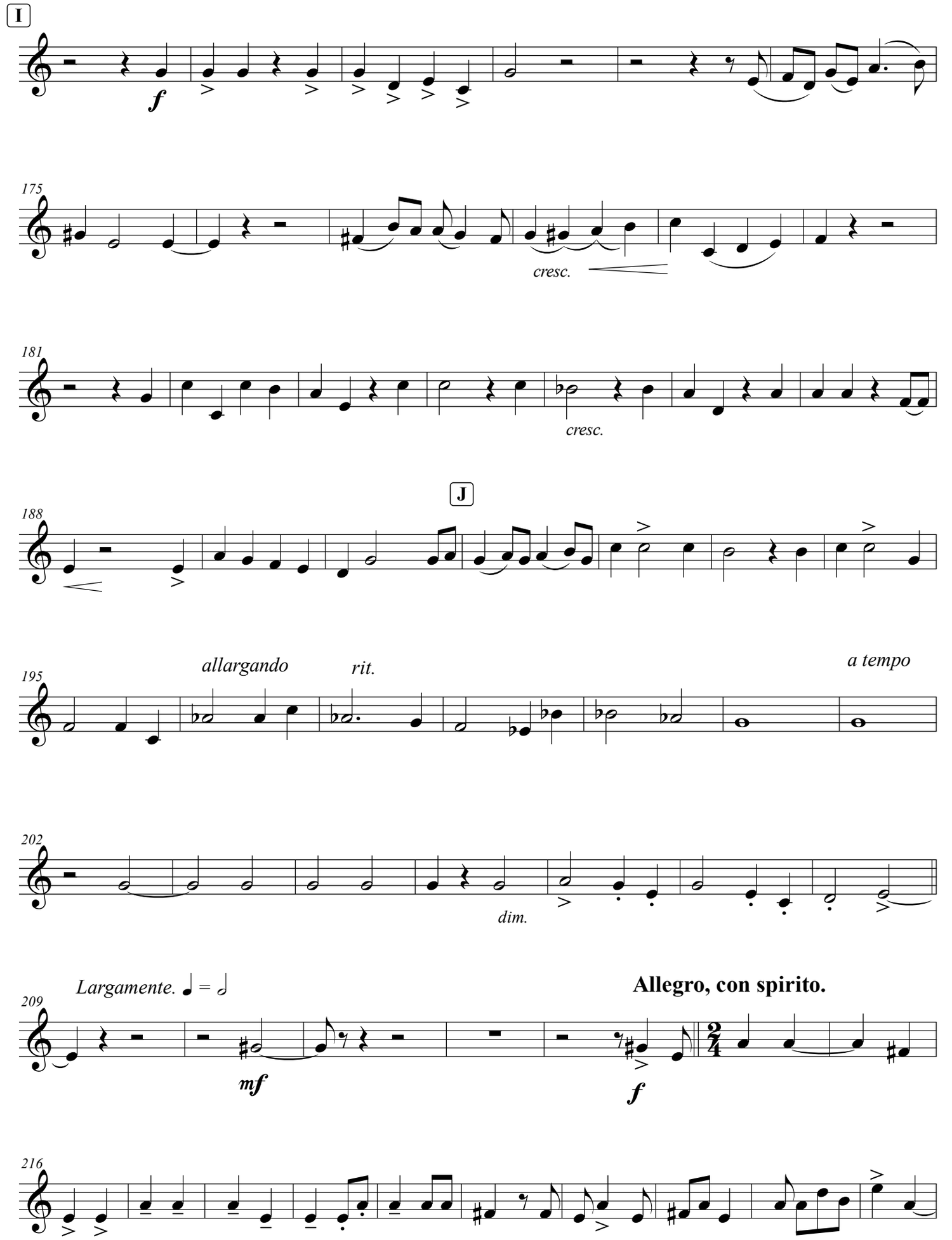
Horn in F

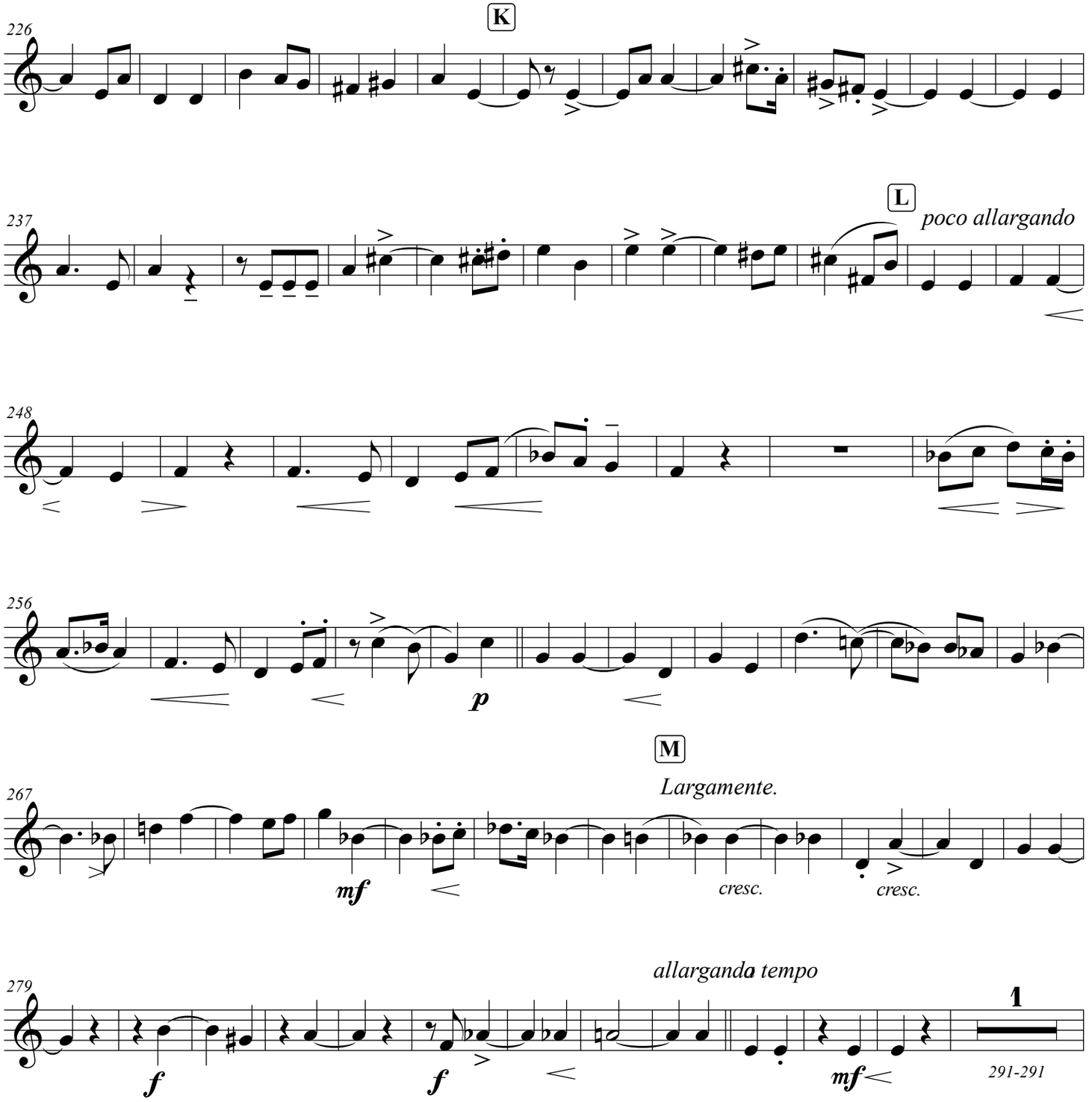


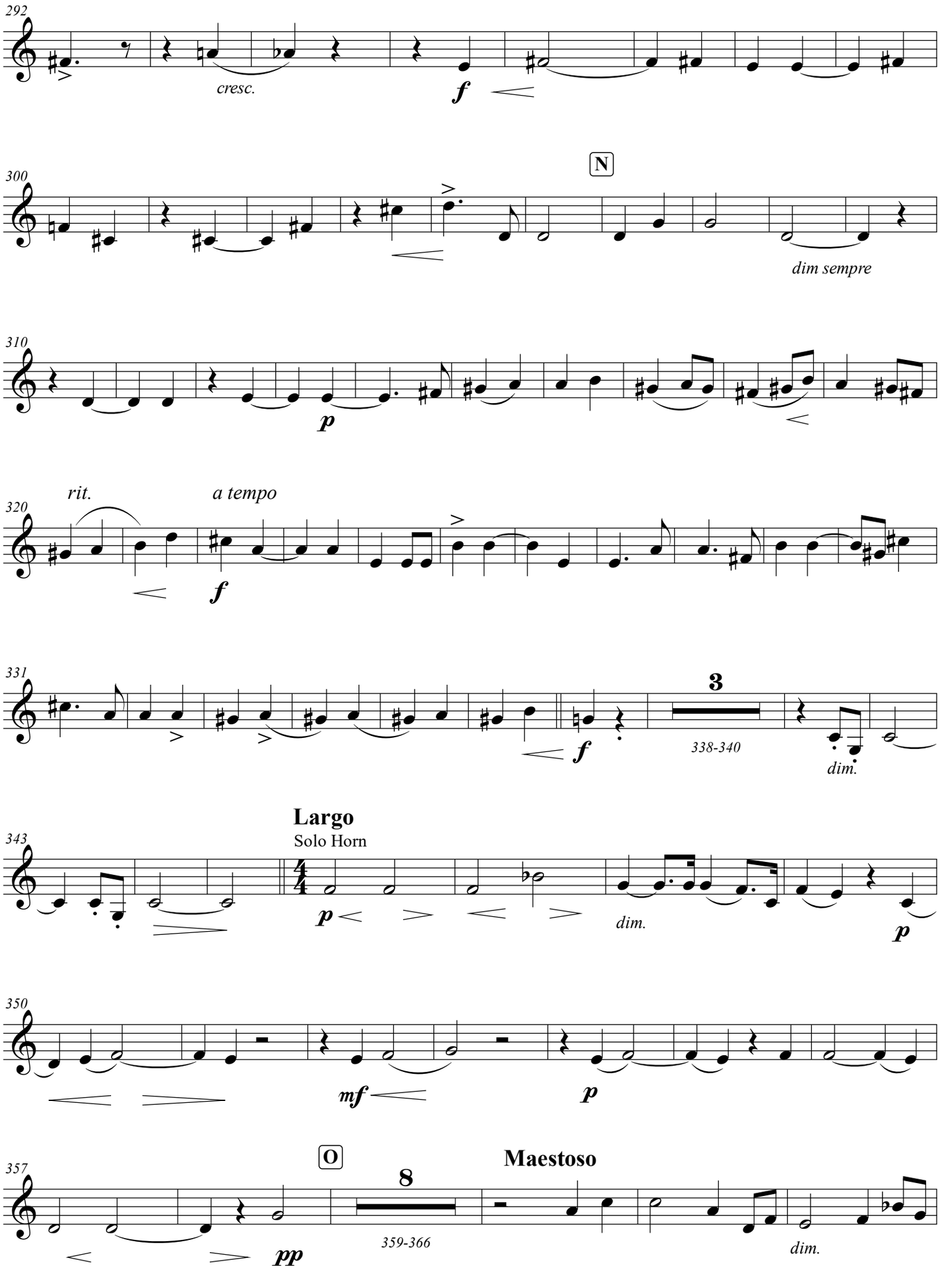

