

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 3 in F

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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Manuscript Transcription & Score Preparation

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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

Horn in F

Allegro ♩ = 108

1-2

f

7

A

f

12

17

B

ff

22

f

27

C

allargando

a tempo

ff

33


D

2

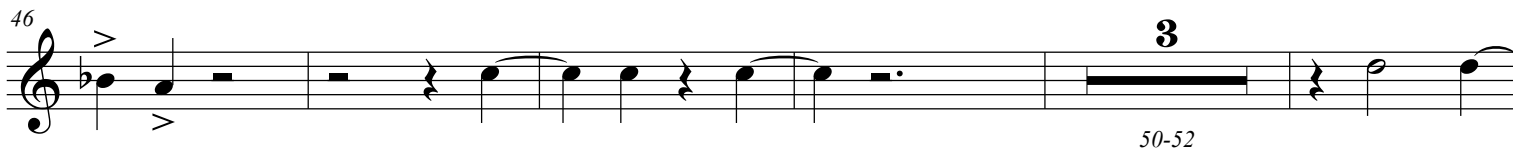
34-35

f

40



46

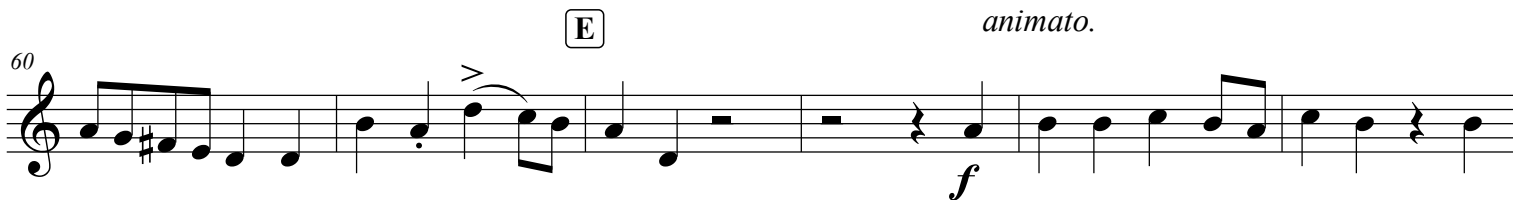


54

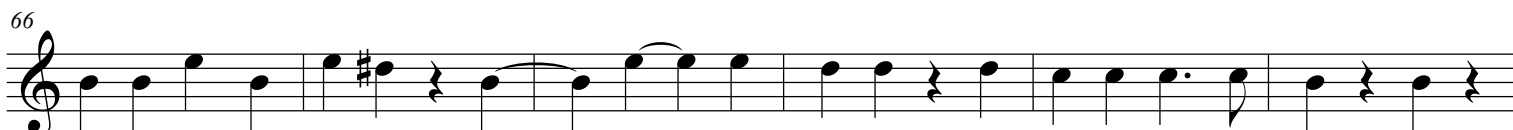


60

E *animato.*



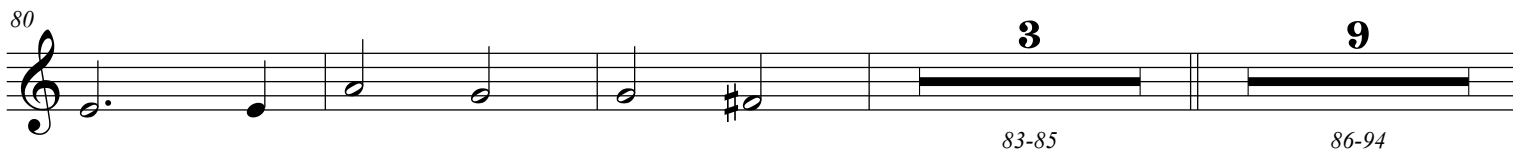
66



72



80



95 F

103

cresc. *cresc. molto.*

111

rit.

ff

G

Più Lento ♩ = 44 *rit.*

14 **6** **8**

pp

118-131 132-137 142-149

150

f

H **Allegro**

dim. *f*

162 I

sf

164-167 170-171

172

f *cresc.*

174-176 180-181

182

sf *cresc.*

Musical staff 182-187: Treble clef, starting with a whole rest. The melody consists of quarter and eighth notes with various accidentals. Dynamics include *sf* and *cresc.*

188

J

Musical staff 188-193: Treble clef, starting with a whole rest. The melody is more active with eighth and sixteenth notes. Includes a dynamic hairpin and a box labeled 'J'.

