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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

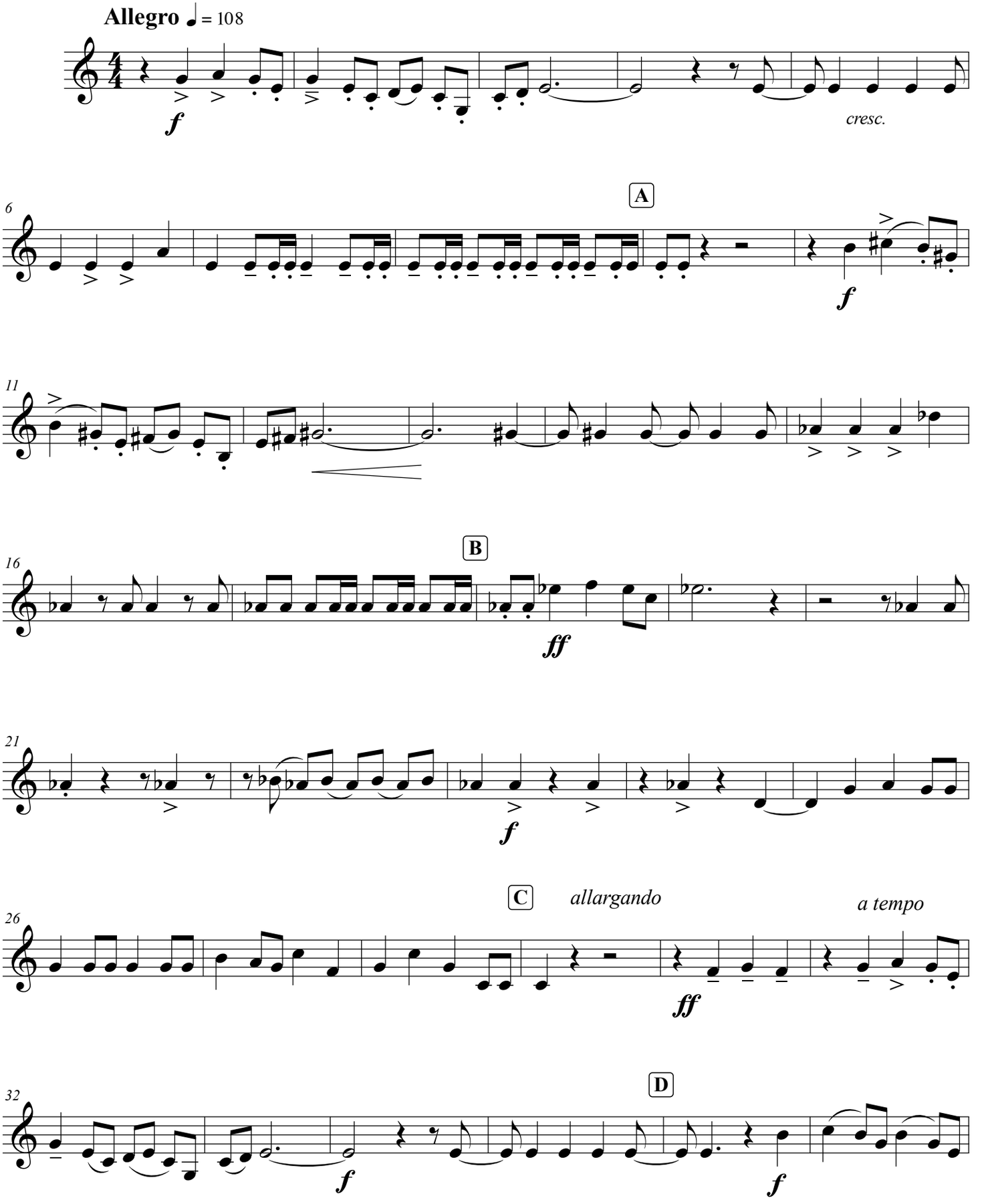
Reference Material and Software

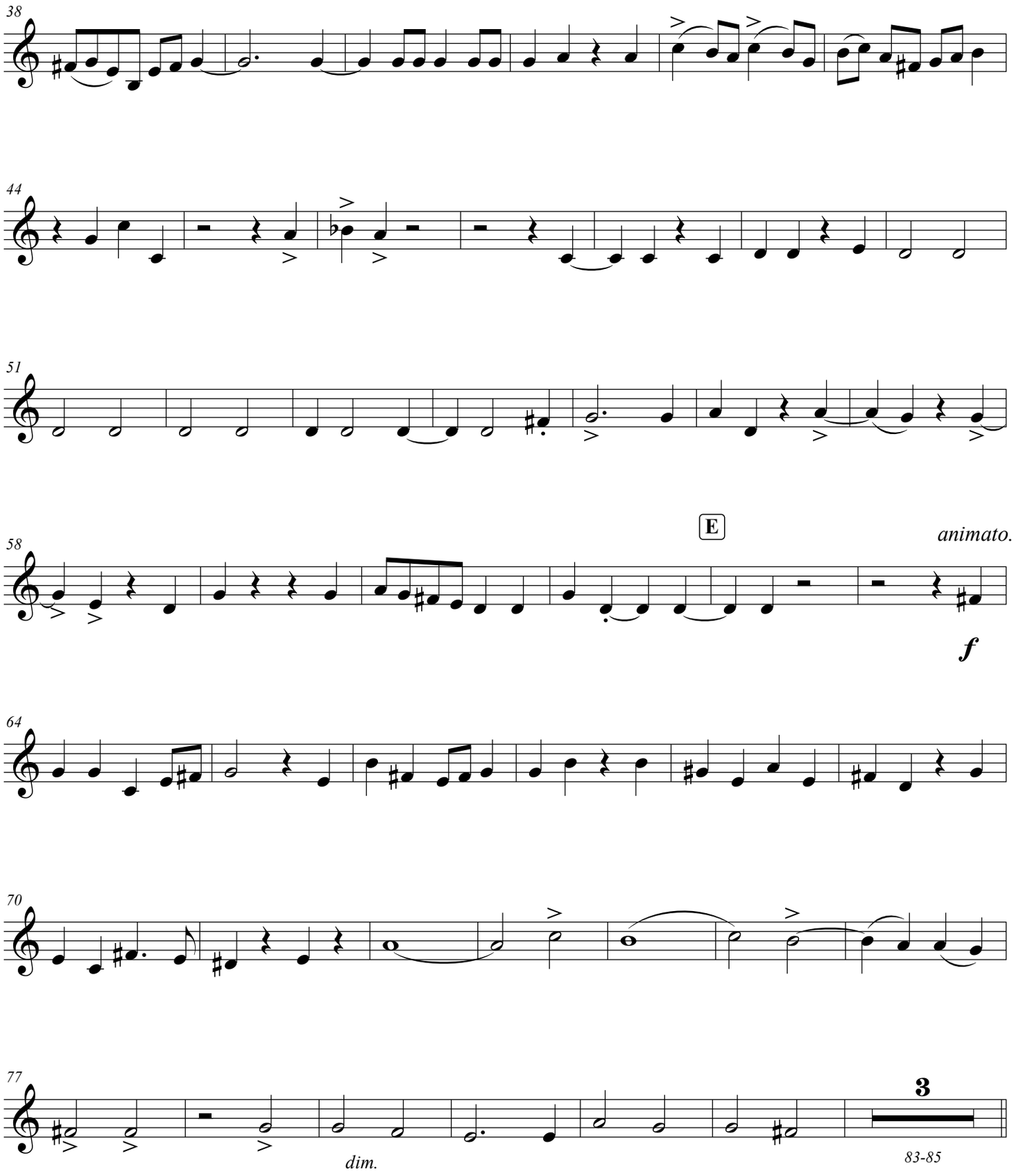
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

