

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



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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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Source Information

Autograph Manuscript:

Vocal Score:

Royal College of Music Library

Oxford University, Bodleian Music Section, Weston Library

Manuscript Transcription & Score Preparation

Royal College of Music, London MS 4195

Novello Octavo Edition No. 8308

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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

Allegro ♩ = 108

1-2 *f* *cresc.*

6 *f* **A** 10-11

12 *f*

16 **B**

20 *ff*

26 **C** *allargando* *a tempo* **1** *ff* 32-32

82 *più mosso*

p *sf*

89 **6** **F**

p 90-95

101

cresc.

108

cresc. *cresc. molto.* *ff*

115 *rit.* **Più Lento** ♩ = 44 **14** **G** *rit.* **6**

118-131 132-137

138

pp *mf*

Musical staff 138-144: Treble clef, key signature of three sharps (F#, C#, G#). Measures 138-144. Dynamics: *pp* (pianissimo) at the start, *mf* (mezzo-forte) later. The staff contains a melodic line with a long slur over measures 138-140 and a triplet of eighth notes in measure 141.

145

f

Musical staff 145-151: Treble clef, key signature of three sharps. Measures 145-151. Dynamics: *f* (forte). The staff contains a melodic line with a triplet of eighth notes in measure 145 and various slurs.

152

H *dim.*

Musical staff 152-158: Treble clef, key signature of three sharps. Measures 152-158. Dynamics: *dim.* (diminuendo). A boxed letter **H** is placed above the staff. The staff contains a melodic line with slurs and a fermata over a whole note in measure 157.

159

Allegro **5** *f*

Musical staff 159-165: Treble clef, key signature of three sharps. Measures 159-165. Dynamics: *f* (forte). Tempo: **Allegro**. A boxed letter **5** is placed above the staff. The staff contains a melodic line with slurs and accents, and a fermata over measures 161-165.

I

I

Musical staff 166-173: Treble clef, key signature of two flats (Bb, Eb). Measures 166-173. A boxed letter **I** is placed above the staff. The staff contains a melodic line with slurs and accents.

174

Musical staff 174-179: Treble clef, key signature of two flats. Measures 174-179. The staff contains a melodic line with slurs and accents.

180

f *cresc.*

Musical staff 180-185: Treble clef, key signature of two flats. Measures 180-185. Dynamics: *f* (forte) and *cresc.* (crescendo). The staff contains a melodic line with slurs and accents.

186

J

Musical staff 186-192: Treble clef, key signature of two flats. Measures 186-192. A boxed letter **J** is placed above the staff. The staff contains a melodic line with slurs and accents.

192 *allargando* *rit.*

198 *a tempo*

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

215

225 K

235

245 L *poco allargando*

260 *p*

269 **M** *Largamente.*

cresc. f cresc.

279 *f* *cresc.* *allargando a tempo*

289-290 **2** *mf*

300 **N** *dim molto*

311 *p* *rit.*

322 *a tempo* *f*

333 **Largo** **O**

8 **13** **4**

338-345 346-358 359-362

363 Bassoon 1 & 2 *rit.* **Maestoso**

369 *rit.*

377 *a tempo* **P** *a tempo*

394 **Q** *f*

401 *mf* *slower* *rit.*

406 *tempo maestoso* R

410-414 415-420 *f* *cresc.*

Detailed description: Musical staff starting at measure 406. It features a series of notes with slurs and accents. There are two bracketed sections: one for measures 410-414 labeled '5' and another for measures 415-420 labeled '6'. The dynamic starts at *f* and increases to *f cresc.*

423 S

p

Detailed description: Musical staff starting at measure 423. It contains a sequence of notes with slurs and accents. A bracketed section labeled 'S' covers measures 423-429. The dynamic is *p*.

427

f *ff*

Detailed description: Musical staff starting at measure 427. It features a series of notes with slurs and accents, including triplets. The dynamic starts at *f* and reaches *ff*.

