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

IN THE UNITED STATES

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

Source Information

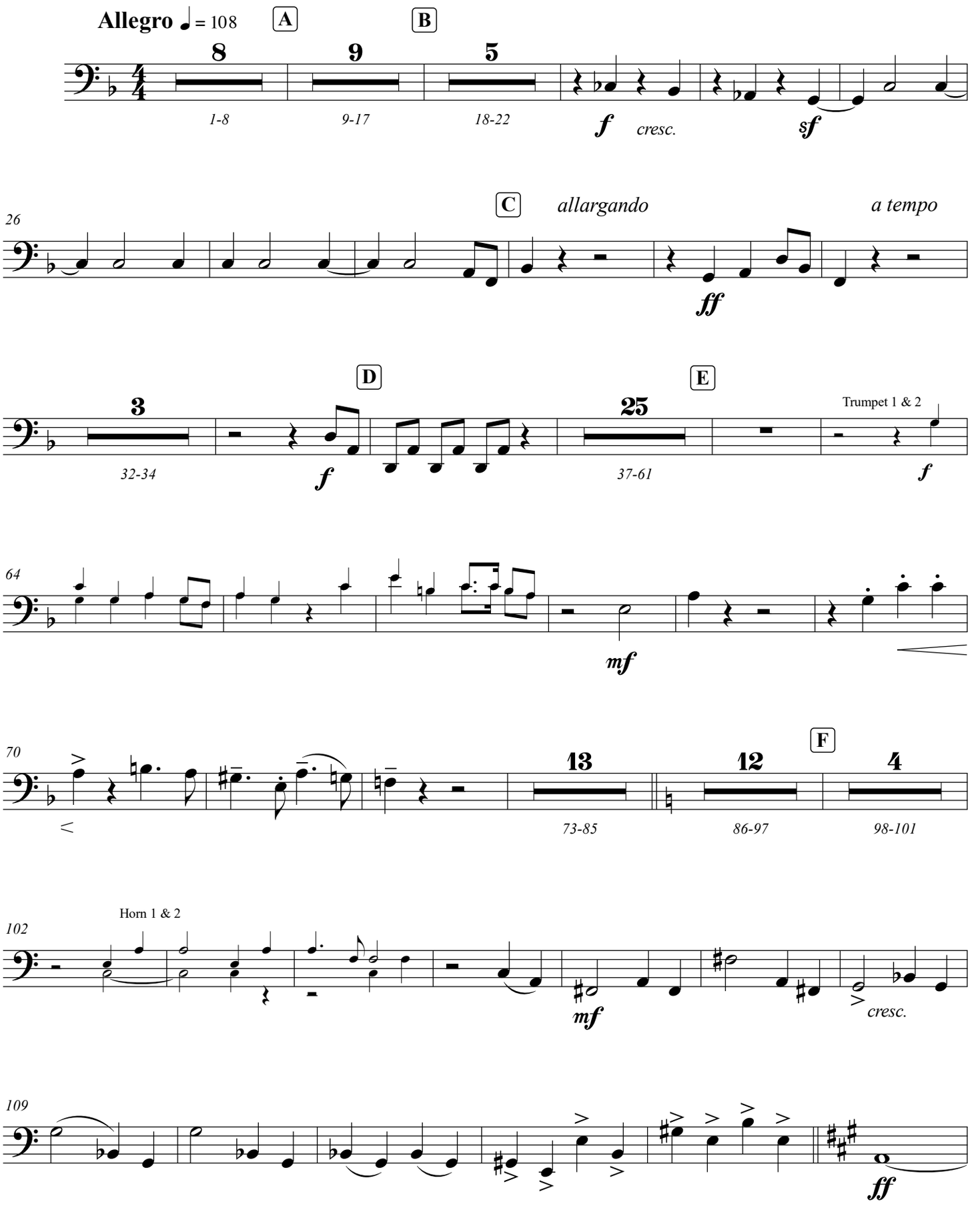
Autograph Manuscript:	Royal College of Music, London MS 4195
Vocal Score:	Novello Octavo Edition No. 8308
Royal College of Music Library	Michael Mullen, Ass't. Librarian - mmullen@rcm.ac.uk
Oxford University, Bodleian Music Section, Weston Library	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk
Manuscript Transcription & Score Preparation	David Fielding - dhcfielding@charter.net