37
43
49
55
E
animato.
61
f
67
4
73-76

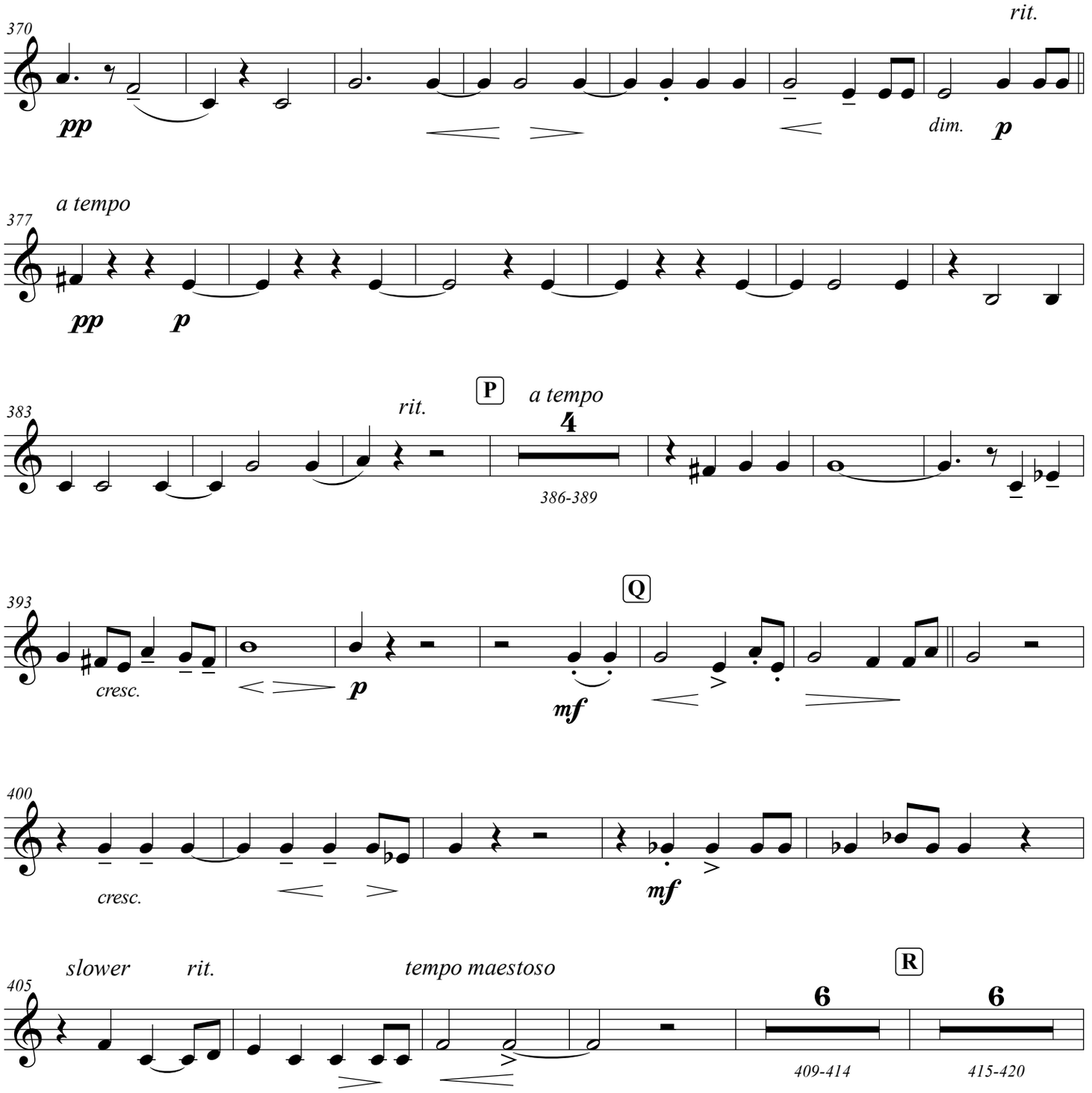

77
3
dim.
80-82
p
più mosso
2
86-87
pp
p
94
F
mf
102
cresc.
109
ff
G
rit.
Più Lento
= 44
rit.
a tempo
116
14
2
118-131
132-133
pp
137
pp
cresc.
144
f