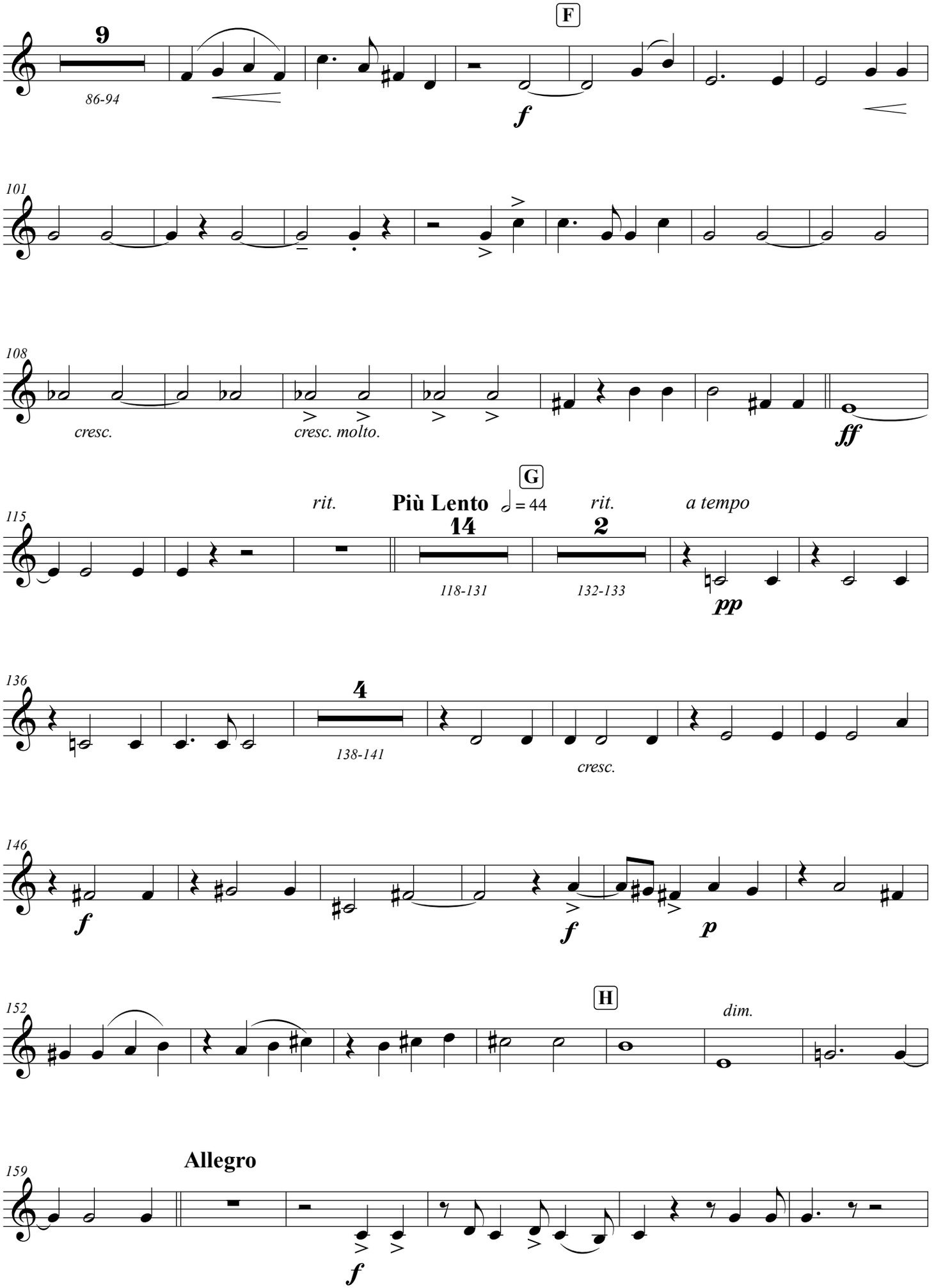
Te Deum Laudamus

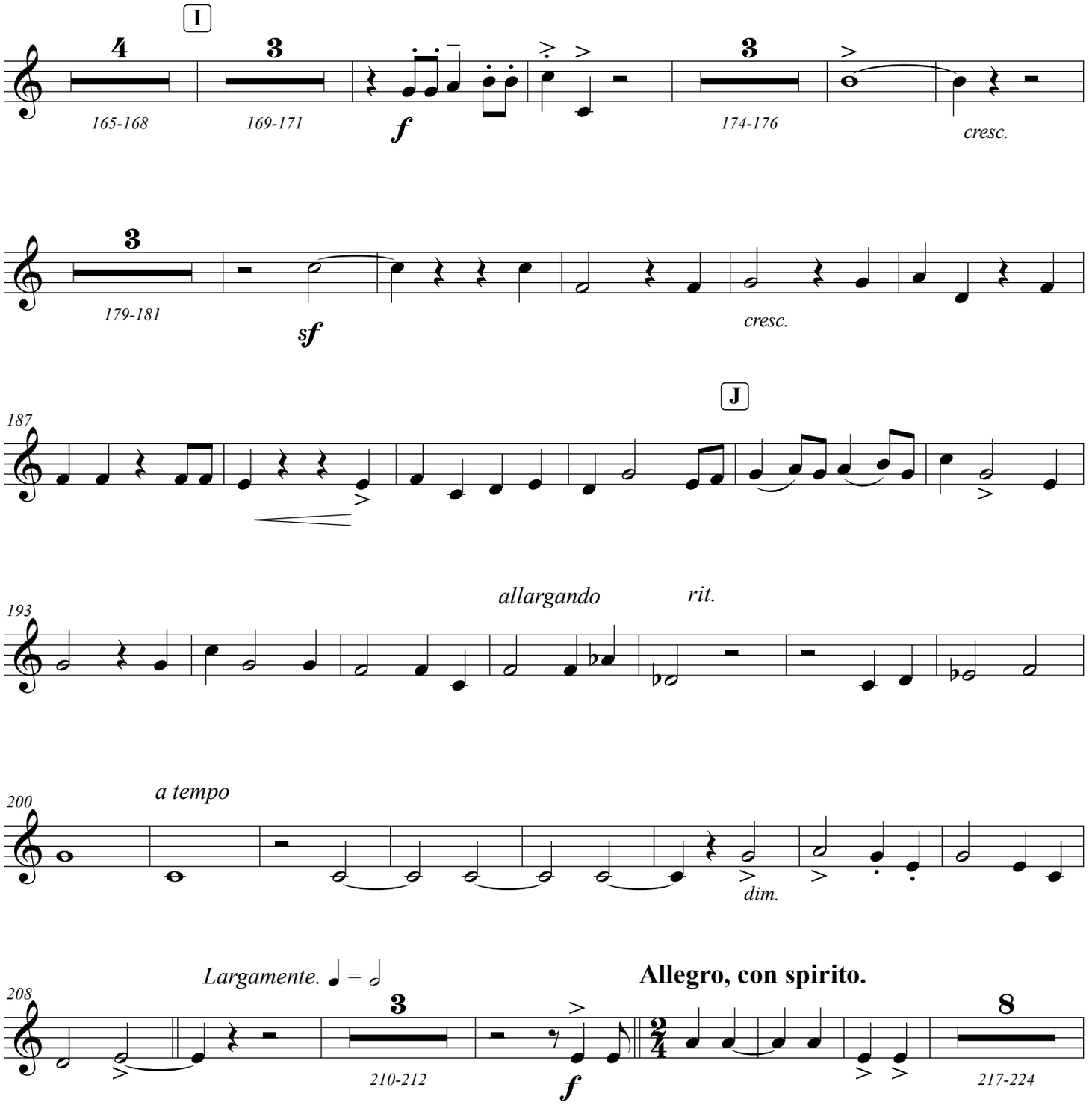
C. HUBERT H. PARRY

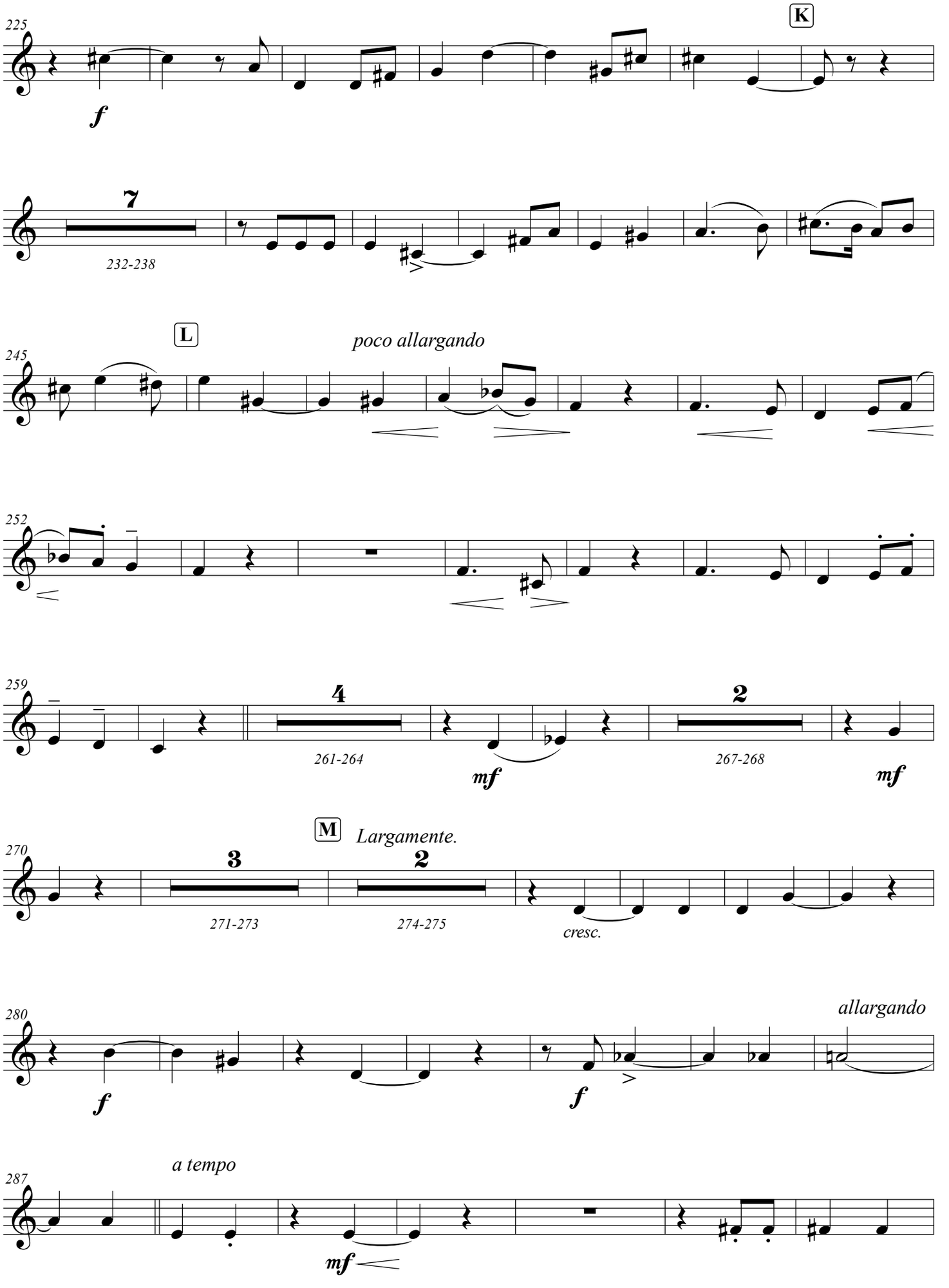
Horn in F

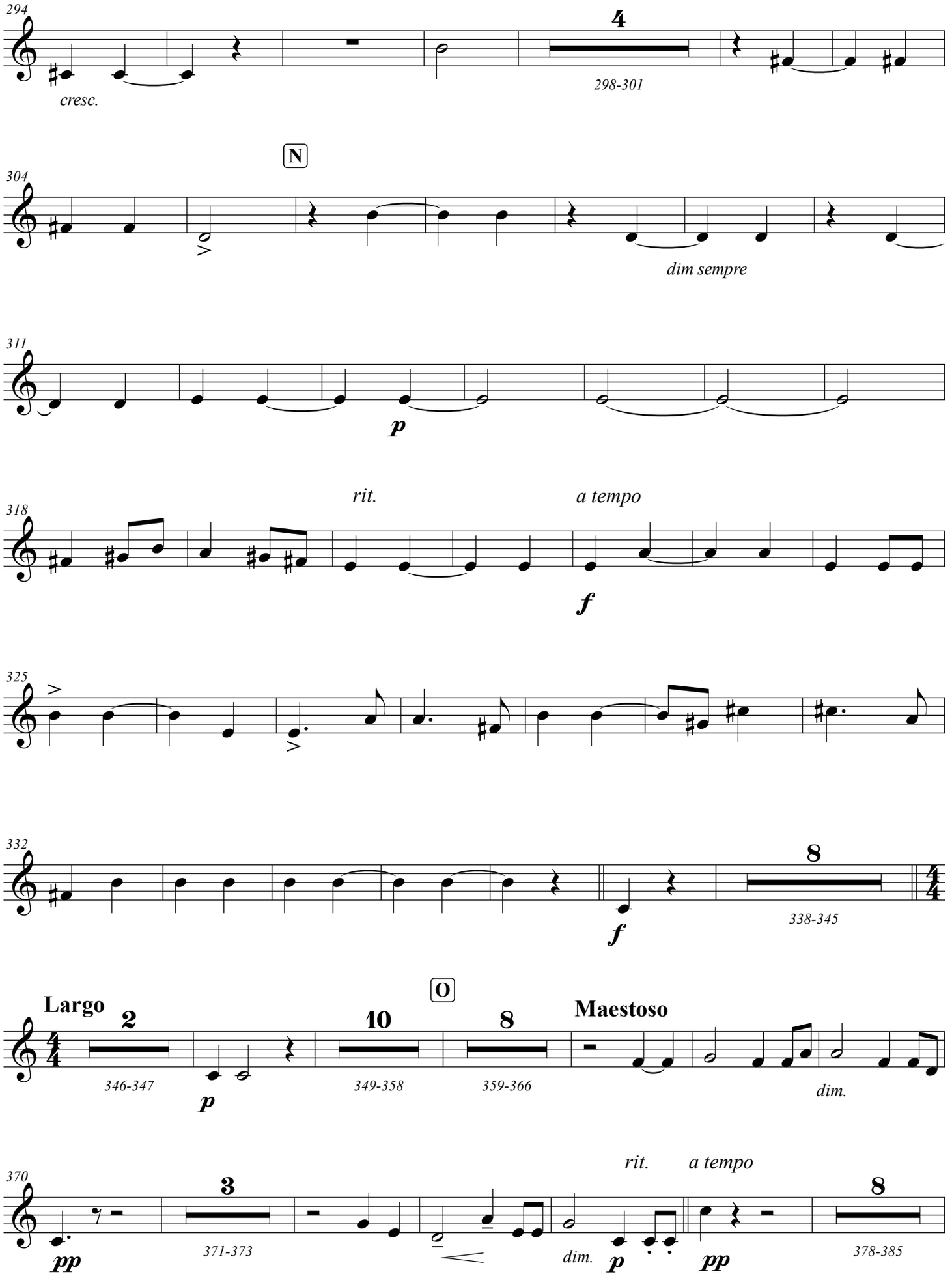