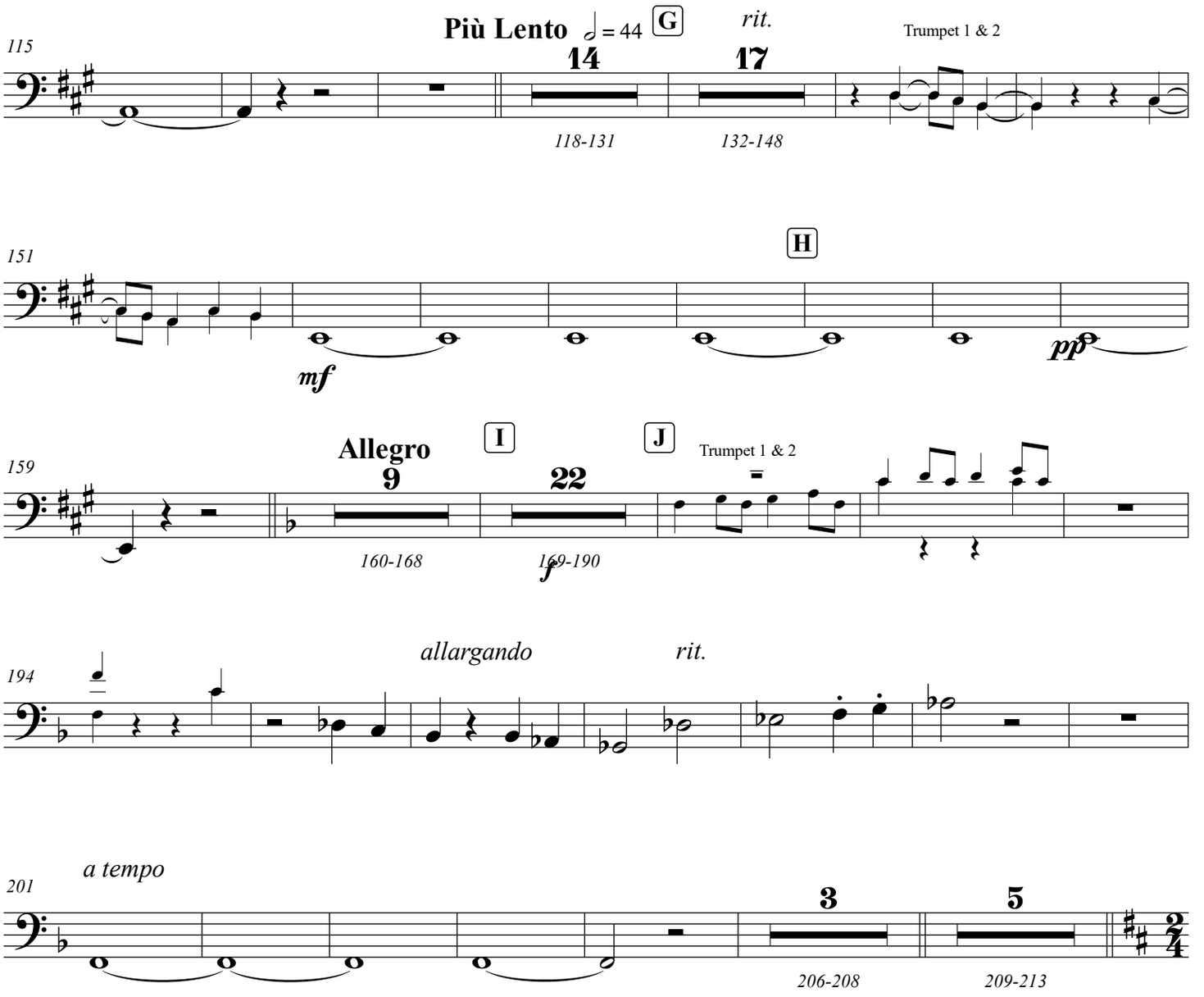
Reference Material and Software

