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

Oboe 1

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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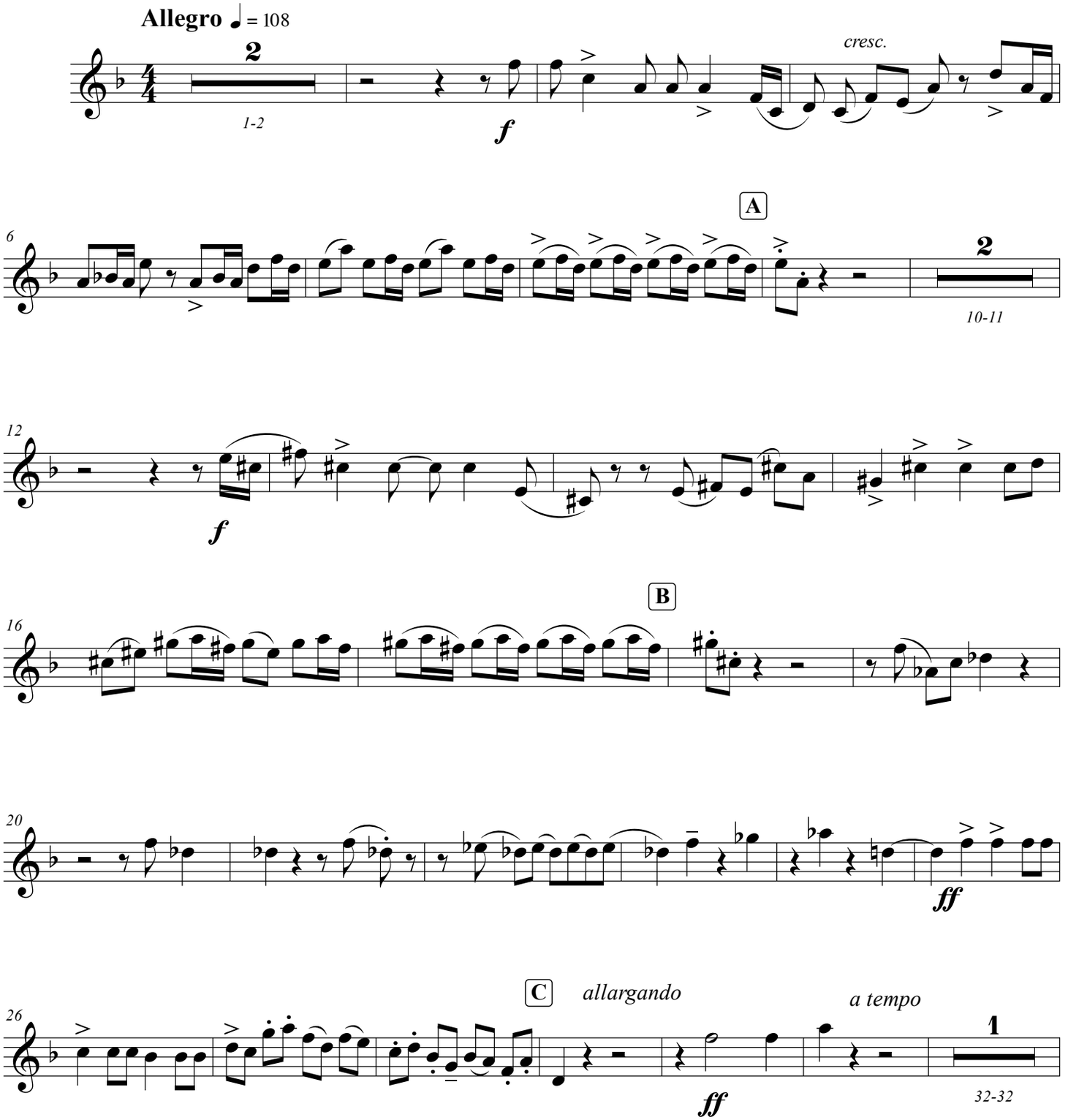
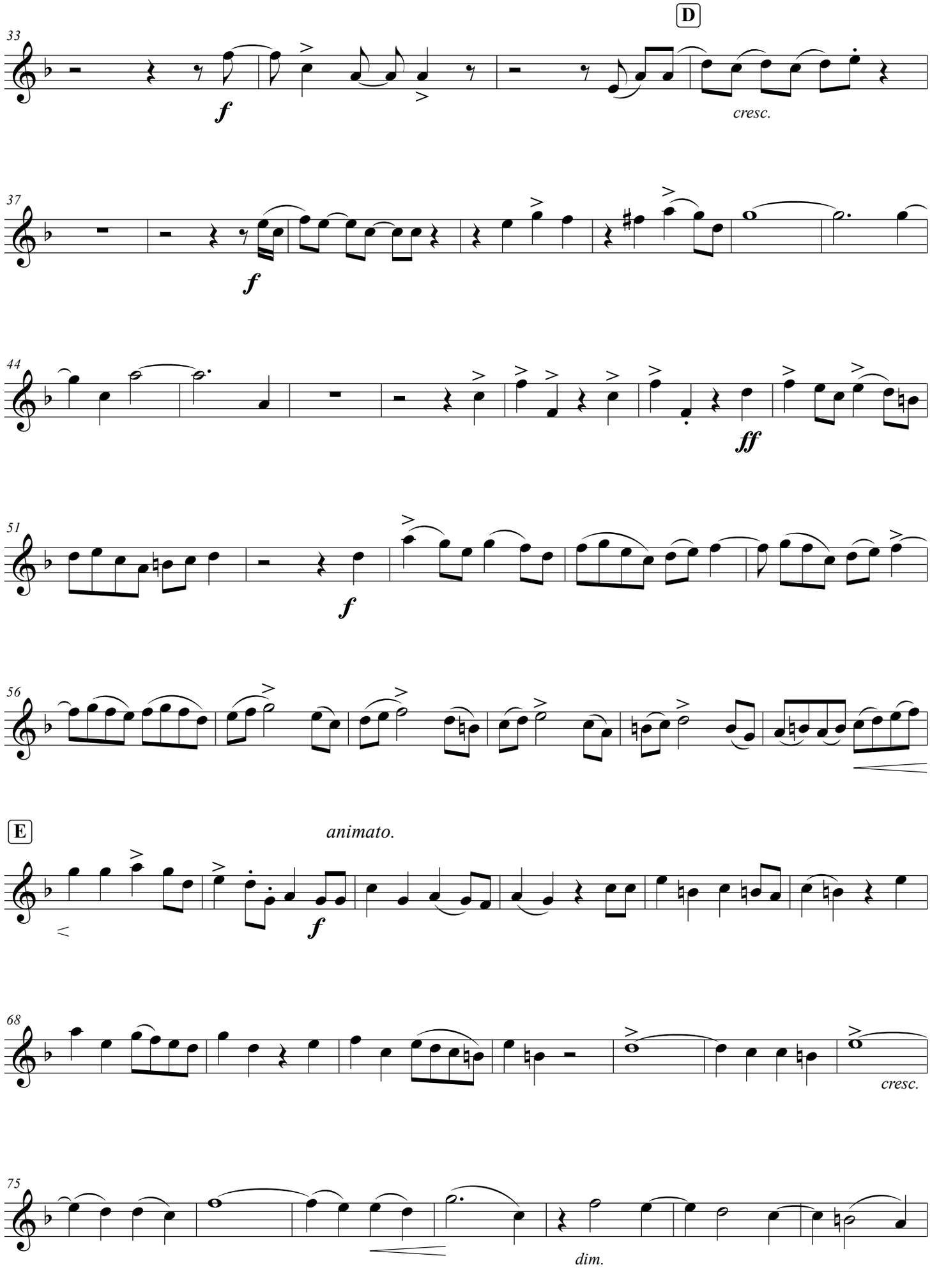