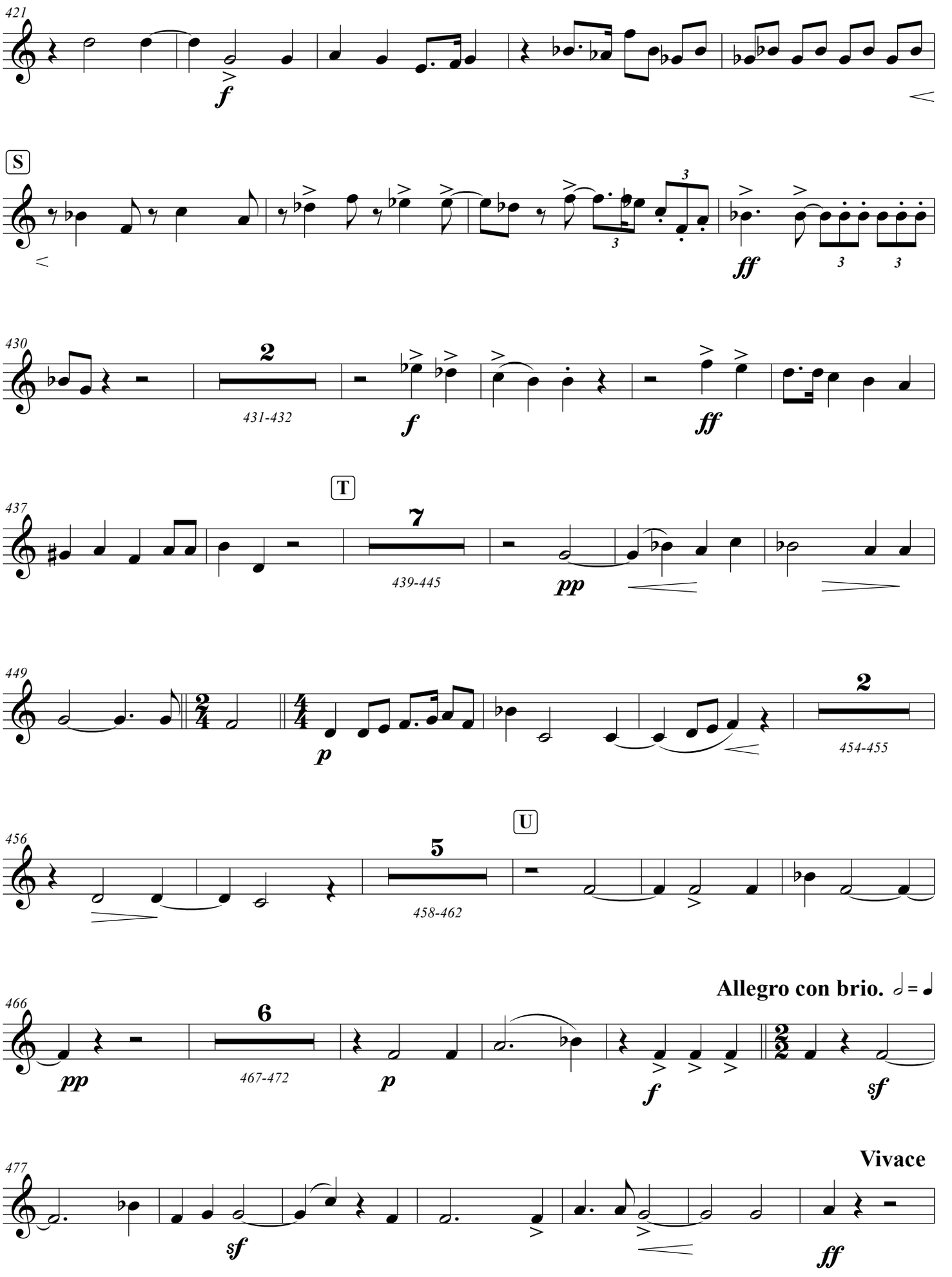

150
f
H
155
Allegro
mf
dim.
161
4
165-168

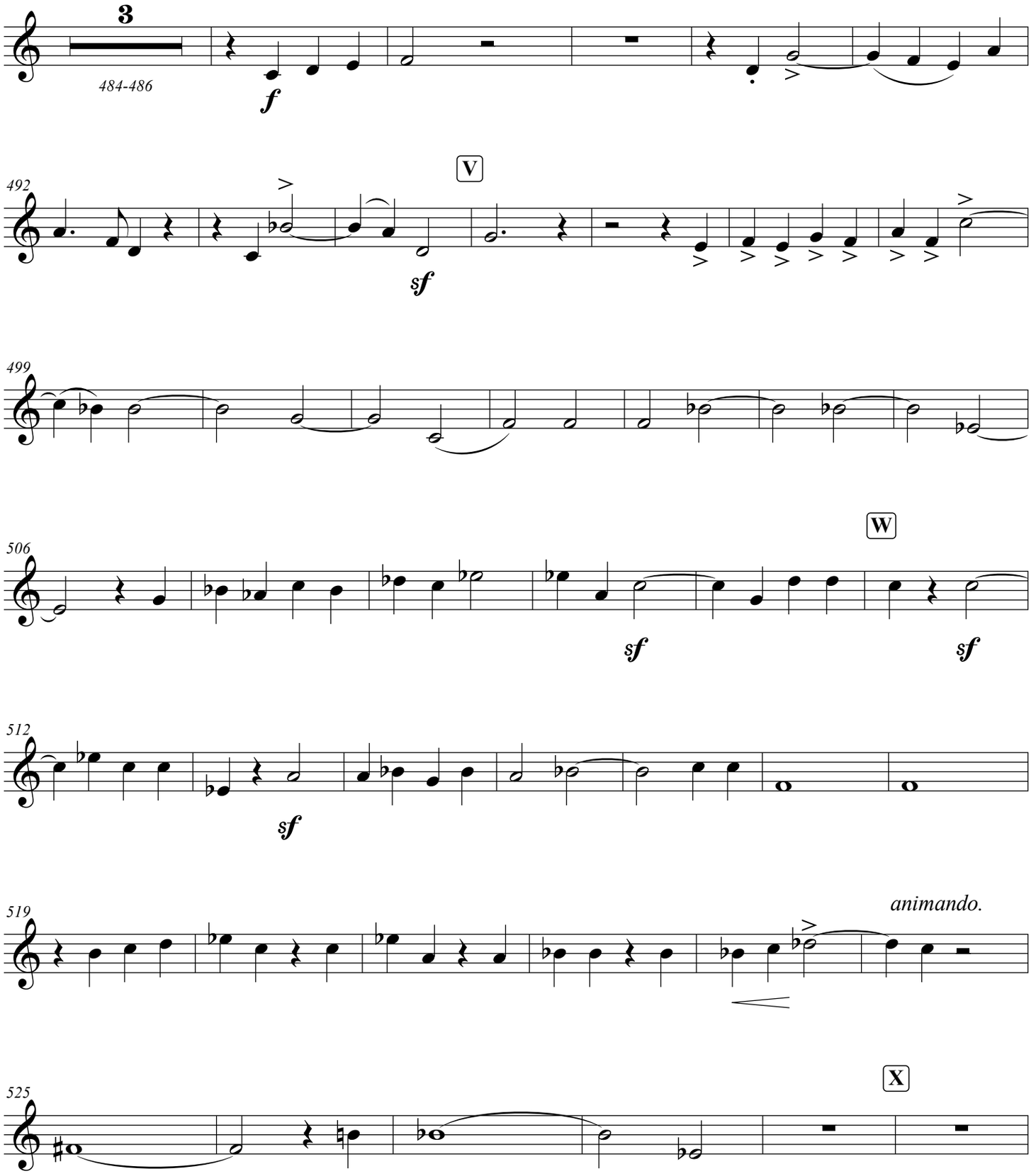

I
f
175
cresc.
181
cresc.
J
188
allargando
rit.
a tempo
195
202
dim.
Largamente. ♩ = 𝅗𝅥
Allegro, con spirito.
209
mf
f
216