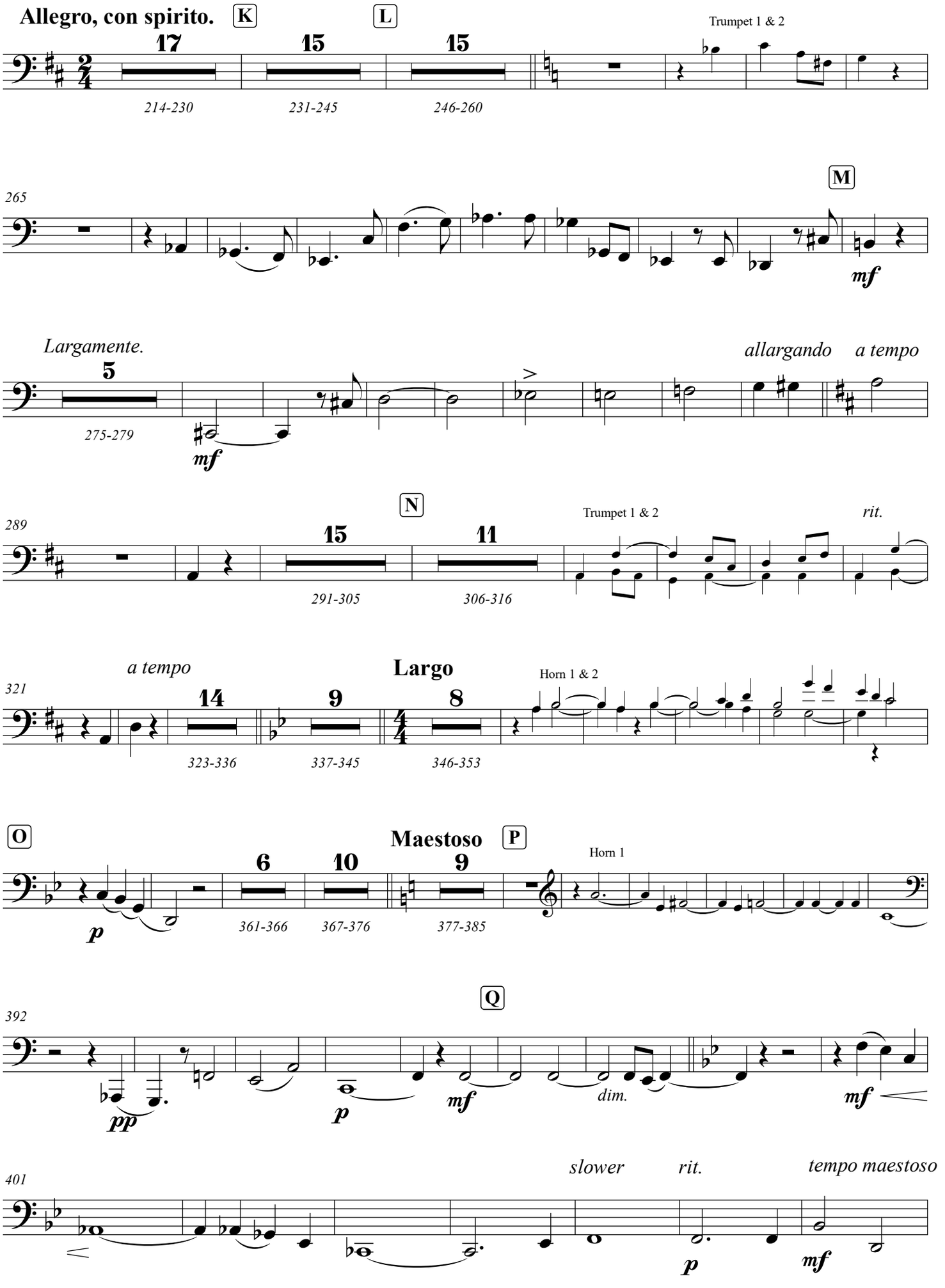
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