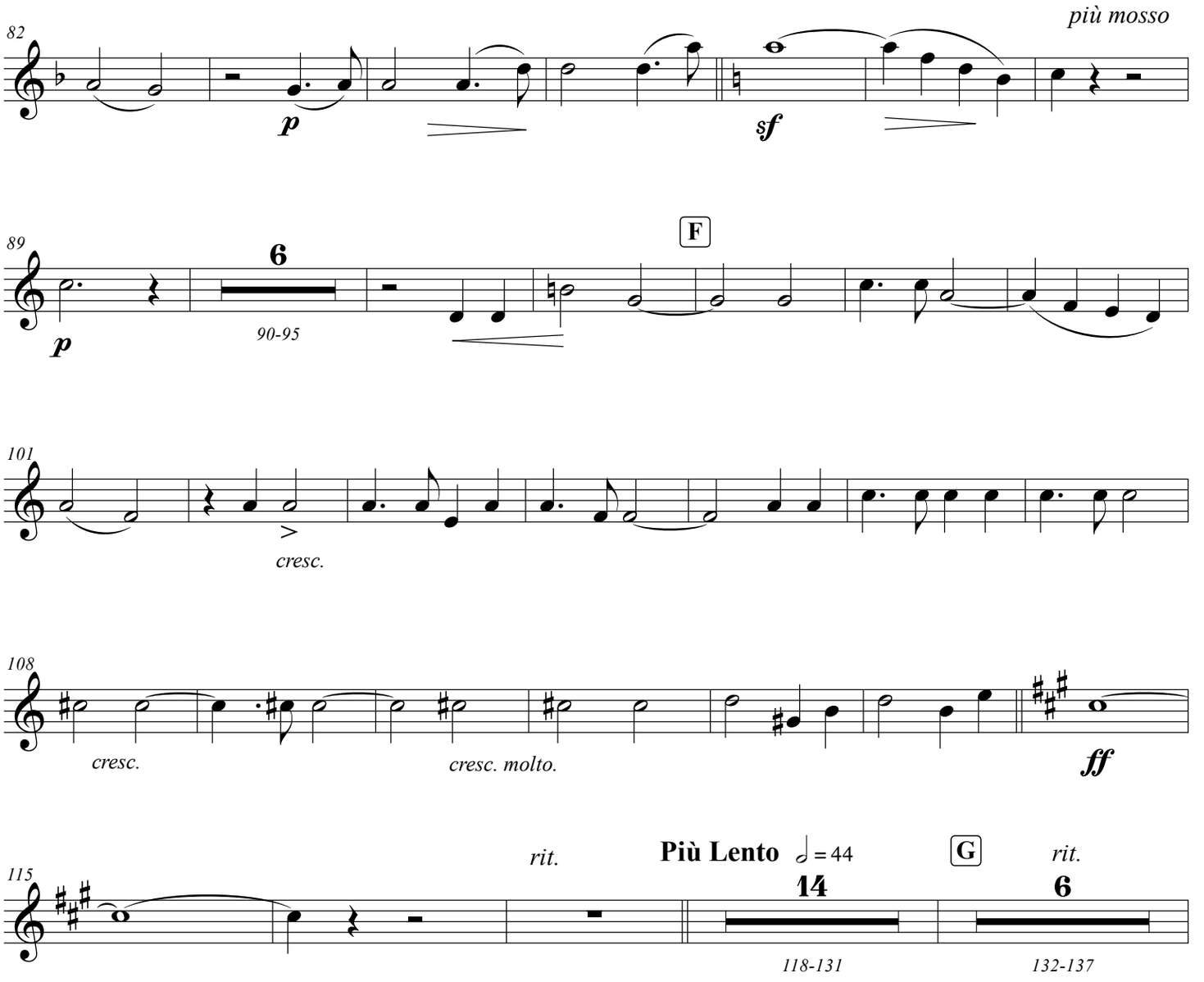
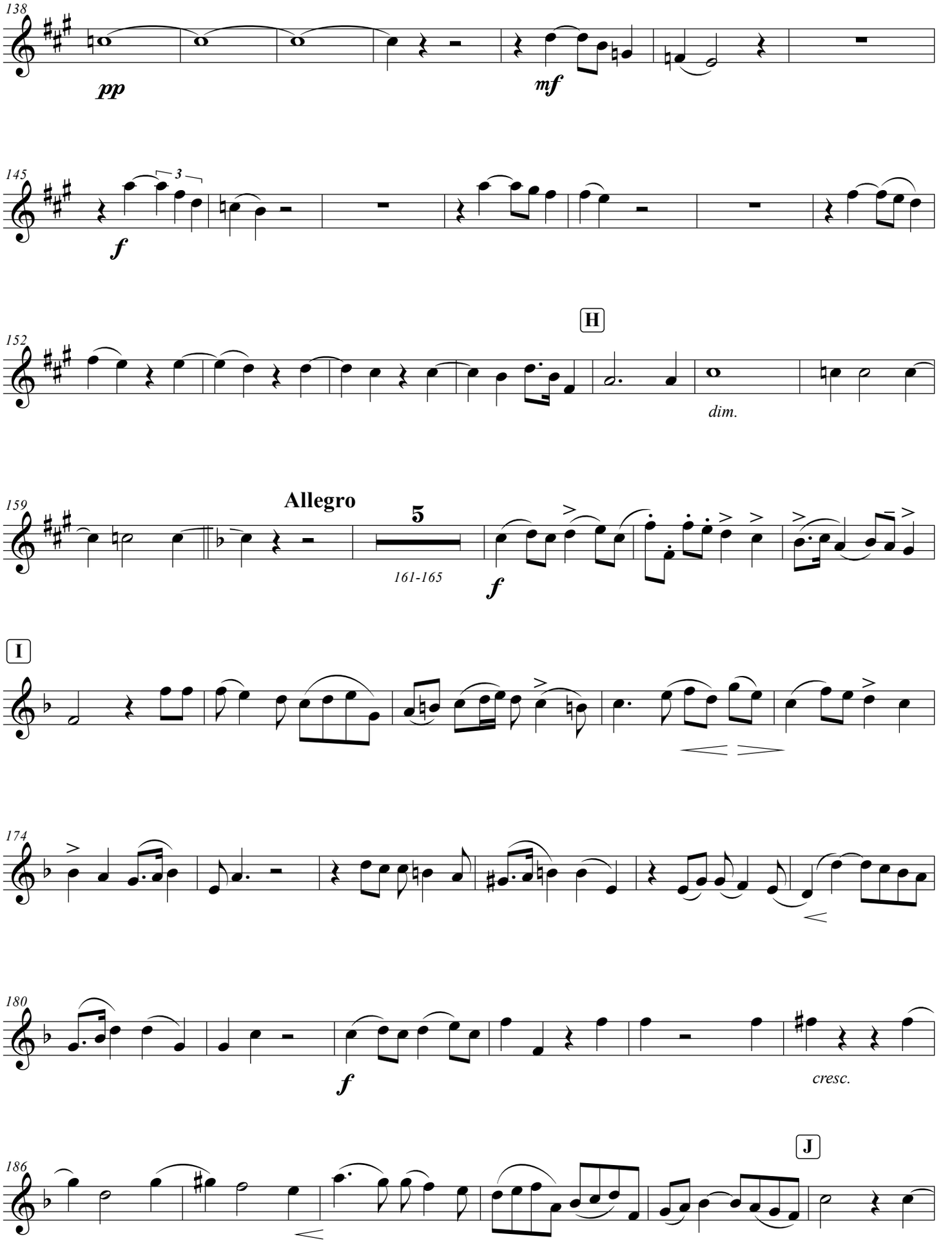
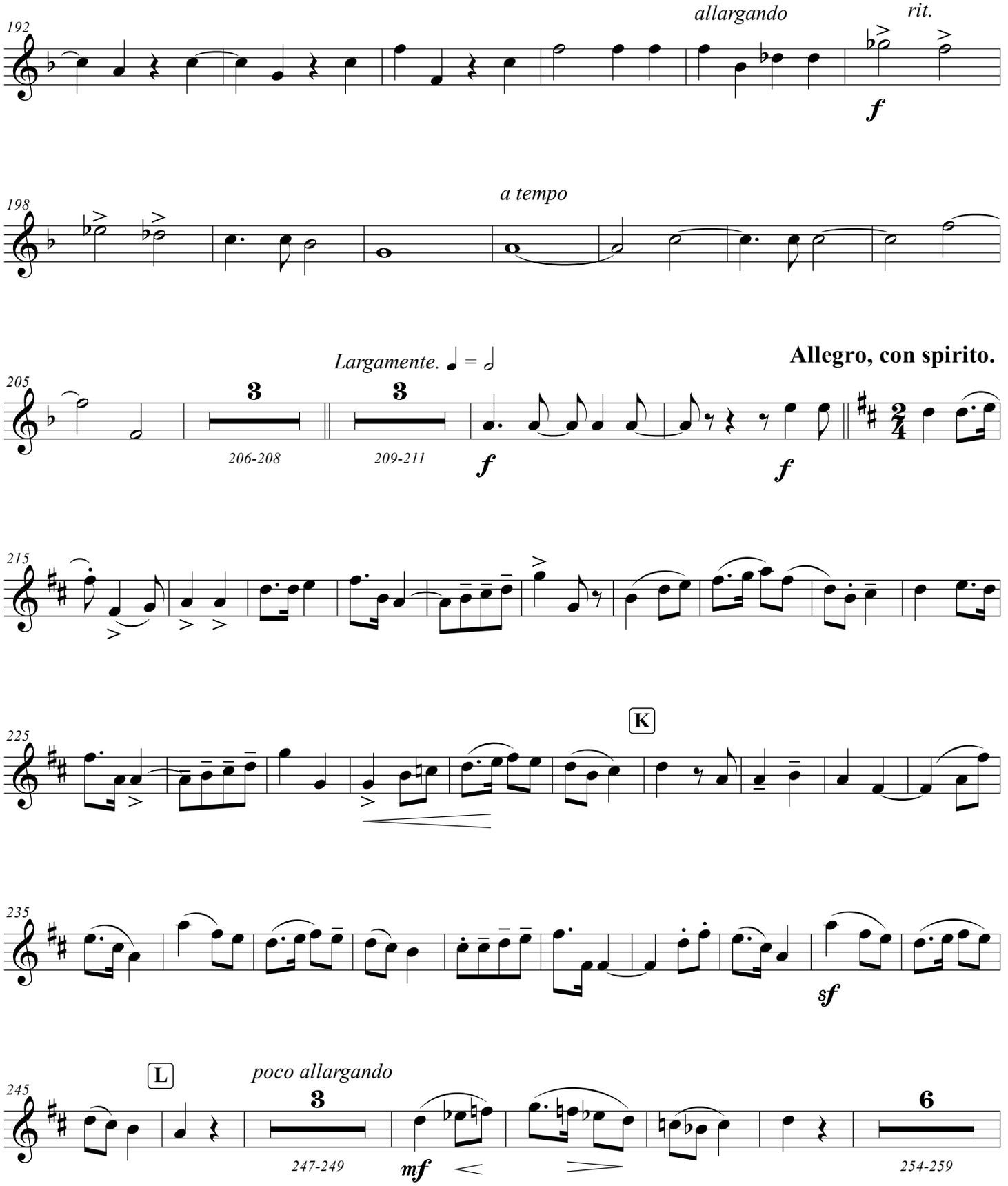
C. HUBERT H. PARRY