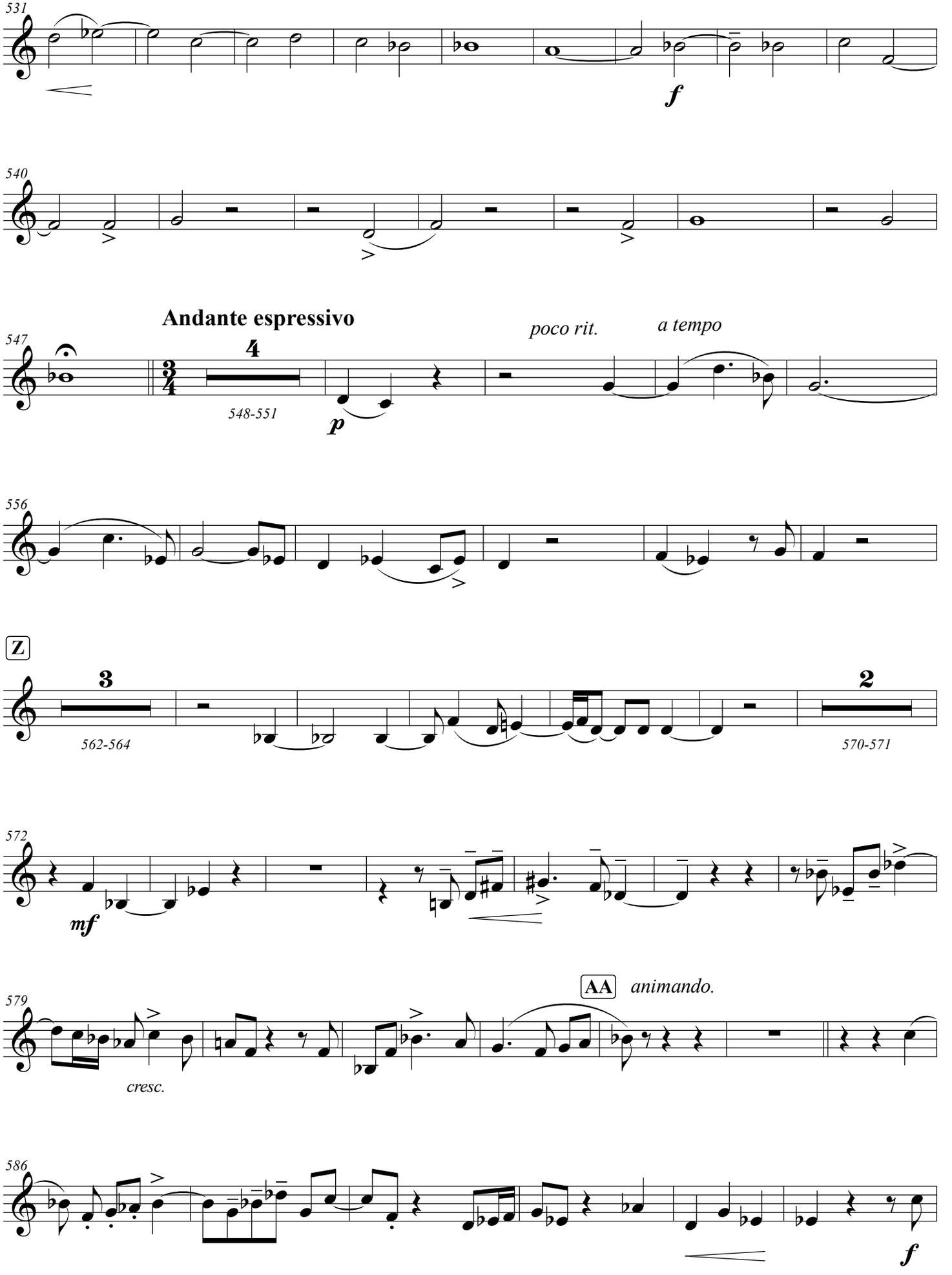

226
K
237
L
poco allargando
248
256
p
M
Largamente.
267
mf
cresc.
cresc.
allarganda tempo
279
f
f
mf
1
291-291

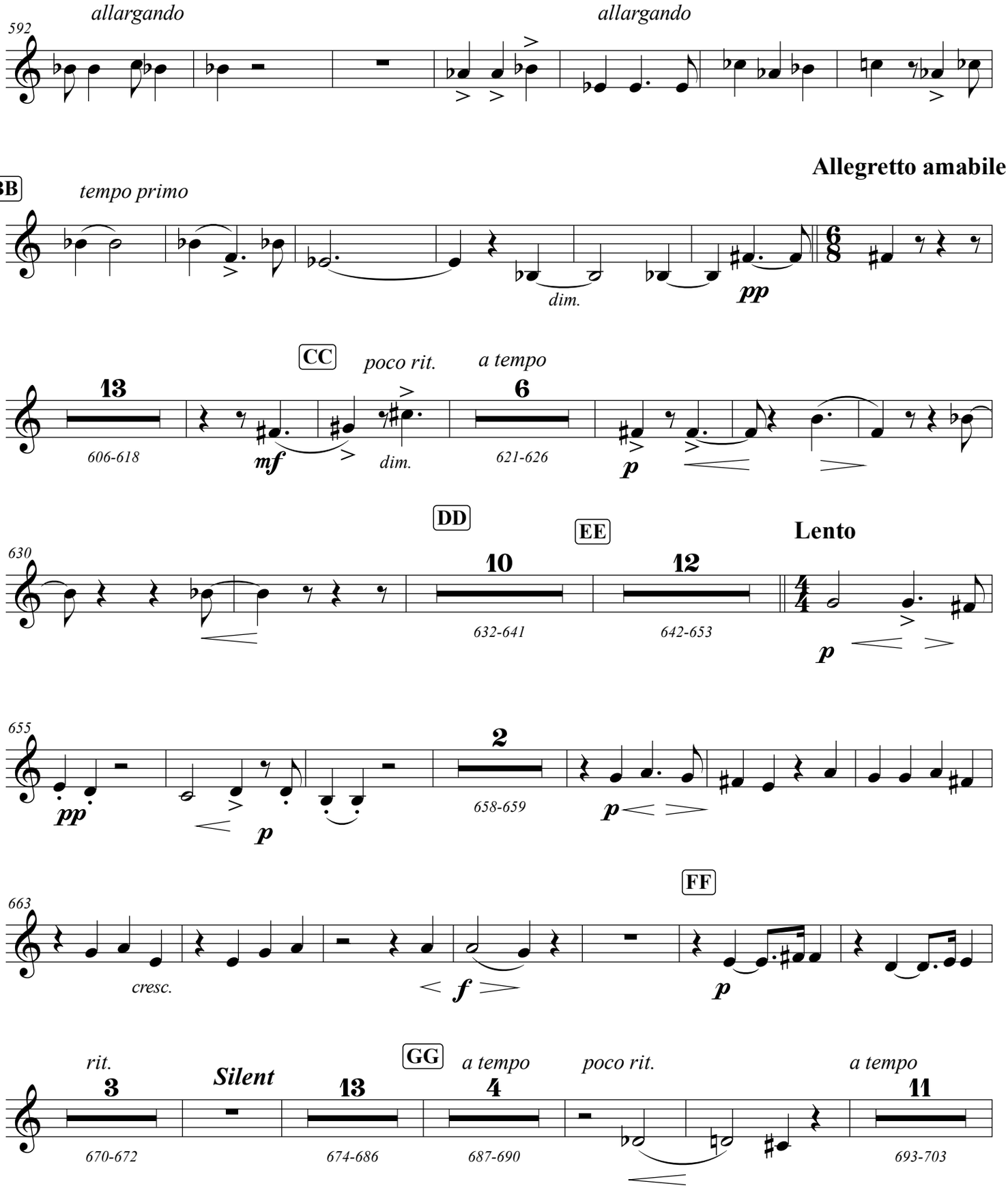

292
cresc.
f
300
N
dim sempre
310
p
320
rit.
a tempo
f
331
3
338-340
f