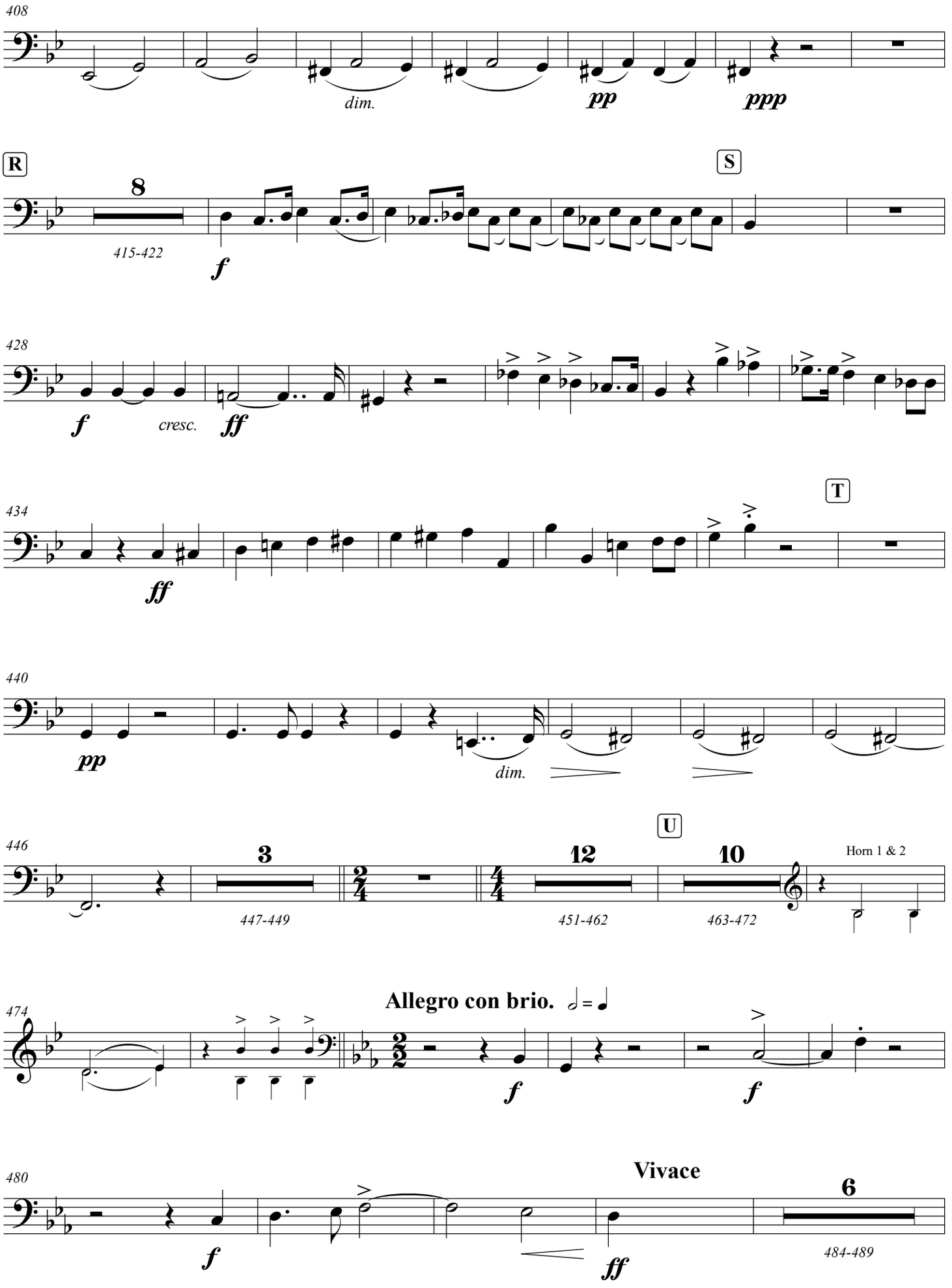
Te Deum Laudamus

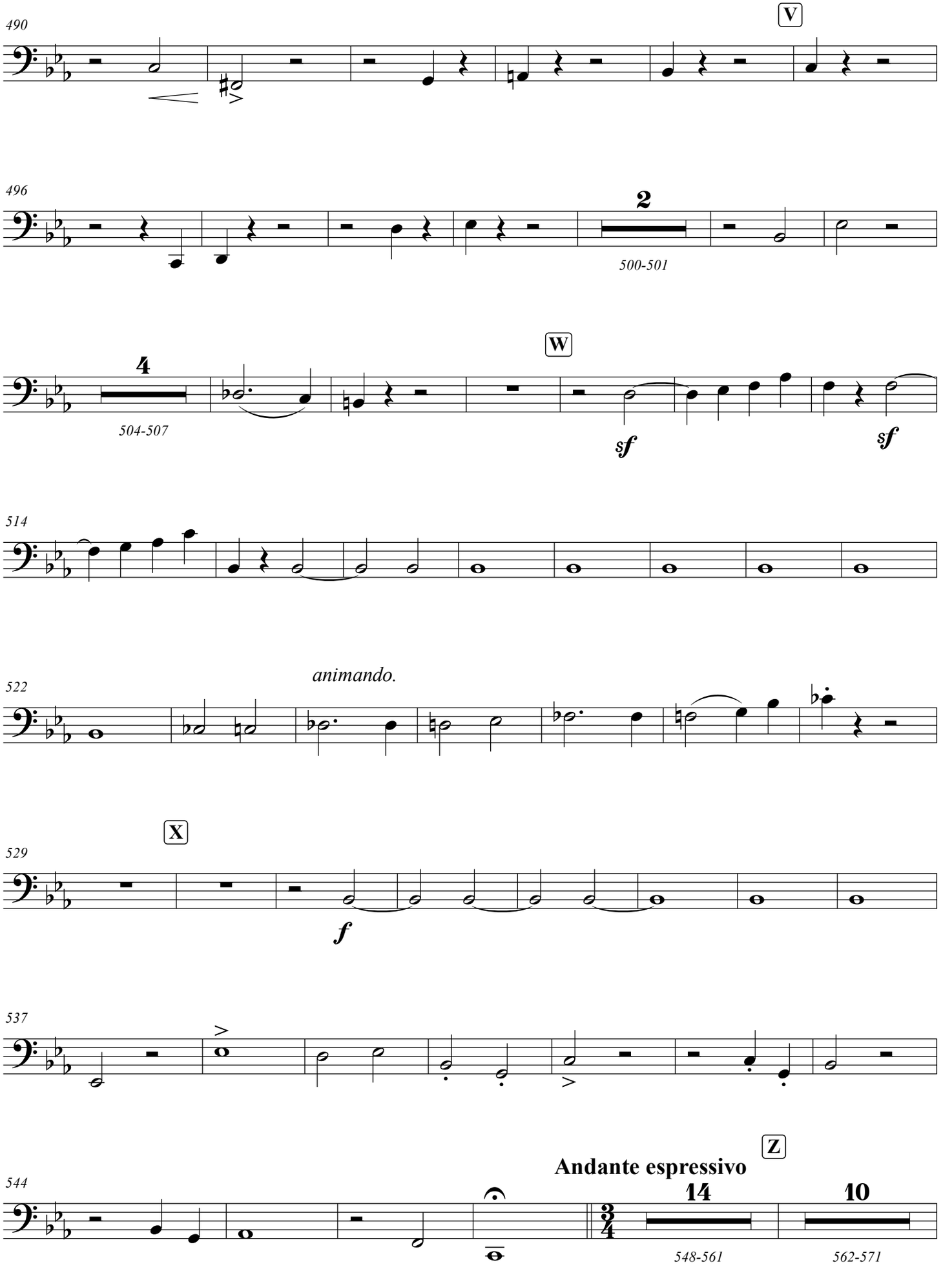
C. HUBERT H. PARRY

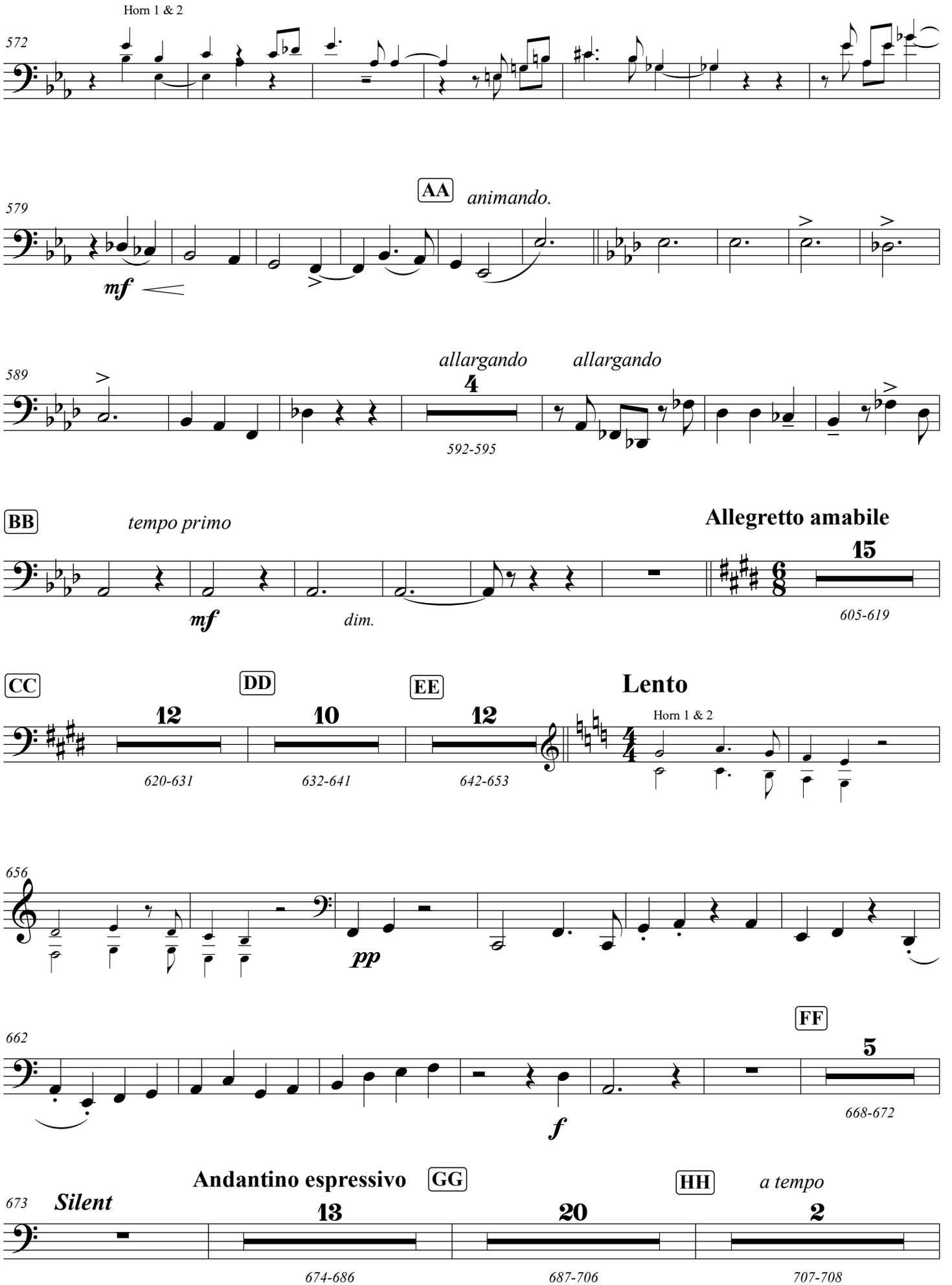



Più Lento ♩ = 44
G
rit.
115
14
17
Trumpet 1 & 2
118-131
132-148
151
H
mf
pp
Allegro
I
J
159
9
22
Trumpet 1 & 2
160-168
169-190
f
allargando
rit.
194
a tempo
201
3
5
206-208
209-213


Allegro, con spirito.
K
L
17
15
15
214-230
231-245
246-260
Trumpet 1 & 2
265
M
mf
Largamente.
5
275-279
mf
allargando
a tempo
289