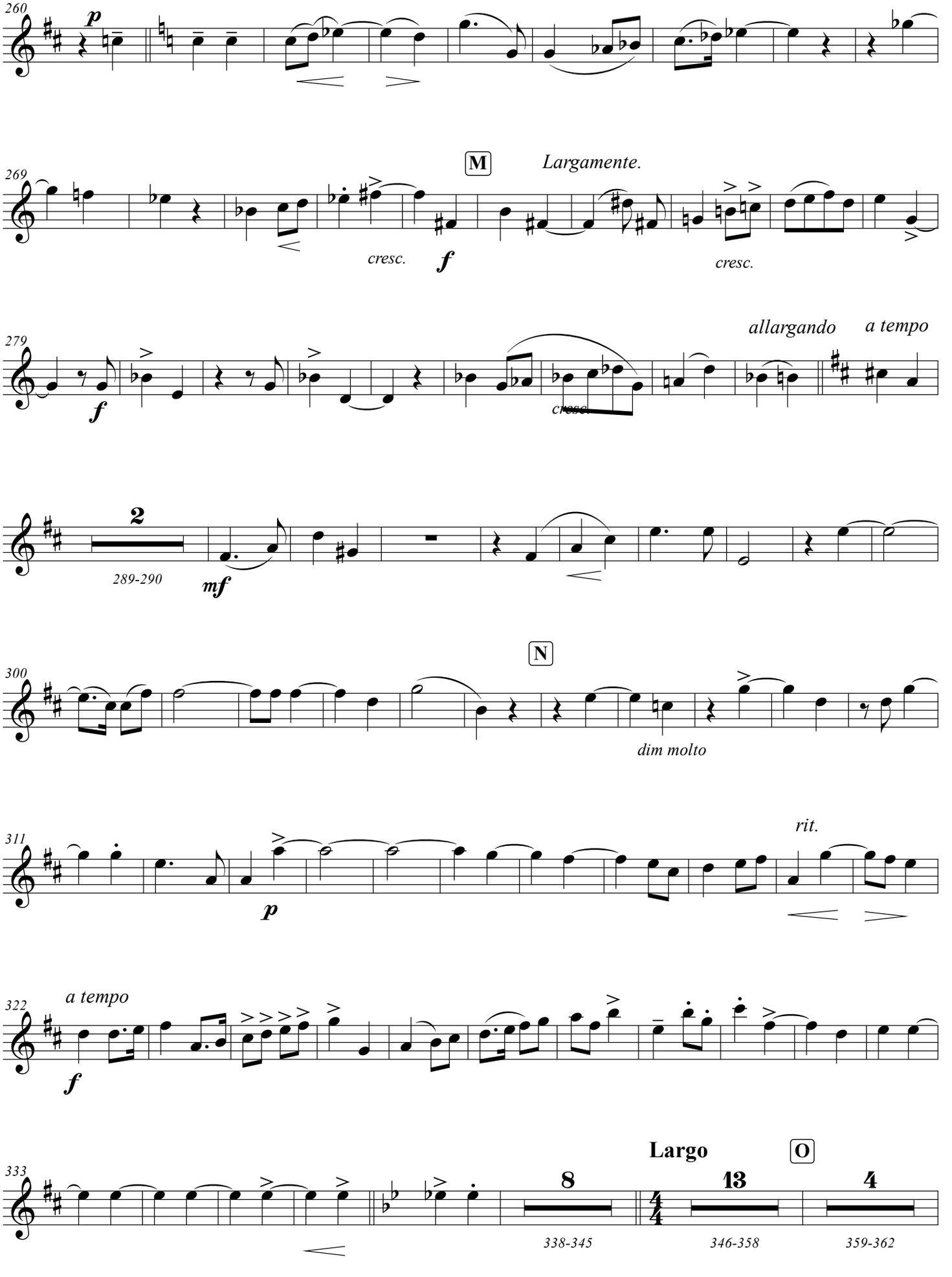


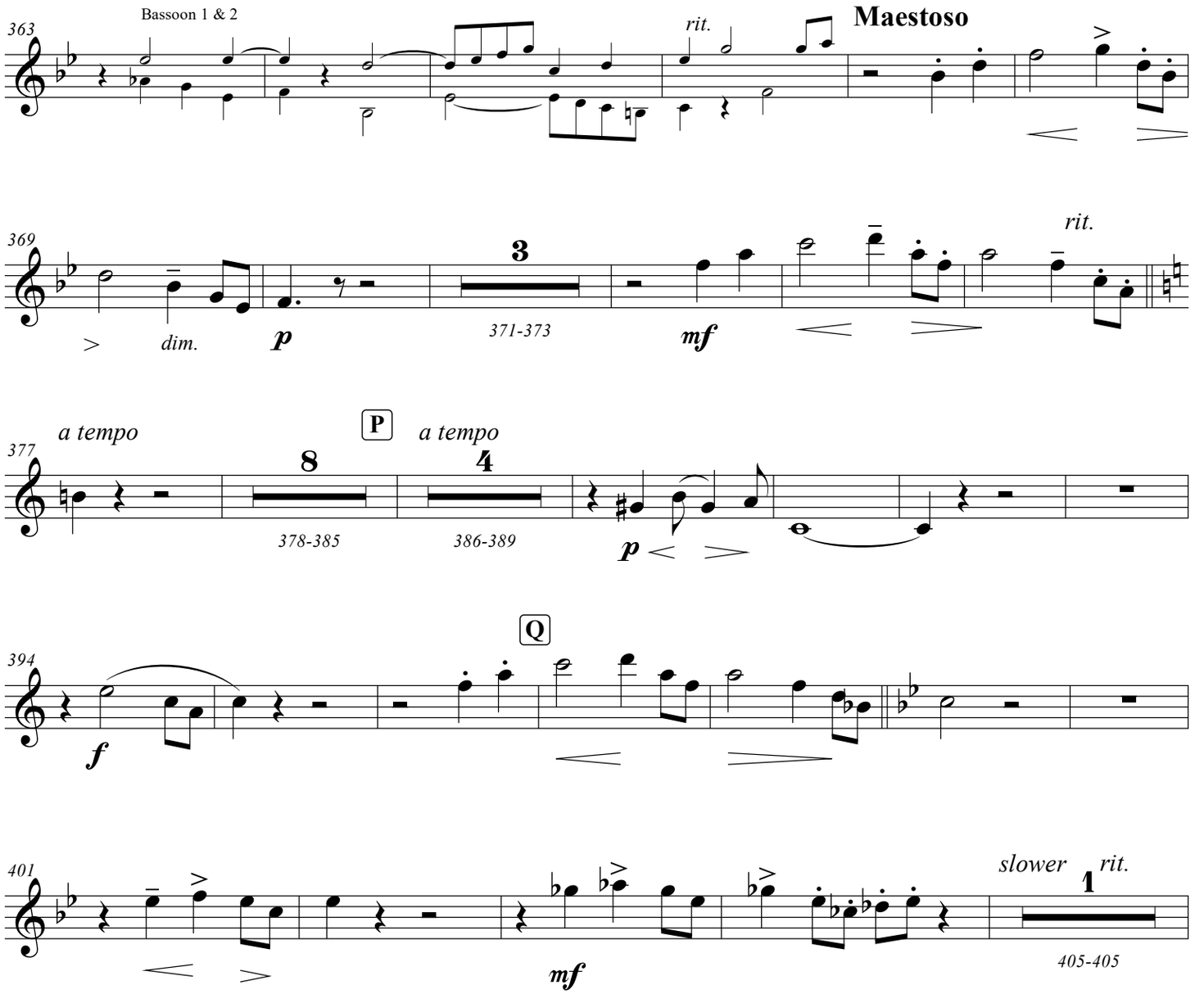

33
D
f
cresc.
37
f
44
ff
51
f
56
E
animato.
f
68
cresc.
75
dim.

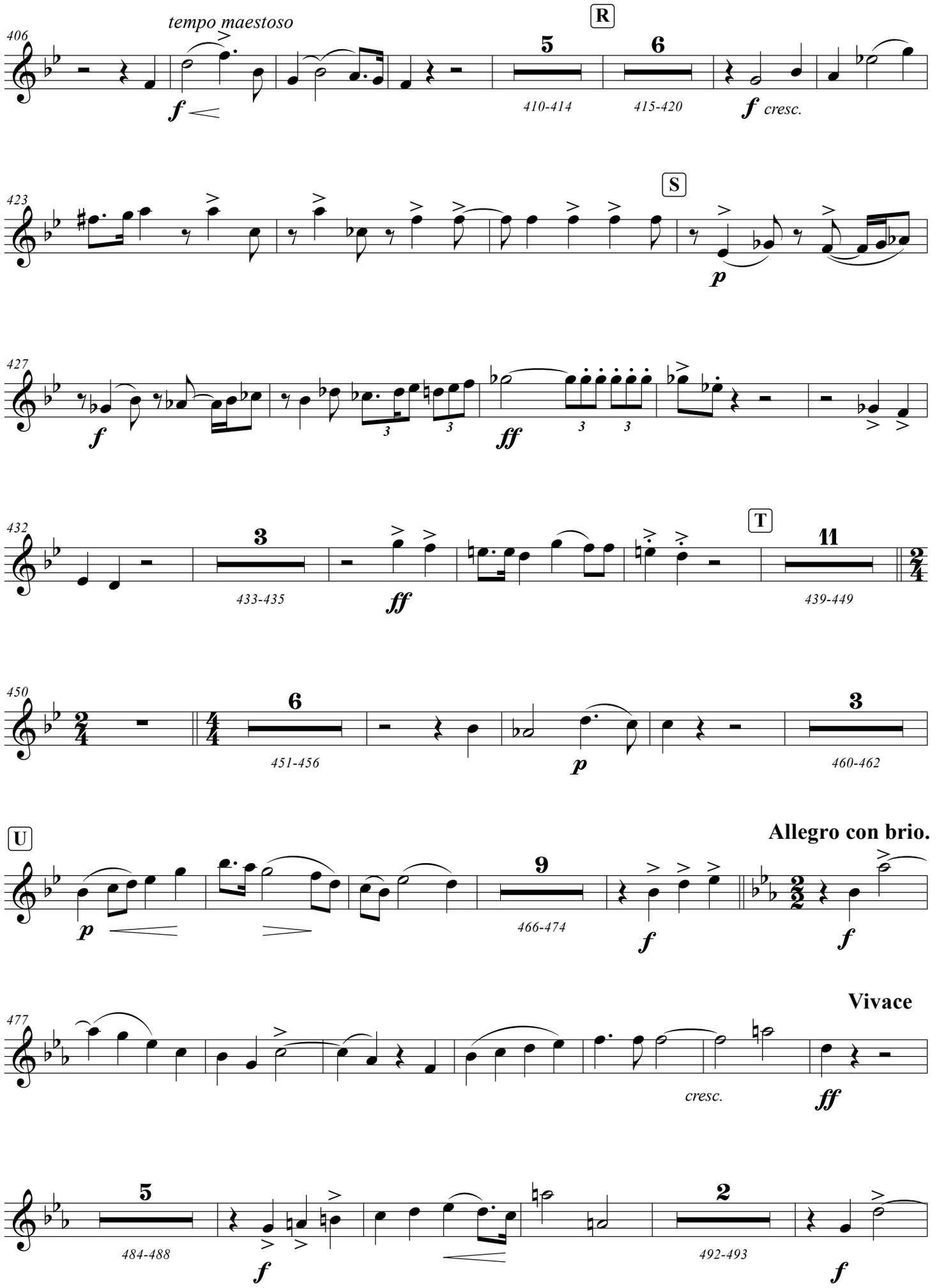

82
più mosso
p
sf
89
F
6
p
90-95
101
cresc.
108
cresc.
cresc. molto.
ff
115
rit.
Più Lento ♩ = 44
G
rit.
14
6
118-131
132-137

