

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

Tuba

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 5

1-8 9-17 18-22

f *cresc.* *sf*

C

allargando

a tempo

26

ff

D

E

Trumpet 1 & 2

3 25

32-34 37-61

f *f*

64

mf

70

F

13 12 4

73-85 86-97 98-101

Horn 1 & 2

102

mf *cresc.*

109

ff

115 **Più Lento** $\text{♩} = 44$ **G** *rit.* Trumpet 1 & 2

14 **17**

118-131 132-148

151 **H**

mf *pp*

159 **Allegro** **I** **J** Trumpet 1 & 2

9 **22**

160-168 169-190

194 *allargando* *rit.*

201 *a tempo*

3 **5**

206-208 209-213

Tuba

Allegro, con spirito.

K

L

Trumpet 1 & 2

17 15 15

214-230 231-245 246-260

265

M

mf

Largamente.

5

275-279

mf

allargando a tempo

289

N

15 11

291-305 306-316

Trumpet 1 & 2

rit.

321

a tempo

14 9 8

323-336 337-345 346-353

Largo

Horn 1 & 2

O

Maestoso

P

6 10 9

361-366 367-376 377-385

Horn 1

p

392

Q

pp

p

mf

dim.

mf

401

slower

rit.

tempo maestoso

p

mf

408

R **S**

8

415-422

f

428

f *cresc.* *ff*

434

ff **T**

440

pp *dim.*

446

3 **12** **10** **U** Horn 1 & 2

447-449 451-462 463-472

474

Allegro con brio. ♩ = ♩

f *f*

480

Vivace **6**

f *ff* 484-489

Tuba

490 V

496

2

500-501

4

W

504-507

sf *sf*

514

522 *animando.*

X

529

f

537

544

Z

Andante espressivo

14 10

548-561 562-571

Tuba

Horn 1 & 2

572

Musical staff for measures 572-578. The staff is in bass clef with a key signature of two flats. It contains a melodic line with various note values and rests.

579

AA *animando.*

mf <

Musical staff for measures 579-588. It begins with a dynamic marking of *mf* and a hairpin. The tempo marking **AA** *animando.* is present. The staff shows a melodic line with accents and a final measure with a fermata.

589

allargando **4** *allargando*

592-595

Musical staff for measures 589-619. It features a tempo change to **4** with *allargando* markings. The staff includes a fermata for measures 592-595 and continues with a melodic line.

BB *tempo primo* **Allegretto amabile**

mf *dim.* **15**

605-619

Musical staff for measures 605-619. It starts with *mf* and *dim.* markings. The tempo changes to **Allegretto amabile** with a time signature of **15**. The staff ends with a fermata.

CC **DD** **EE** **Lento**

620-631 632-641 642-653 Horn 1 & 2

Musical staff for measures 620-653. It consists of three measures of rests, each with a measure number above it: **12** (620-631), **10** (632-641), and **12** (642-653). The staff then changes to a treble clef and a key signature of three sharps for measures 654-655.

656

pp

Musical staff for measures 656-661. It begins in treble clef and then moves to bass clef. The dynamic marking *pp* is present. The staff shows a melodic line with rests.

662

FF **5**

f 668-672

Musical staff for measures 662-672. It starts with a dynamic marking of *f*. The staff includes a fermata for measures 668-672.

673 *Silent* **GG** **HH** *a tempo*

13 **20** **2**

674-686 687-706 707-708

Musical staff for measures 673-708. It consists of four measures of rests with measure numbers above them: **13** (674-686), **20** (687-706), and **2** (707-708). The tempo marking *a tempo* is present.

Tuba

Horn 1 & 2

709

713

poco rit. *animando.* **Allegro**

mf

II Horn 1 & 2

12 **11**

720-731 732-742

KK

746

752

758

7

760-766 *mf* *cresc.*

770

7

771-777

782

LL *agitato.*

7

786-792

793

Musical staff for measures 793-797. The staff is in bass clef with a key signature of two flats. It contains five measures of music. The first two measures have rests. The third measure has a quarter note G2. The fourth measure has a quarter note F2 with an accent (>). The fifth measure has a quarter note E2 with an accent (>).

798

Musical staff for measures 798-802. The staff is in bass clef with a key signature of two flats. It contains five measures of music. The first measure has a quarter note G2. The second measure has a quarter note F2. The third measure has a quarter note E2. The fourth measure has a quarter note D2. The fifth measure has a quarter note C2. The staff ends with a double bar line and a key signature change to one flat.

rit.

803

Musical staff for measures 803-807. The staff is in bass clef with a key signature of one flat. It contains five measures of music. The first measure has a quarter note G2. The second measure has a quarter note F2. The third measure has a quarter note E2. The fourth measure has a quarter note D2. The fifth measure has a quarter note C2. Above the staff, there is a box containing 'NN' and the text 'Tempo primo'. Below the staff, there is a box containing '11' and the text '804-814'.

a tempo

NN

Tempo primo

804-814

819

Musical staff for measures 819-825. The staff is in bass clef with a key signature of one flat. It contains seven measures of music. Each measure contains a single half note: G2, F2, E2, D2, C2, B1, and A1.

826

Musical staff for measures 826-831. The staff is in bass clef with a key signature of one flat. It contains six measures of music. The first measure has a half note G2. The second measure has a half note F2. The third measure has a half note E2. The fourth measure has a half note D2. The fifth measure has a half note C2. The sixth measure has a half note B1. Above the staff, there is a box containing '00'. Below the staff, there is a dynamic marking 'f'.

00

f

832

Musical staff for measures 832-837. The staff is in bass clef with a key signature of one flat. It contains six measures of music. The first measure has a half note G2. The second measure has a half note F2. The third measure has a half note E2. The fourth measure has a half note D2. The fifth measure has a half note C2. The sixth measure has a half note B1. The staff ends with a double bar line.

rit.

838

Musical staff for measures 838-843. The staff is in bass clef with a key signature of one flat. It contains six measures of music. The first measure has a half note G2. The second measure has a half note F2. The third measure has a half note E2. The fourth measure has a half note D2. The fifth measure has a half note C2. The sixth measure has a half note B1. The staff ends with a double bar line.



ENGLISH HERITAGE

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

1.10/03