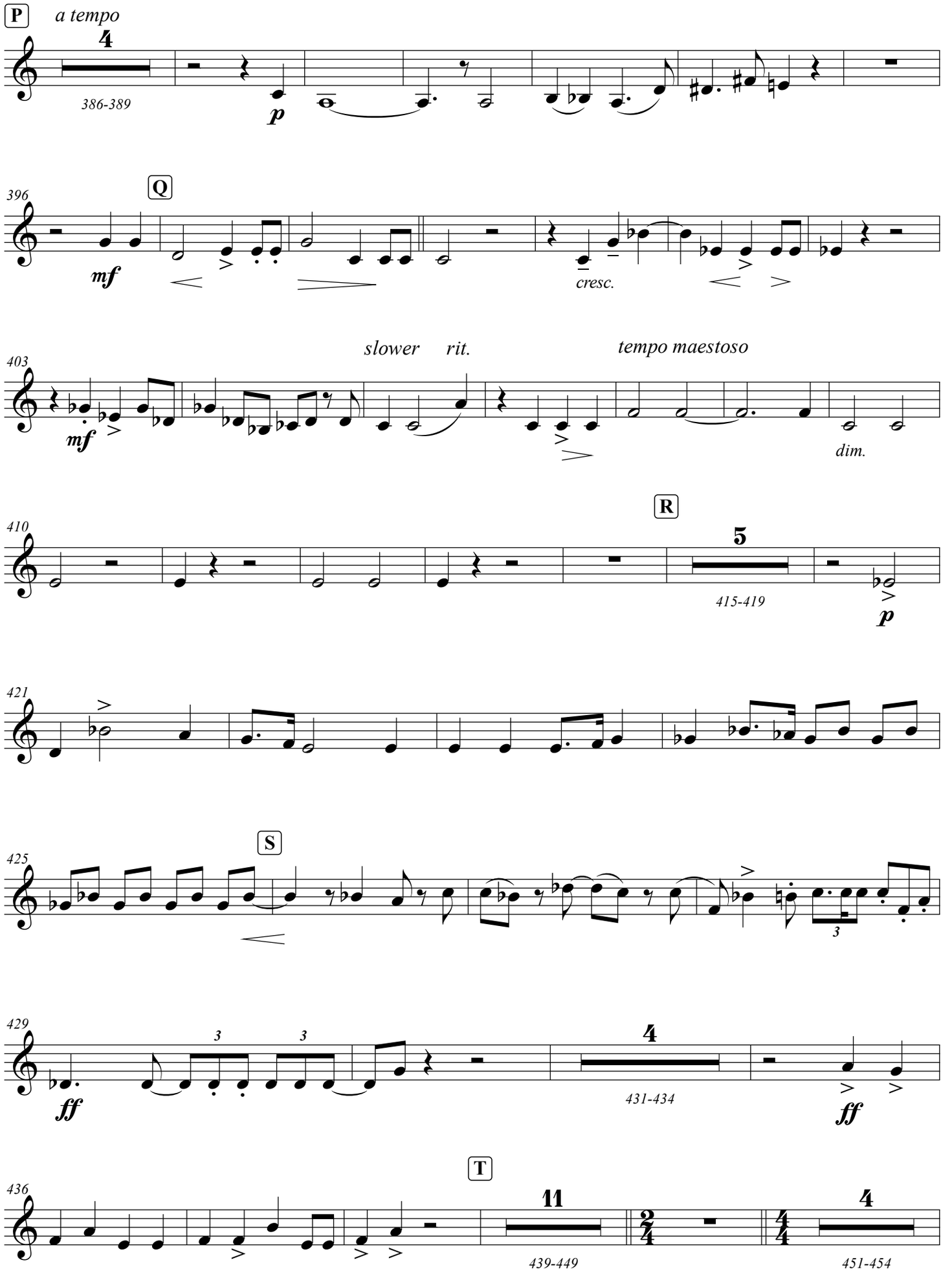

38
44
51
58
E
animato.
f
64
70
77
dim.
3
83-85

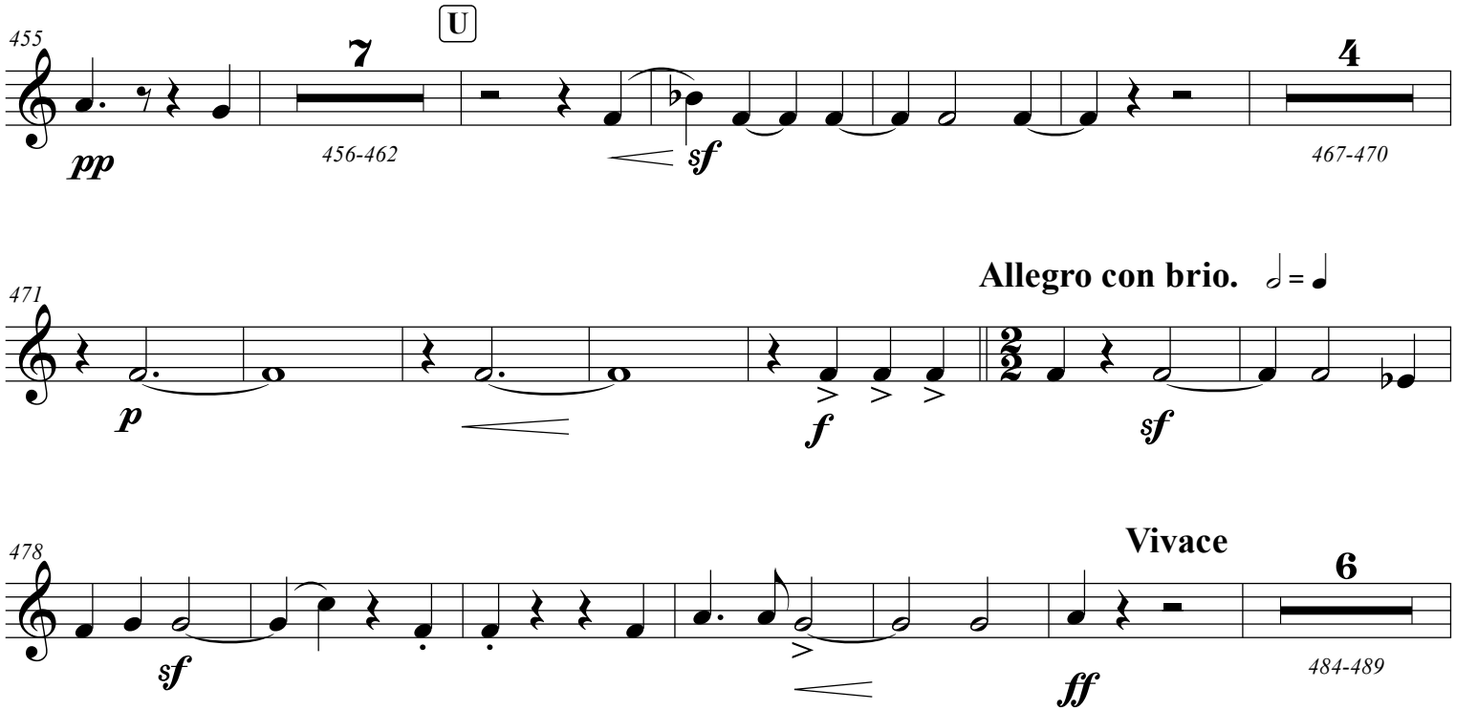

9
86-94
F
f
101
108
cresc.
cresc. molto.
ff
G
rit.
Più Lento
= 44
rit.
a tempo
115
14
2
118-131
132-133
pp
136
4
138-141
cresc.
146
f
f
p
152
H
dim.
159
Allegro
f


I
4
3
165-168
169-171
f
3
174-176
cresc.
3
179-181
sf
cresc.
J
187
allargando
rit.
193
a tempo
200
dim.
Largamente. ♩ = 𝅗𝅥
208
3
210-212
f
Allegro, con spirito.
8
217-224


225
K
f
7
232-238
L
poco allargando
245
252
mf
259
4
261-264
2
267-268
mf
M
Largamente.
270
3
271-273
2
274-275
cresc.
allargando
280
f
f
a tempo
287
mf