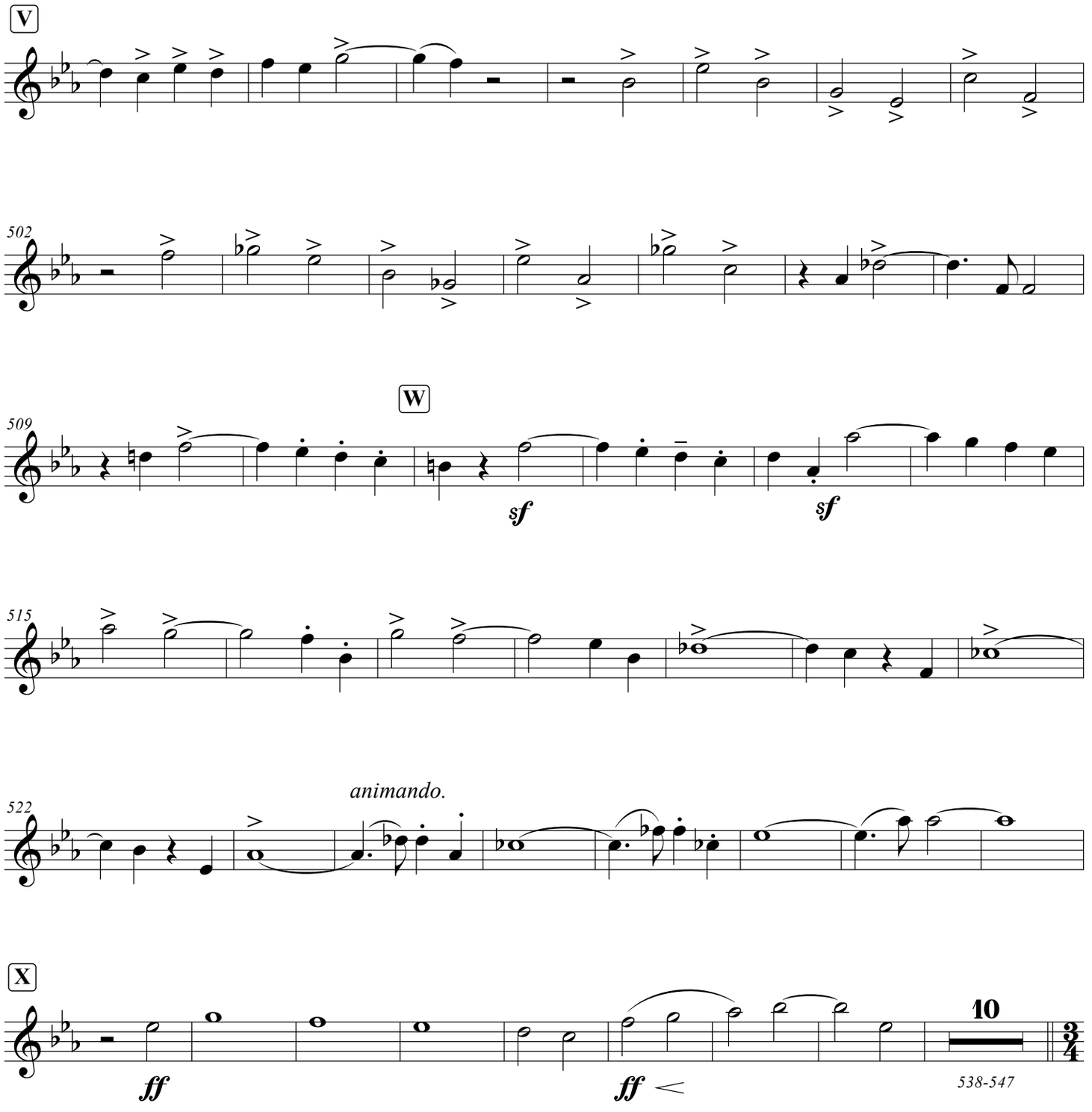

138
pp
mf
145
3
f
152
H
dim.
159
Allegro
5
161-165
f
I
174
180
f
cresc.
186
J

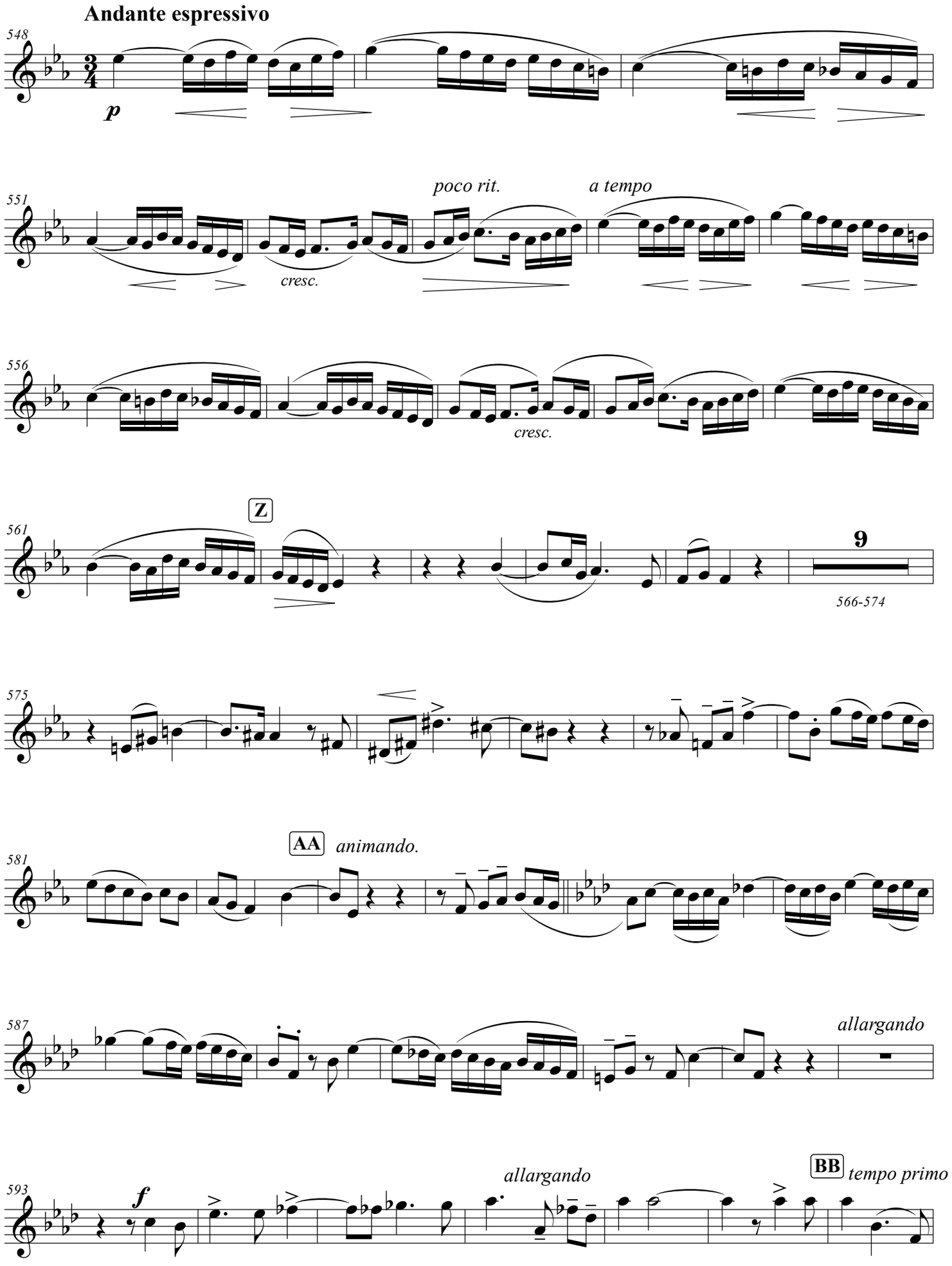

192
allargando
rit.
f
198
a tempo
205
Largamente. ♩ = 𝅗𝅥
Allegro, con spirito.
3
206-208
3
209-211
f
f
215
