

# 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

Trombone 1

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

Musical staff for section A, measures 5-8 and 9-17. The staff is in 3/2 time with a key signature of one flat. It begins with a forte (*f*) dynamic. Measures 5-8 are marked with a bracket and the number 4, and measures 9-17 are marked with a bracket and the number 9.

B

Musical staff for section B. The staff continues in 3/2 time with a key signature of one flat. It features a forte (*f*) dynamic and includes various articulations such as accents and slurs.

C *allargando*

Musical staff for section C, measures 24-29. The tempo is marked *allargando*. The staff continues in 3/2 time with a key signature of one flat.

*a tempo*

Musical staff for section C, measures 30-36. The tempo returns to *a tempo*. The staff continues in 3/2 time with a key signature of one flat. Dynamics include *ff* (fortissimo) and *f* (forte).

D

Musical staff for section D, measures 37-39. The staff continues in 3/2 time with a key signature of one flat. It features a forte (*f*) dynamic and a triplet of eighth notes in measure 37.

Musical staff for section D, measures 44-49. The staff continues in 3/2 time with a key signature of one flat. It includes various articulations such as accents and slurs.

Musical staff for section D, measures 50-56. The staff continues in 3/2 time with a key signature of one flat. It concludes with a double bar line and the number 2, indicating the end of the piece. The measures are numbered 55-56.

57 E

*animato.*

4

63-66 *mf*

F

14 9 4

72-85 86-94 *pp* 98-101 *p*

103

*cresc.*

110

*ff*

G

*rit.* **Più Lento**  $\text{♩} = 44$  *rit.* *a tempo*

14 16

117 118-131 *p* 135-150 *pp*

152 H

*mf* *cresc.*

158 **Allegro** I

8 11

*pp* 161-168 169-179

Trombone 1

181

*cresc.*

187

J

193

*allargando* *rit.*

*p*

199

*a tempo*

Allegro, con spirito. K L

3 5 17 15 9

206-208 209-213 214-230 231-245 246-254

255 Horns 3 & 4

*pp*

266

M

*cresc.*

Largamente.

275

*mf cresc.* *f*

286 *allargando* *a tempo* **N** **15** **9** Trumpet 1 & 2

291-305 306-314

318 *rit.* *a tempo* **14** *mf cresc.* *f*

323-336

341 **Largo** **O** **13** *dim.* *pp*

346-358

361 **Maestoso** **10** *a tempo* **7** *p*

363-366 367-376 377-383

385 *rit.* **P** *a tempo* **5** *pp*

386-390

395 **Q** *p* *mf* **2** *400-401*

402 *tempo maestoso* **2** *mf* *mf* *mf*

404-405

409 **R** **5** *pp* **2** *410-414* *419-420*

421

*mf*

[S]

*p* *cresc.* *ff*

430

436

*pp*

442

*dim.* 447-449

[U]

451-462 *mf* 466-475

476

**Allegro con brio.** *sf* *f* *f* *ff* **Vivace**

[V]

484-489 492-493



497

500-501

504

W

*sf* *sf*

518

*animando.*

525

X

533

542

Z

**Andante espressivo**

**14** **13**

548-561 562-574

575 Horn 1 & 2

580 **AA** *animando.*

*mf*

586 *f*  $<$  *allargando*

4

592-595

597 **BB** *tempo primo*

*pp*

**Allegretto amabile** **CC** **DD** **EE** **Lento** Horn 1 & 2

15 12 10 12

605-619 620-631 632-641 642-653

655

*pp* *pp*  $<$   $>$  *p*

662 **FF**

*cresc.* *f*  $<$   $>$

668-672

5

673 *Silent* **GG** *a tempo* **HH** *a tempo* *animando.*

13 20 6 Tuba

674-686 687-706 707-712

**Allegro**

716

*f*

721

**1**

724-724

725

II

730

734

738

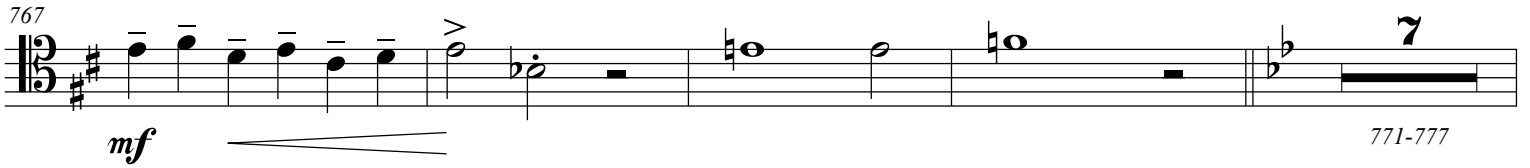
742

KK

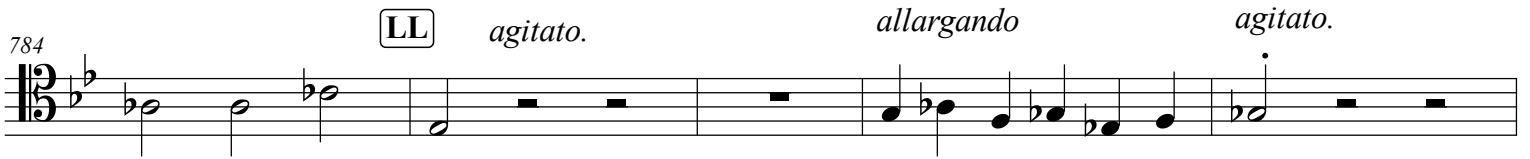
746

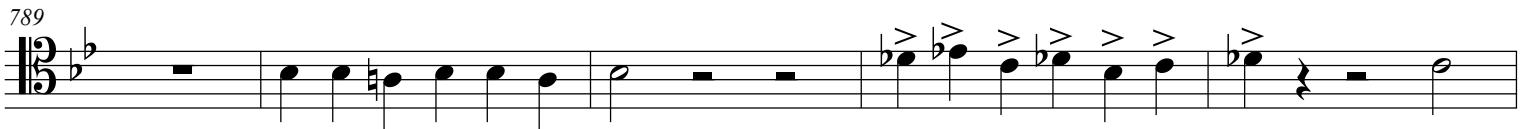
751

756

767 *mf*  *771-777*

778 

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

789 

794 

800 *rit.* *a tempo* NN *Tempo primo* **11** **4**  *804-814* *815-818*

819

822

827

00

*f*

832

*rit.*

837





**ENGLISH HERITAGE**

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

Catalog Number

1.10/03