194

allargando *rit.*

Musical staff 194-200: Treble clef, starting with a whole rest. The melody is slower and more spacious. Includes tempo markings *allargando* and *rit.*

201

a tempo *dim.*

Musical staff 201-207: Treble clef, starting with a whole rest. The melody returns to a regular tempo. Includes *a tempo* and *dim.* markings.

208

Largamente. $\text{♩} = \text{♩}$ **3** **Allegro, con spirito.** **8**

Musical staff 208-224: Treble clef, starting with a whole rest. Features a 3-measure rest (210-212) and an 8-measure rest (217-224). Includes tempo changes and dynamics.

225

K **7**

Musical staff 225-238: Treble clef, starting with a whole rest. Includes a 7-measure rest (232-238) and a box labeled 'K'.

241

L *poco allargando*

Musical staff 241-251: Treble clef, starting with a whole rest. Includes a box labeled 'L' and the tempo marking *poco allargando*.

252

6

Musical staff 252-266: Treble clef, starting with a whole rest. Includes a 6-measure rest (261-266).

2 M *Largamente.*

267-268 *mf* *cresc.* *cresc.*

278 *allargando a tempo*

f *f*

289

mf *cresc.*

300 N

mf *dim sempre*

312 *rit.* *a tempo*

p *f*

323

p *f*

334 *Largo*

f *p*

4 O

342-345

347

p

7 8

352-358 359-366

367 **Maestoso**

dim. *pp* 371-373 **3**

Detailed description: This staff contains measures 367 through 373. It begins with a treble clef and a key signature of one flat. The tempo is marked 'Maestoso'. The dynamics start with 'dim.' and 'pp'. A triplet of eighth notes is indicated by a '3' above the staff in measures 371-373. There are also some slurs and accents.

376 rit. a tempo **P** a tempo

dim. *p* *pp* 378-385 **8** 386-389 **4** *p*

Detailed description: This staff contains measures 376 through 389. It starts with a treble clef and one flat. The tempo changes from 'rit.' to 'a tempo'. A box labeled 'P' is above the staff. Dynamics include 'dim.', 'p', 'pp', and 'p'. There are two eighth-note rests marked with '8' and '4' above them. The staff ends with a slur and a fermata.

393 **Q**

p *mf*

Detailed description: This staff contains measures 393 through 398. It starts with a treble clef and one flat. A box labeled 'Q' is above the staff. Dynamics are 'p' and 'mf'. There are slurs and accents throughout the staff.

399

cresc. *mf*

Detailed description: This staff contains measures 399 through 403. It starts with a treble clef and one flat. The dynamic is 'cresc.' followed by 'mf'. There are slurs and accents.

404 slower rit. tempo maestoso

dim.

Detailed description: This staff contains measures 404 through 409. It starts with a treble clef and one flat. The tempo changes from 'slower rit.' to 'tempo maestoso'. The dynamic is 'dim.'. There are slurs and accents.

410 **R** **5**

415-419

Detailed description: This staff contains measures 410 through 419. It starts with a treble clef and one flat. A box labeled 'R' is above the staff. A fifth-note rest is indicated by a '5' above the staff in measures 415-419. The dynamic is 'dim.'.

420

p

[S]

ff

430

4
431-434
ff

[T]

10
439-448
p *pp*

454

pp *pp*
460-462

[U]

sf *p*
467-470

473

Allegro con brio. ♩ = ♩

f *sf* *sf*

480

Vivace

8
ff
484-491

494 V

sf

501

508 W

sf sf sf

514

522 *animando.*

528 X

ff

535

542

Andante espressivo

14

$\frac{3}{4}$

Z

13 Horn 4
562-574 *f*

AA *animando.*

581

allargando

587 **5** 589-593 *sf*

BB *tempo primo*

598 *pp*

Allegretto amabile

CC *poco rit.*

605 **13** **7** **3** *p*
607-619 620-626 629-631

DD

EE

Bassoon 1

Lento

10 **9** 632-641 642-650 *p* *pp*

656 **3** 658-660 *p*

FF

664 *p* *pp*

rit. **3** *Silent* **13** **GG** **20** **HH** *a tempo* **2** Horn 1 & 2

670-672 674-686 687-706 707-708

711 *poco rit. animando.*

mf *cresc.*

717 **Allegro**

f

722

726

731 **II**

736

741 **KK** **4**

744-747

749

755

8
760-767 *mf* 7
771-777

778

783 LL *agitato.* *allargando*

agitato.
788

793

798 *rit.*

803 *a tempo*

mf *cresc.*

808

813 *allargando* **NN** *Tempo primo*

cresc.

818

823

828 **00**

833 *rit.*

838



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 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

1.10/03