

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

Organ

Premiered at the Three Choirs Festival (Gloucester) - September 11, 1913



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in

the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



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:

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

Michael Mullen, Ass’t. Librarian - mmullen@rcm.ac.uk

Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk

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

Allegro ♩ = 108

A

B

8 9 7

1-8 9-17 18-24

8 9 7

8 9 7

Timpani *ff*

C

allargando

a tempo

D

E

F

4 26 24 12 12

32-35 36-61 62-85 86-97 98-109

4 26 24 12 12

4 26 24 12 12

f

Harp

110

rit. **Più Lento** ♩ = 44 **G**

Trumpet 1 & 2

114

ff

ff

118-131 132-148

14 **17**

14 **17**

14 **17**

150

f

H

157

Allegro **I**

dim. *dim.* *pp*

8 **22**

161-168 169-190

8 **22**

8 **22**

J

allargando *rit.*

Timpani
f

ff

199

a tempo

f

206

Largamente. ♩ = ♩ *Allegro, con spirito.* K

L

f

2 5 17 15 15

207-208 209-213 214-230 231-245 246-260

f

Tuba

M *Largamente.*

mf *poco cresc.* *cresc.*

285

allargando *a tempo*

f

6

289-294

6

6

mf

N

7

299-305

mf

dim sempre *pp*

7

7

315

rit. *a tempo*

cresc.

14

323-336

14

14

Organ

Largo

O

P

Q

R

S

431

437 T

439-449 452-462

11 11 11 11

U **Allegro con brio.** ♩ = ♩ **Vivace** V W

463-475 476-482 483-494 495-510 511-514

13 7 12 16 4

13 7 12 16 4

13 7 12 16 4

515

Timpani *ff*

f

522

animando.

528

X

535

ff

Andante espressivo Z

	10	14	21
	538-547	548-561	562-582
	10	14	21
	10	14	21

AA

Trumpet 1 & 2

allargando

583-584 585-593

2 **9**

ff

BB

Allegretto amabile

CC

598

600-604 605-619 620-631

5 **15** **12**

DD

EE

Lento

FF

Silent

632-641 642-653 654-667 668-672 674-686

10 **12** **14** **5** **13**

GG

HH

animando.

Allegro

II

KK

687-706 707-714 715-718 719-731 732-747 748-751

20 **8** **4** **13** **16** **4**

752

752

f *cresc.*

Timpani
ff

f

LL *agitato.*

758

758

11 **14** **5**

760-770 771-784 785-789

11 **14** **5**

11 **14** **5**

790

790

Trumpet 1 & 2

f

794

794

799

802

rit. *a tempo* NN *Tempo primo*

11 **12**

804-814 815-826

11 **12**

11 **12**

00

827

Musical score for measures 827-832. The score is in G major (one flat) and 4/4 time. It features three staves: a grand staff (treble and bass clefs) and a separate bass clef staff for Timpani. The piano part (measures 827-832) consists of chords in the right hand and single notes in the left hand, with a dynamic marking of *mf*. The timpani part (measures 827-832) consists of a series of notes, with a dynamic marking of *mf*. A *rit.* marking is present above the piano part at the end of measure 832.

833

Musical score for measures 833-837. The score is in G major (one flat) and 4/4 time. It features three staves: a grand staff (treble and bass clefs) and a separate bass clef staff for Timpani. The piano part (measures 833-837) consists of chords in the right hand and single notes in the left hand. The timpani part (measures 833-837) consists of a series of notes. A *rit.* marking is present above the piano part at the end of measure 837.

838

Musical score for measures 838-842. The score is in G major (one flat) and 4/4 time. It features three staves: a grand staff (treble and bass clefs) and a separate bass clef staff for Timpani. The piano part (measures 838-842) consists of chords in the right hand and single notes in the left hand. The timpani part (measures 838-842) consists of a series of notes. The score ends with a double bar line at the end of measure 842.



ENGLISH HERITAGE

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

1.10/03