225
K
235
sf
245
L
poco allargando
3
247-249
mf
6
254-259

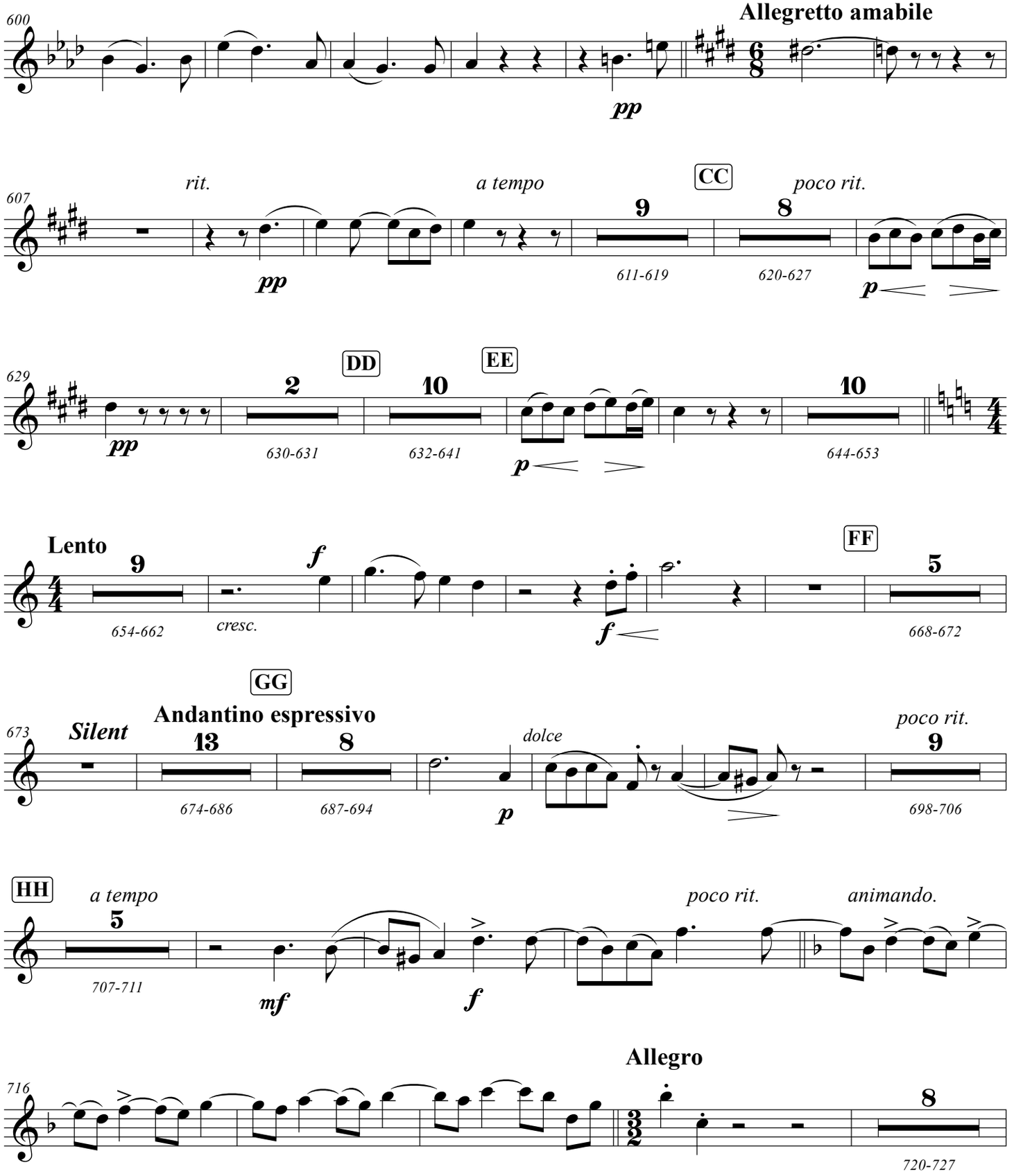

260
p
269
M
Largamente.
cresc.
f
cresc.
279
allargando
a tempo
f
cresc.
2
289-290
mf
300
N
dim molto
311
rit.
p
322
a tempo
f
333
Largo
O
8
338-345
13
346-358
4
359-362