432 T

433-435 439-449 *ff*

Detailed description: Musical staff starting at measure 432. It includes a triplet of notes (measures 433-435) and a bracketed section labeled 'T' (measures 439-449). The dynamic is *ff*. The time signature changes to 2/4 at the end.

450

451-456 460-462 *p*

Detailed description: Musical staff starting at measure 450. It features a triplet of notes (measures 451-456) and another triplet (measures 460-462). The dynamic is *p*.

U *Allegro con brio.*

466-474 *p* *f* *f*

Detailed description: Musical staff starting at measure 466. It includes a bracketed section labeled 'U' (measures 466-474). The dynamic starts at *p* and increases to *f*. The time signature changes to 2/2.

477 *Vivace*

cresc. *ff*

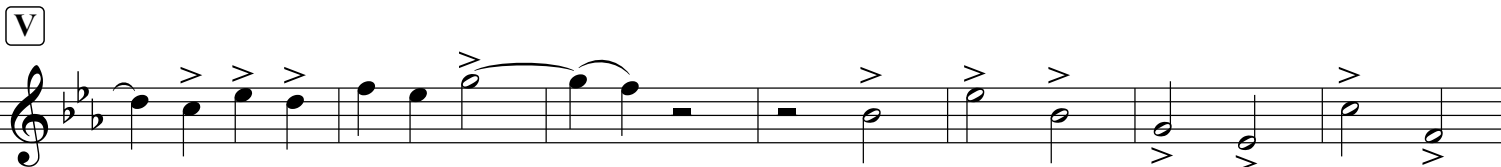
Detailed description: Musical staff starting at measure 477. It features a series of notes with slurs and accents. The dynamic starts at *cresc.* and reaches *ff*.

484-488 492-493

f *f*

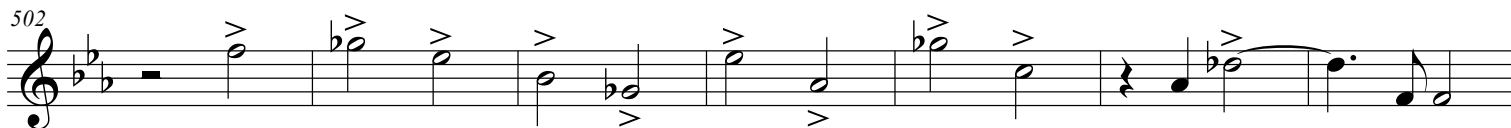
Detailed description: Musical staff starting at measure 484. It includes a bracketed section labeled '5' (measures 484-488) and another bracketed section labeled '2' (measures 492-493). The dynamic is *f*.

V



Musical staff with notes and accents. The key signature has two flats. The staff contains several measures of music with accents (>) and slurs.

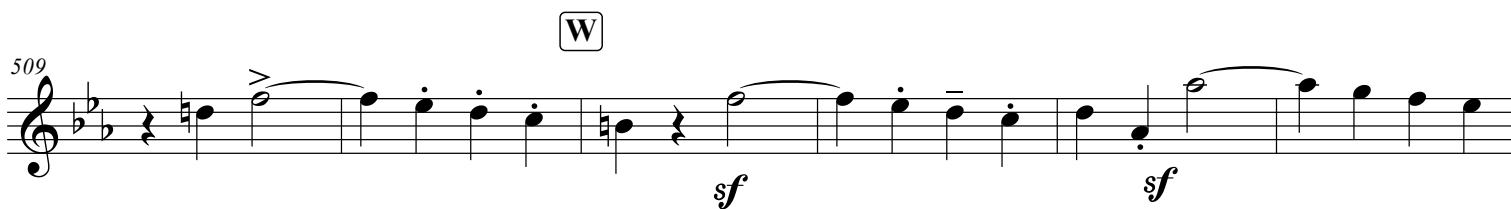
502



Musical staff with notes and accents. The staff contains several measures of music with accents (>) and slurs.

