

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

Trumpet 1 in F

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

44

Musical staff 44-49: Treble clef, 4/4 time. Measures 44-49. Accents (>) are present under measures 44, 45, 46, 47, 48, and 49.

50

Musical staff 50-55: Treble clef, 4/4 time. Measures 50-55. Accents (>) are present under measures 51, 52, 53, 54, and 55.

56

Musical staff 56-67: Treble clef, 4/4 time. Measures 56-67. Accents (>) are present under measures 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, and 67.

E *animato.*

Musical staff 68-73: Treble clef, 4/4 time. Measures 68-73. Dynamic *f* is indicated below measure 70.

6 **7**

Musical staff 68-73: Treble clef, 4/4 time. Measures 68-73. Dynamic *mf* is indicated below measure 69, and *cresc.* is indicated below measure 70. Bar lines with numbers 6 and 7 are above measures 68-73 and 74-79 respectively.

12 **F**

Musical staff 86-97: Treble clef, 4/4 time. Measures 86-97. Dynamic *pp* is indicated below measure 89.

104

Musical staff 104-110: Treble clef, 4/4 time. Measures 104-110. Dynamic *cresc.* is indicated below measure 109.

111

Musical staff 111-116: Treble clef, 4/4 time. Measures 111-116. Dynamic *cresc. molto.* is indicated below measure 111, and *ff* is indicated below measure 112. *rit.* is indicated above measure 115.

Trumpet 1

Più Lento G ♩ = 44 *rit.* **14** **14** Horn 1 & 2

118-131 132-145 *p*

150

p cresc.

H **Allegro** I **8** **9**

dim. p mf 161-168 169-177

178 **2**

mf 180-181

185 J

cresc.

192 *allargando rit.*

199 *a tempo*

Allegro, con spirito.

3 **5** **7** *mf* 206-208 209-213 214-220

226

mf

K

4

232-235

p

238

L

f

3

240-242

14

247-260

poco allargando

Trumpet 1

262

pp *mf*

273

M *Largamente.*

f *cresc.* *mf*

284

allargando a tempo

f 5 289-293 *mf* *mf*

299

N

poco cresc. *dim.* *p*

311

rit. a tempo

pp *mf*

322

mf

332

O *Largo*

cresc. *f* 8 13 2 338-345 346-358 359-360

361

Hom 1

rit.

rit.

367 **Maestoso**

367-373 *pp* < > *dim.* *pp* **3** *p*

9 **10** *mf* **P** *a tempo* **Q**

377-385 386-395

401 *p* < > *mf* *slower rit.*

407 *tempo maestoso* *mf* **5** **6** **R** *mf cresc.*

410-414 415-420

422 *mf* **S** *cresc.*

427 *ff* **3** **5** *f* **T**

431-435

437 *mf* **11** **12** **T**

439-449 451-462

U Allegro con brio. ♩ = ♩

10
465-474

479 Vivace 10
484-493

V

502

509 **W**

516

524 animando. cresc. **X**

531

539 Z

6 14 16

542-547 548-561 562-577

578 Horn 1 & 2 AA animando.

583-584 585-586

f

587 allargando

592-593

594 BB tempo primo

592-593

601 Allegretto amabile

dim. CC DD EE

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

Lento Horn 1 & 2

654-659

665 FF GG

668-672 674-686 687-706

mf

5 Silent 13 20

Trumpet 1

HH *a tempo* Horn 1 & 2

2

707-708

714 *poco rit. animando.*

mf mf cresc.

Allegro

719 **8**

720-727 *f*

II

730

734

739

f

744

f

KK

753

Musical staff for measures 753-757. Measure 753 has a whole rest. Measures 754-757 contain eighth notes with accents and a half note with a slur.

758

9
760-768
mf

Musical staff for measures 758-768. Measure 758 has a half note with a slur. Measure 759 has a whole rest. Measure 760 has a 9-measure rest. Measures 761-768 contain eighth notes with accents and a half note with a slur.

9 2 LL *agitato.*
771-779 782-783

Musical staff for measures 771-779 and 782-783. Measure 771 has a 9-measure rest. Measures 772-779 contain eighth notes. Measure 782 has a 2-measure rest. Measures 783 contains eighth notes.

4
786-789

Musical staff for measures 786-789. Measure 786 has a 4-measure rest. Measures 787-789 contain eighth notes with accents.

794

5 10 *a tempo*
798-802 803-812

Musical staff for measures 798-802 and 803-812. Measures 798-802 contain eighth notes with slurs. Measures 803-812 have 5-measure and 10-measure rests.

Trumpet 1

813 *allargando* **NN** *Tempo primo*

818

823

828 **00** *rit.*

837



ENGLISH HERITAGE

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

1.10/03