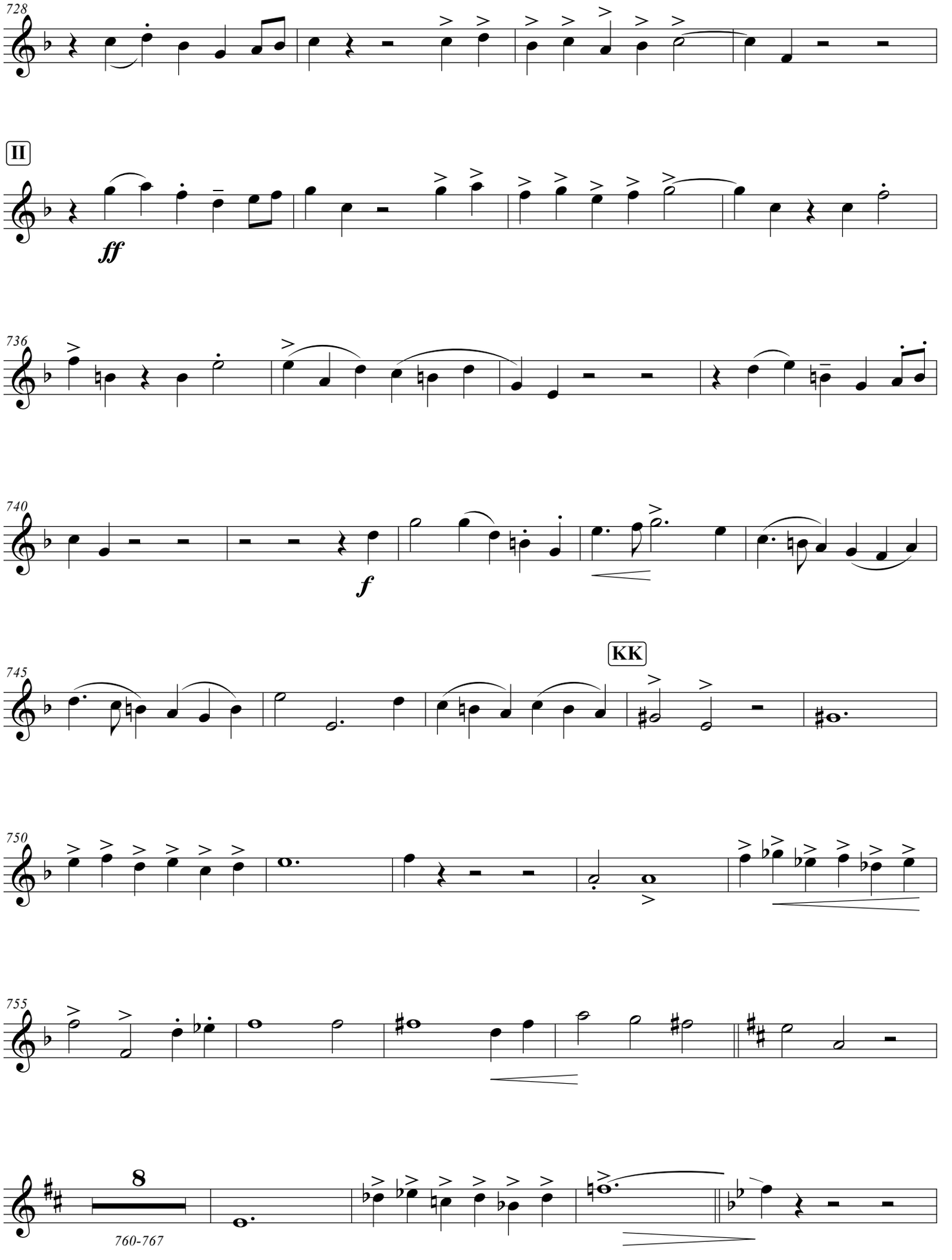

Bassoon 1 & 2
363
rit.
Maestoso
369
dim.
p
3
371-373
mf
rit.
377
a tempo
P
a tempo
8
4
378-385
386-389
p
394
Q
f
401
mf
slower
rit.
1
405-405