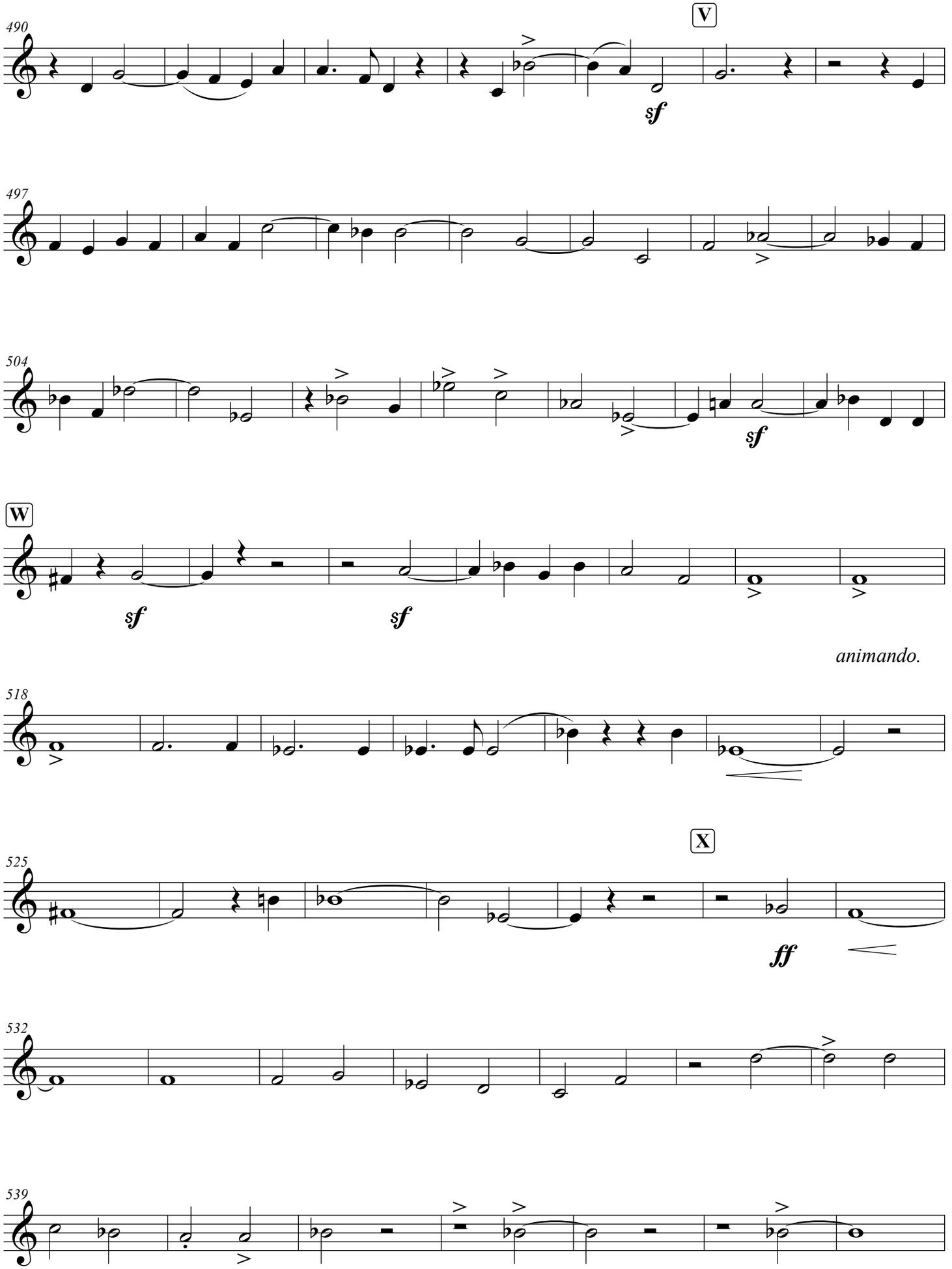

294
4
298-301
cresc.
N
304
dim sempre
311
p
rit.
a tempo
318
f
325
332
8
338-345
f
O
Largo
2
346-347
p
10
349-358
8
359-366
Maestoso
dim.
370
3
371-373
pp
rit.
a tempo
dim.
p
8
378-385
pp

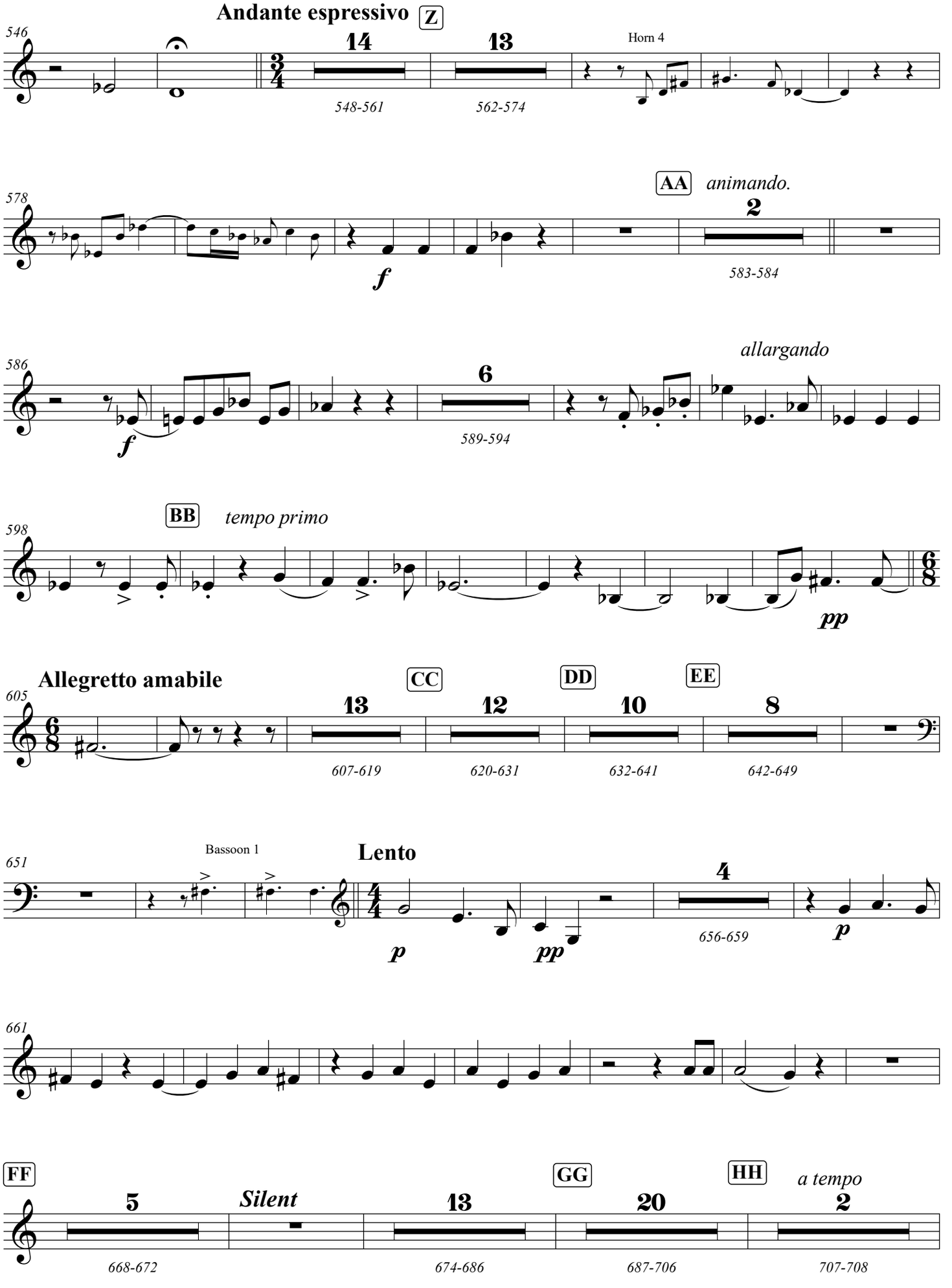

P
a tempo
4
386-389
p
396
Q
mf
cresc.
403
slower rit.
tempo maestoso
mf
dim.
410
R
5
415-419
p
421
425
S
429
3
3
ff
4
431-434
ff
436
T
11
439-449
4
451-454