dim.
343
Largo
Solo Horn
p
dim.
p
350
mf
p
357
O
8
359-366
Maestoso
pp
dim.

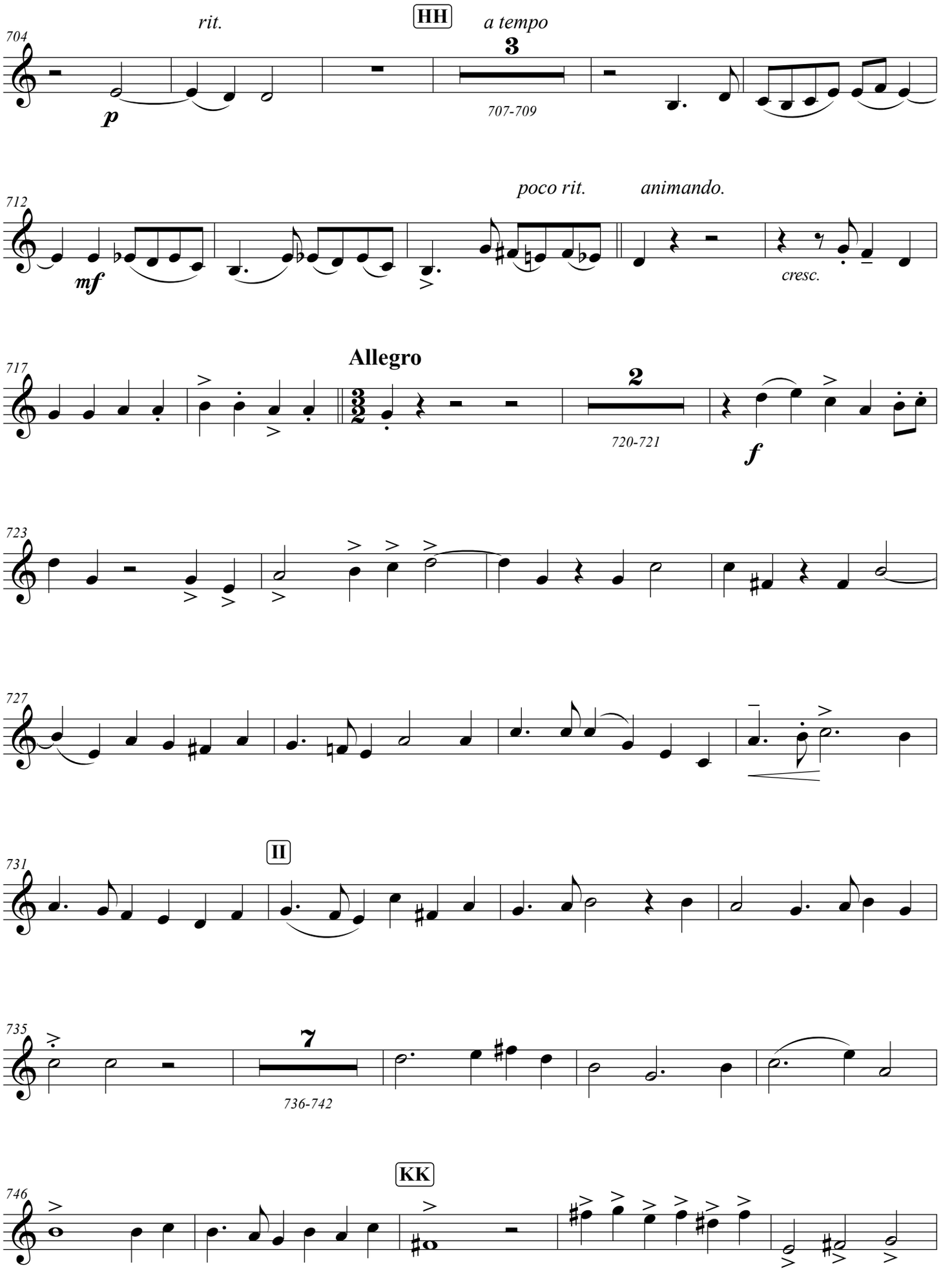

370
rit.
pp
dim.
p
377
a tempo
pp
p
383
rit.
P
a tempo
4
386-389
393
Q
cresc.
p
mf
400
cresc.
mf
405
slower
rit.
tempo maestoso
R
6
6
409-414
415-420