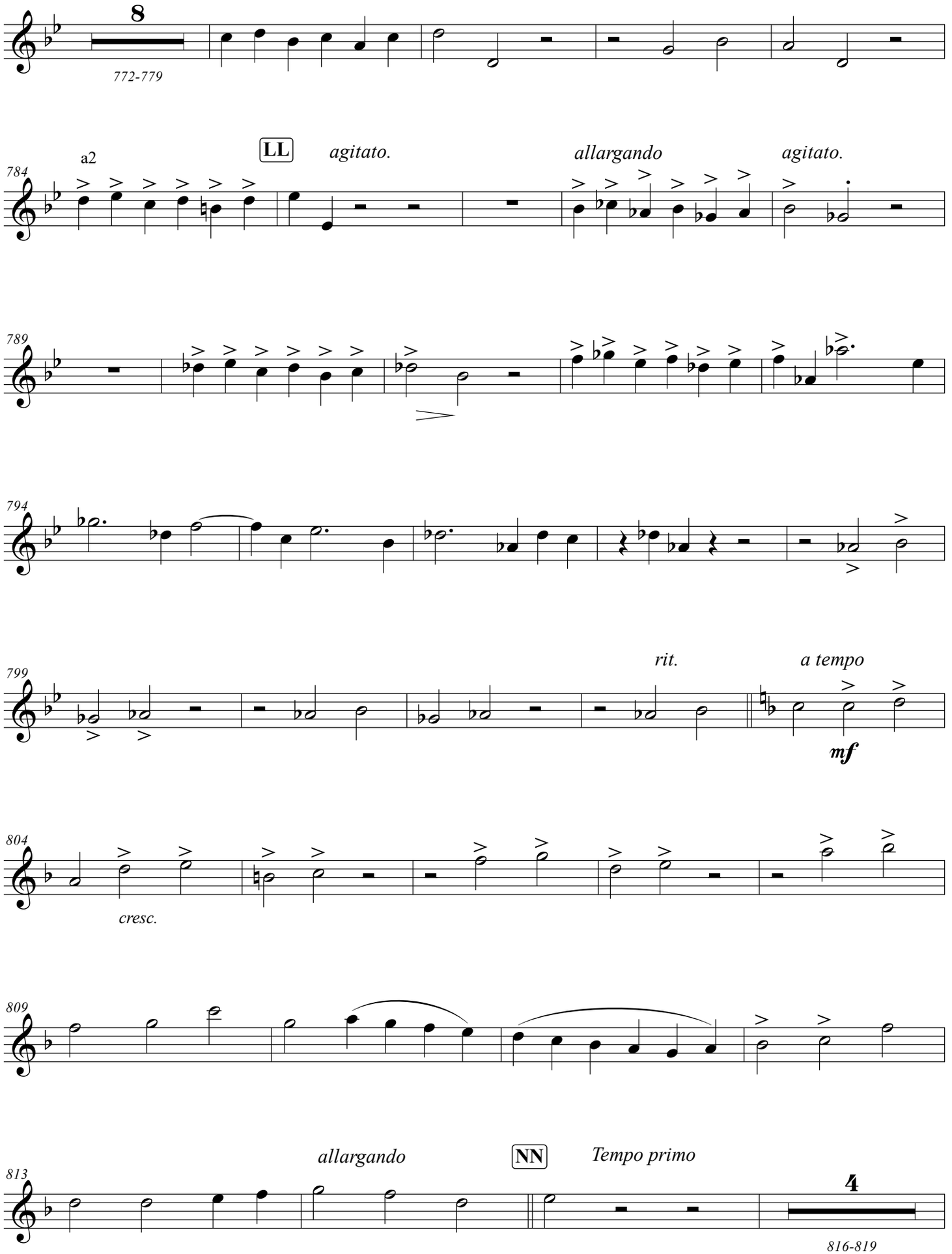

406
tempo maestoso
R
5
6
410-414
415-420
f cresc.
423
S
p
427
f
ff
432
T
3
11
433-435
439-449
450
6
451-456
p
3
460-462
U
Allegro con brio.
9
466-474
f
f
477
Vivace
cresc.
ff
5
484-488
f
2
492-493
f

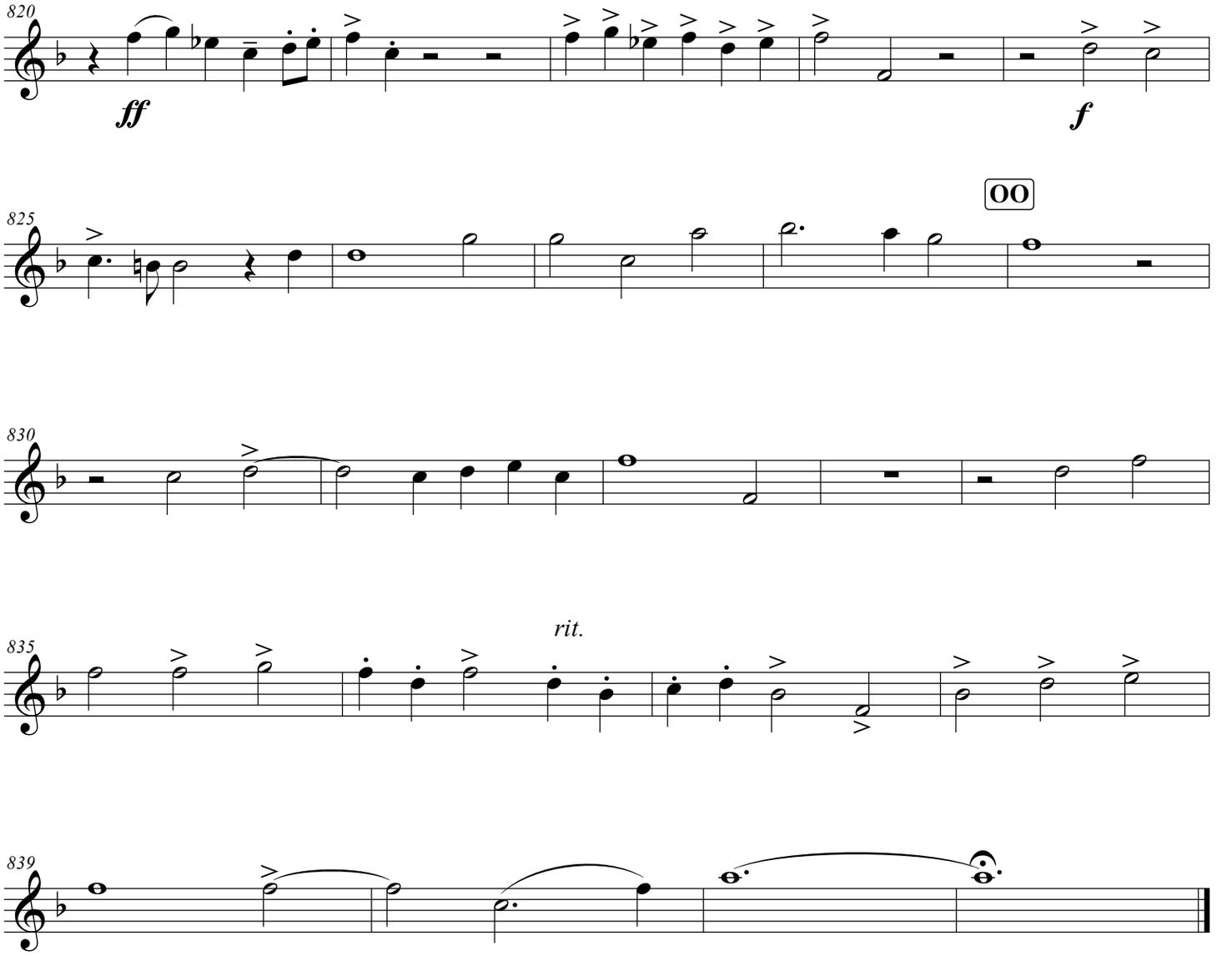

V
502
W
509
sf
sf
515
animando.
522
X
ff
ff
10
538-547


Andante espressivo
548
p
551
poco rit.
a tempo
cresc.
556
cresc.
561
Z
9
566-574
575
581
AA
animando.
587
allargando
593
f
allargando
BB
tempo primo


600
Allegretto amabile
pp
607
rit.
a tempo
CC
poco rit.
9
8
pp
611-619
620-627
p
629
DD
EE
2
10
10
pp
630-631
632-641
644-653
p
Lento
FF
9
5
f
654-662
cresc.
f
668-672
GG
Andantino espressivo
673
Silent
13
8
dolce
poco rit.
9
674-686
687-694
p
698-706
HH
a tempo
poco rit.
animando.
5
707-711
mf
f
Allegro
716
8
720-727


728
II
ff
736
740
f
745
KK
750
755
8
760-767


8
772-779
a2
LL
agitato.
allargando
agitato.
784
789
794
rit.
a tempo
mf
799
804
cresc.
809
allargando
NN
Tempo primo
813
4
816-819


820
ff
f
825
OO
830
835
rit.
839

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Catalog Number
1.10/03