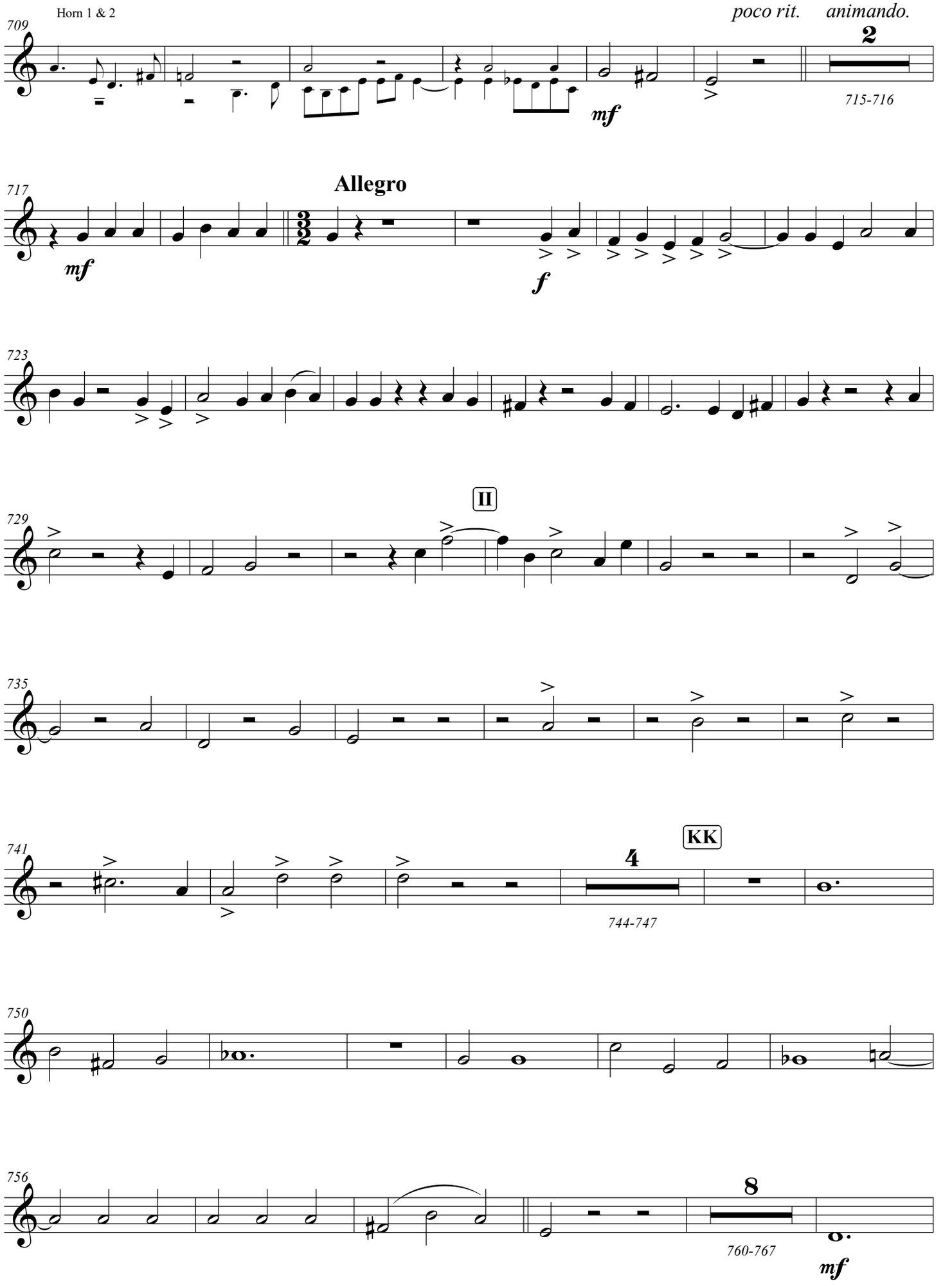

455
U
7
4
pp
456-462
sf
467-470

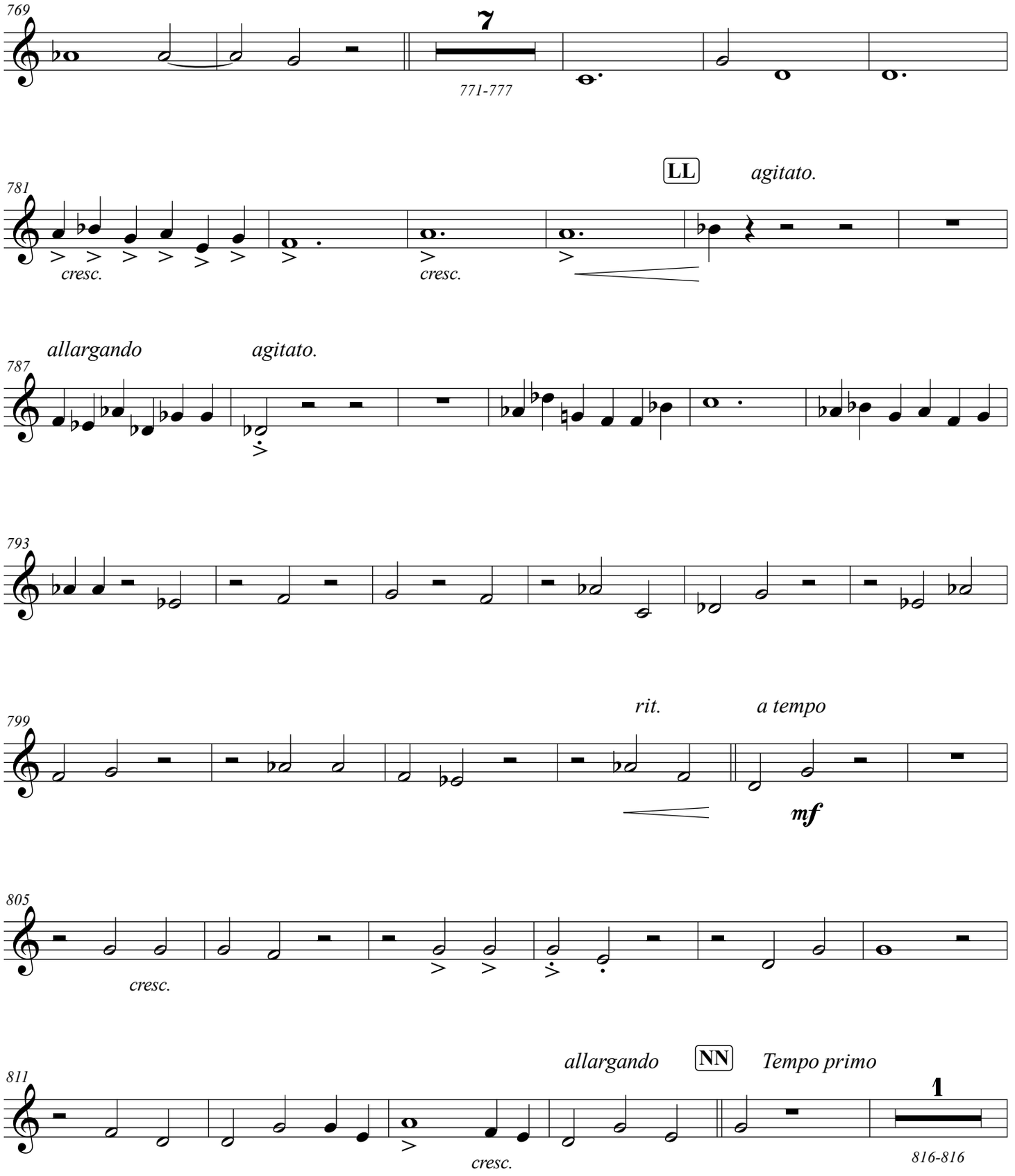
Allegro con brio.
471
p
f
sf

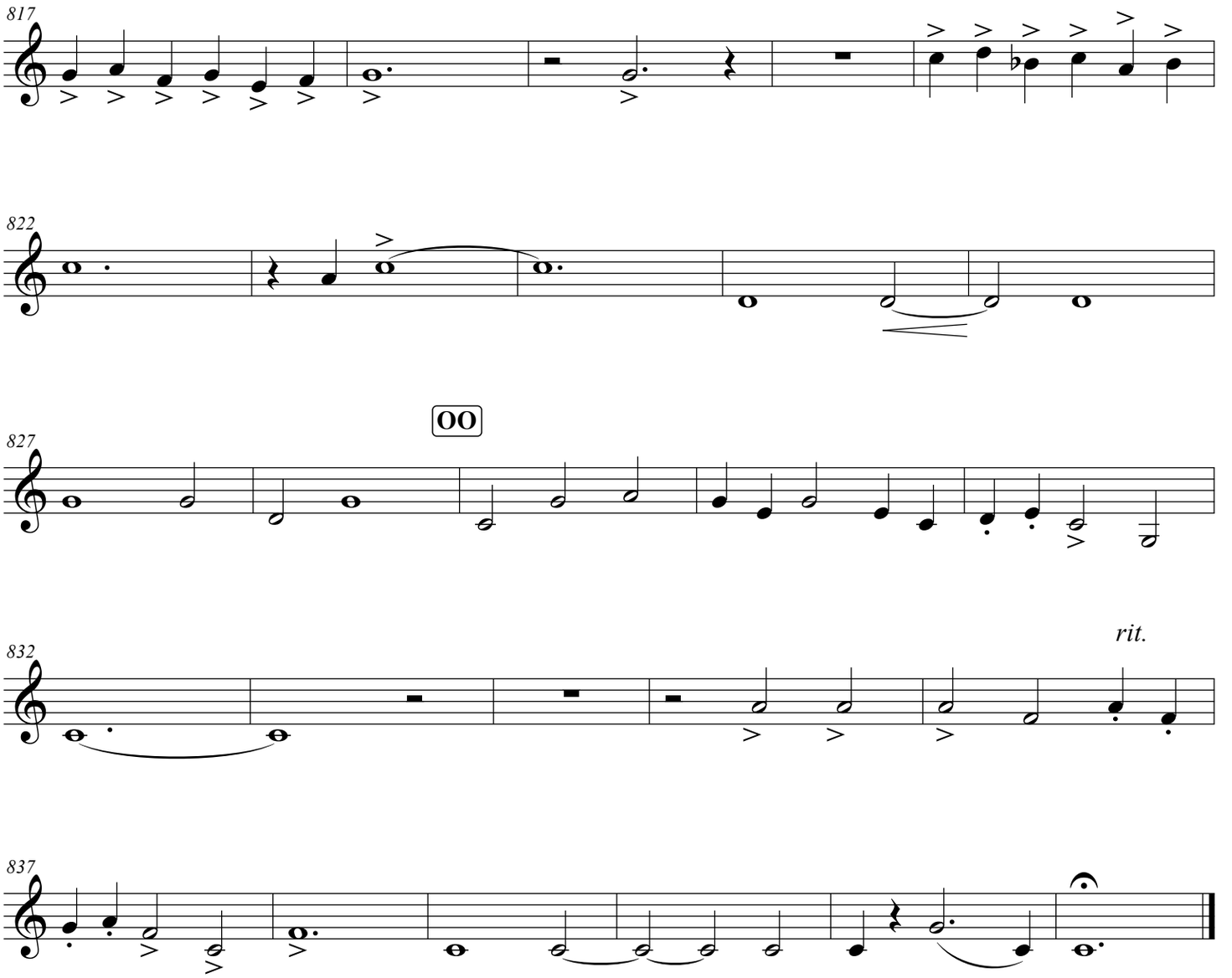
Vivace
478
6
sf
ff
484-489


490
V
sf
497
504
sf
W
sf
sf
animando.
518
525
X
ff
532
539


Andante espressivo
Z
546
14
548-561
13
562-574
Horn 4
AA
animando.
578
2
583-584
f
allargando
586
6
589-594
f
BB
tempo primo
598
pp
Allegretto amabile
CC
DD
EE
605
13
607-619
12
620-631
10
632-641
8
642-649
Bassoon 1
Lento
651
4
656-659
p
pp
p
661
FF
GG
HH
a tempo
5
668-672
Silent
13
674-686
20
687-706
2
707-708


Horn 1 & 2
poco rit.
animando.
709
2
715-716
mf
717
Allegro
mf
f
723
729
II
735
741
KK
4
744-747
750
756
8
760-767
mf


769
7
771-777
781
LL
agitato.
cresc.
cresc.
allargando
agitato.
787
793
799
rit.
a tempo
mf
805
cresc.
811
allargando
NN
Tempo primo
1
cresc.
816-816


817
822
827
OO
832
rit.
837

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