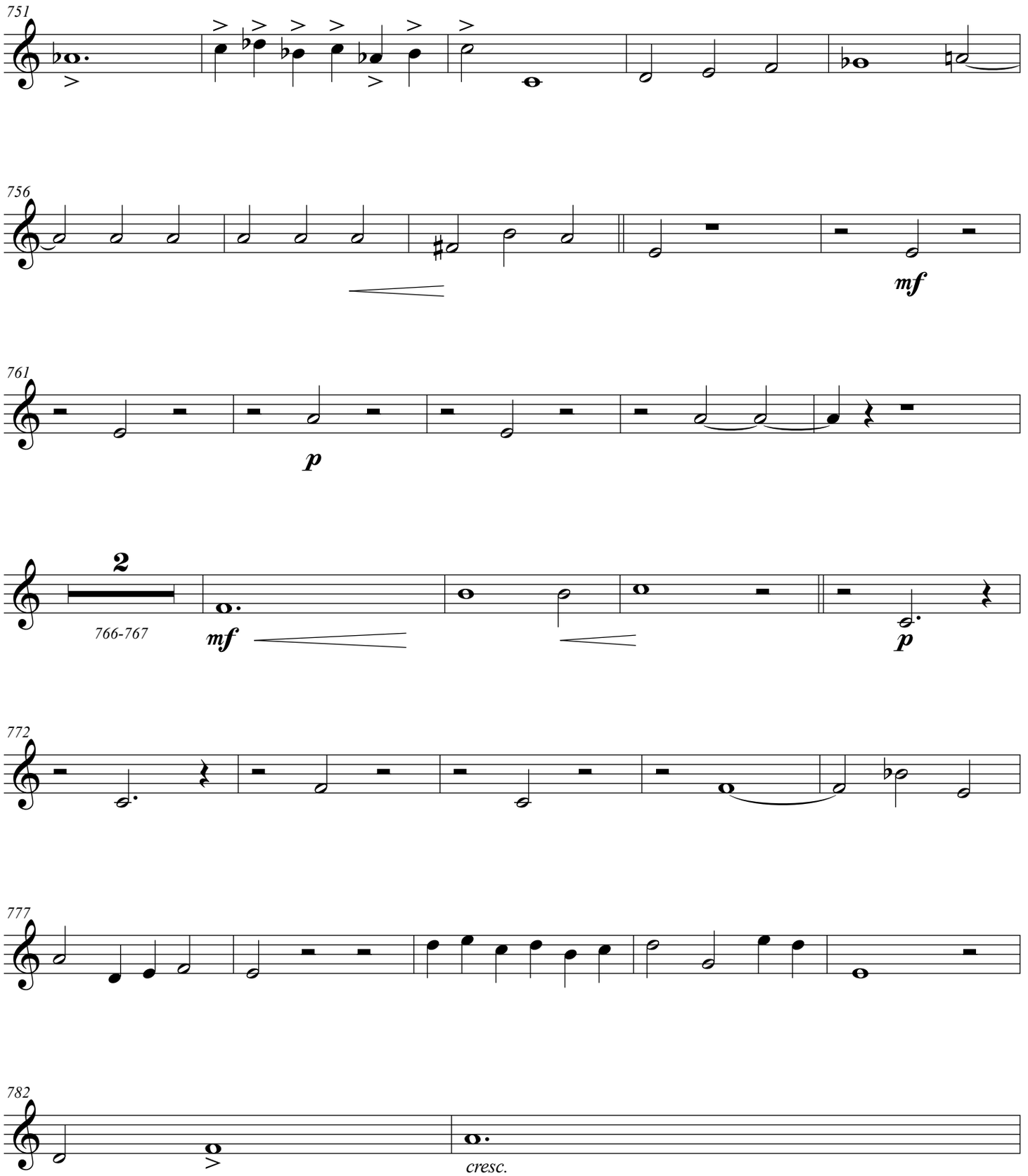

421
f
S
ff
430
2
431-432
f
ff
T
437
7
439-445
pp
449
p
2
454-455
U
456
5
458-462
Allegro con brio.
466
6
pp
467-472
p
f
sf
Vivace
477
sf
ff