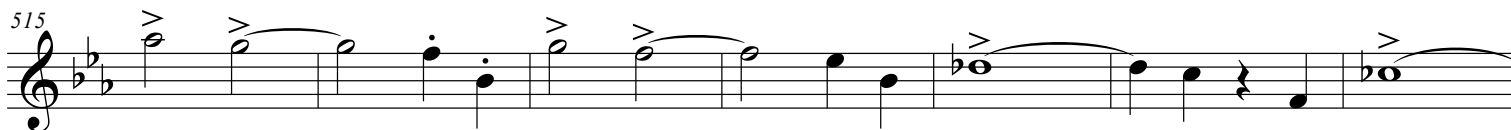
W

509



Musical staff with notes, accents, and sf markings. The staff contains several measures of music with accents (>) and slurs. The dynamic marking *sf* appears twice.

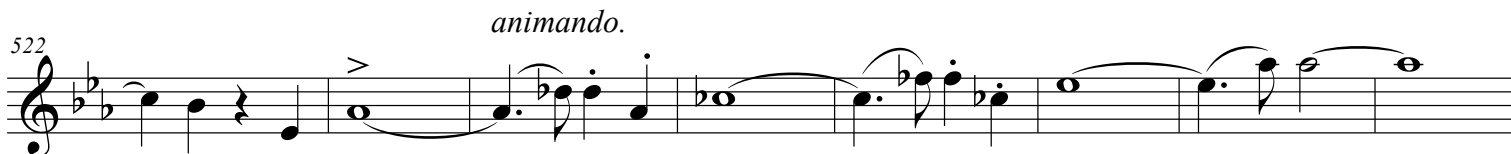
515



Musical staff with notes and accents. The staff contains several measures of music with accents (>) and slurs.

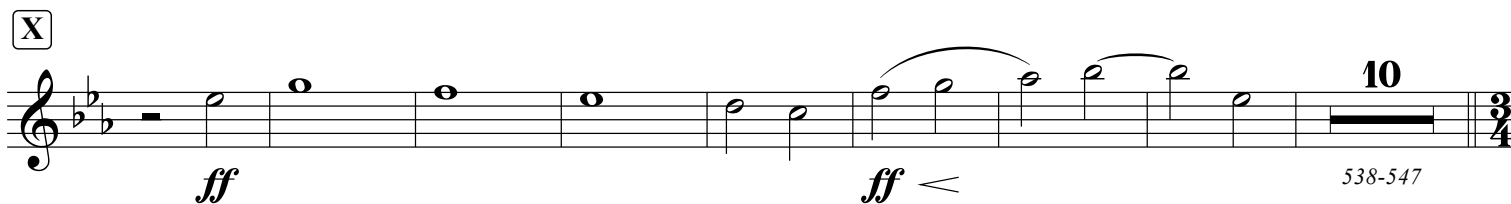
522

animando.



Musical staff with notes and accents. The staff contains several measures of music with accents (>) and slurs. The tempo marking *animando.* is present.

X



Musical staff with notes, accents, and ff markings. The staff contains several measures of music with accents (>) and slurs. The dynamic marking *ff* appears twice. A rehearsal mark **10** is present. The page number 538-547 is at the bottom right. The time signature is 3/4.

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*

Allegretto amabile

600

pp

607

rit. *a tempo* CC *poco rit.*

pp *p*

611-619 620-627

629

DD EE

pp *p*

630-631 632-641 644-653

Lento

FF

f *f*

654-662 668-672

GG

Andantino espressivo

Silent *dolce* *poco rit.*

p

674-686 687-694 698-706

HH

a tempo *poco rit.* *animando.*

mf *f*

707-711

Allegro

p

716 720-727

728

II

ff

736

740

f

745

KK

750

755

8

760-767

8
772-779

784 a2 **LL** *agitato.* *allargando* *agitato.*

789

794

799 *rit.* *a tempo*
mf

804 *cresc.*

809

813 *allargando* **NN** *Tempo primo*
4
816-819

820

ff *f*

825

00

830

835

rit.

839



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PUBLISHING

ehms.lib.umn.edu

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