

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 2

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Matthew W. Mehaffey
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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

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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

A

f 4 9
5-8 9-17

B

f

C *allargando*

24

a tempo

30

< *ff* *f*

D

3

37-39 *f*

44

50

56 *mf*

E *animato.*
4
63-66 *mf*

71 14 9 4 **F**
72-85 86-94 98-101 *pp*

102 *p* *cresc.*

110 *ff*

G *rit.* **Più Lento** $\text{♩} = 44$ *rit.* *a tempo*
117 14 13
118-131 135-147 *p* *pp* *p*

149 *f* *mf* 3 **H**
153-155

158 *pp* **I** *Allegro*
8 11
161-168 169-179

Trombone 2

180

cresc.

186

J

192

allargando rit.

p

199

a tempo

Allegro, con spirito. **K** **L**

3 **5** **17** **15** **9** Horns 3 & 4

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

256

pp

266

M *Largamente.*

cresc. mf cresc.

277

allargando

f

288 *a tempo* N Trumpet 1 & 2

15 9

291-305 306-314

319 *rit.* *a tempo*

14

323-336

mf cresc. *f* *dim.*

Largo O

4 13

342-345 346-358

pp

Maestoso *a tempo* *rit.* P *a tempo*

4 10 7 5

363-366 367-376 377-383 386-390

p *pp*

391 Q

pp *mf*

398

2 2

400-401 404-405

mf

tempo maestoso

406

Musical staff 1: Measures 406-412. Dynamics: *mf*, *mf*, *p*.

R

Musical staff 2: Measures 413-414 (first ending **R**) and 419-420. Dynamics: *pp*, *mf*.

422

Musical staff 3: Measures 422-426. Dynamics: *p*. Includes second ending bracket **S**.

427

Musical staff 4: Measures 427-431. Dynamics: *cresc.*, *ff*. Includes triplets.

432

Musical staff 5: Measures 432-437.

T

Musical staff 6: Measures 438-444. Dynamics: *pp*, *dim.*. Includes first ending bracket **T**.

445

Musical staff 7: Measures 445-449 (first ending **3**) and 451-462 (second ending **12**). Dynamics: *mf*.

U

Musical staff 8: Measures 466-475. Dynamics: *mf*, *sf*. Tempo: **Allegro con brio.** $\text{♩} = \text{♩}$. Includes first ending bracket **U**.

478 **Vivace** **6**
f *ff* 484-489

490 **2** **V**
492-493

497 **2**
500-501

504

510 **W**
sf *sf*

517

524 *animando.* **X**

537

538

545

Andante espressivo Z Hom 1 & 2

548-561 562-574

577

AA *animando.*

mf

584

f <

591

allargando BB *tempo primo*

592-595

601

pp CC DD

605-619 620-631 632-641

EE **Lento** Hom 1 & 2

642-653

659

pp *p* *cresc.*

665

f **FF** *Silent* **GG** **HH**

5 13 20 6

668-672 674-686 687-706 707-712

713 Tuba

animando. **Allegro** *f*

721

728

II

735

KK

9 3

739-747 748-750

752

759

mf

7 7

760-766 771-777

778

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

792

799 **NN** *rit.* *a tempo* *Tempo primo*

804-814 815-818

819

825 **OO** *f*

831 *rit.*

837



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PUBLISHING

ehms.lib.umn.edu

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