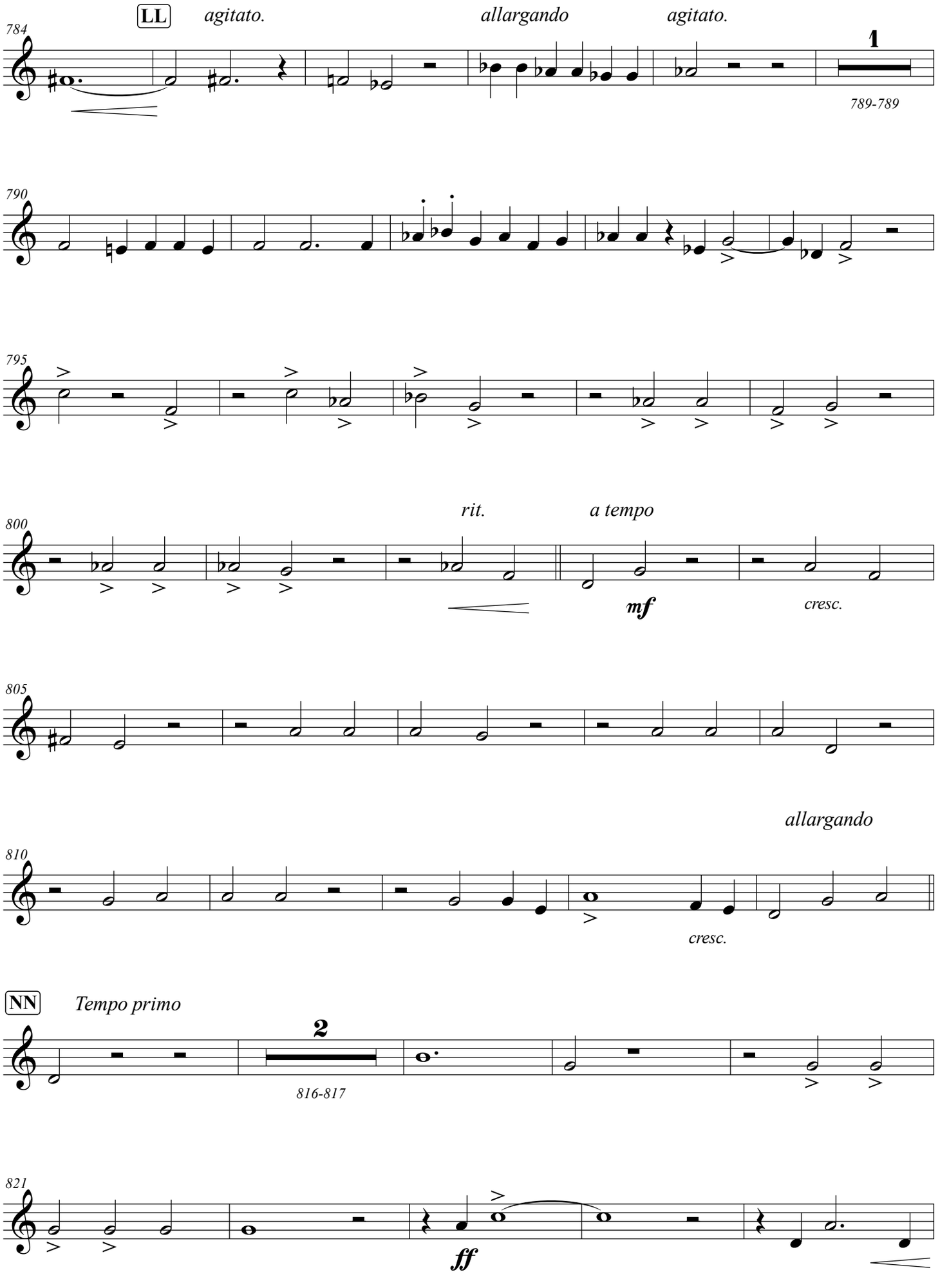

3
484-486
f
492
V
sf
499
506
W
sf
sf
512
sf
519
animando.
525
X

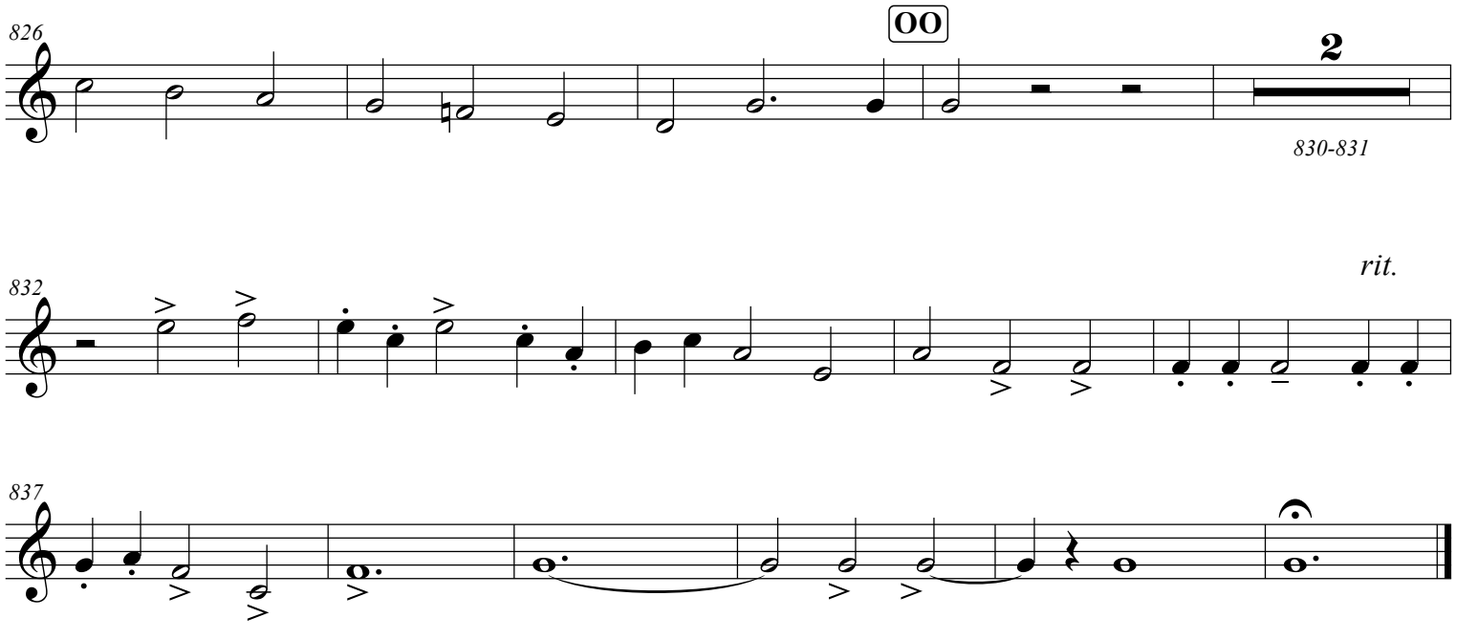

531
f
540
Andante espressivo
547
4
548-551
p
poco rit.
a tempo
556
Z
3
562-564
2
570-571
572
mf
579
AA
animando.
cresc.
586
f


allargando
allargando
592
Allegretto amabile
BB
tempo primo
dim.
pp
CC
poco rit.
a tempo
13
606-618
mf
dim.
6
621-626
p
DD
EE
Lento
630
10
632-641
12
642-653
p
655
2
658-659
pp
p
p
663
FF
cresc.
f
p
rit.
3
670-672
Silent
13
674-686
GG
a tempo
4
687-690
poco rit.
a tempo
11
693-703


704
rit.
HH
a tempo
3
707-709
p
712
poco rit.
animando.
mf
cresc.
717
Allegro
2
720-721
f
723
727
731
II
735
7
736-742
746
KK


751
756
mf
761
p
2
766-767
mf
p
772
777
782
cresc.


LL
agitato.
allargando
agitato.
784
1
789-789
790
795
800
rit.
a tempo
mf
cresc.
805
allargando
810
cresc.
NN
Tempo primo
2
816-817
821
ff


826
OO
2
830-831

832
rit.

837

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