N
15
11
291-305
306-316
Trumpet 1 & 2
rit.
a tempo
321
14
323-336
Largo
9
337-345
8
346-353
Horn 1 & 2
O
p
6
361-366
10
367-376
Maestoso
9
377-385
P
Horn 1
392
Q
pp
p
mf
dim.
mf
401
slower
rit.
tempo maestoso
p
mf


408
dim.
pp
ppp
R
8
415-422
f
S
428
f
cresc.
ff
434
T
ff
440
pp
dim.
446
U
3
447-449
12
451-462
10
463-472
Horn 1 & 2
474
Allegro con brio.
f
f
480
Vivace
f
ff
6
484-489


490
V
496
2
500-501
W
4
504-507
sf
sf
514
522
animando.
X
529
f
537
544
Z
Andante espressivo
14
548-561
10
562-571


Horn 1 & 2
572
AA
animando.
579
mf
allargando
allargando
589
4
592-595
BB
tempo primo
mf
dim.
Allegretto amabile
15
605-619
CC
12
620-631
DD
10
632-641
EE
12
642-653
Lento
Horn 1 & 2
656
pp
662
FF
5
668-672
f
Andantino espressivo
GG
HH
a tempo
673
Silent
13
674-686
20
687-706
2
707-708

Horn 1 & 2

709

713

poco rit. animando.

Allegro

mf

II

12

720-731

11

732-742

Horn 1 & 2

KK

746

752

758

7

760-766

mf

cresc.

770

7

771-777

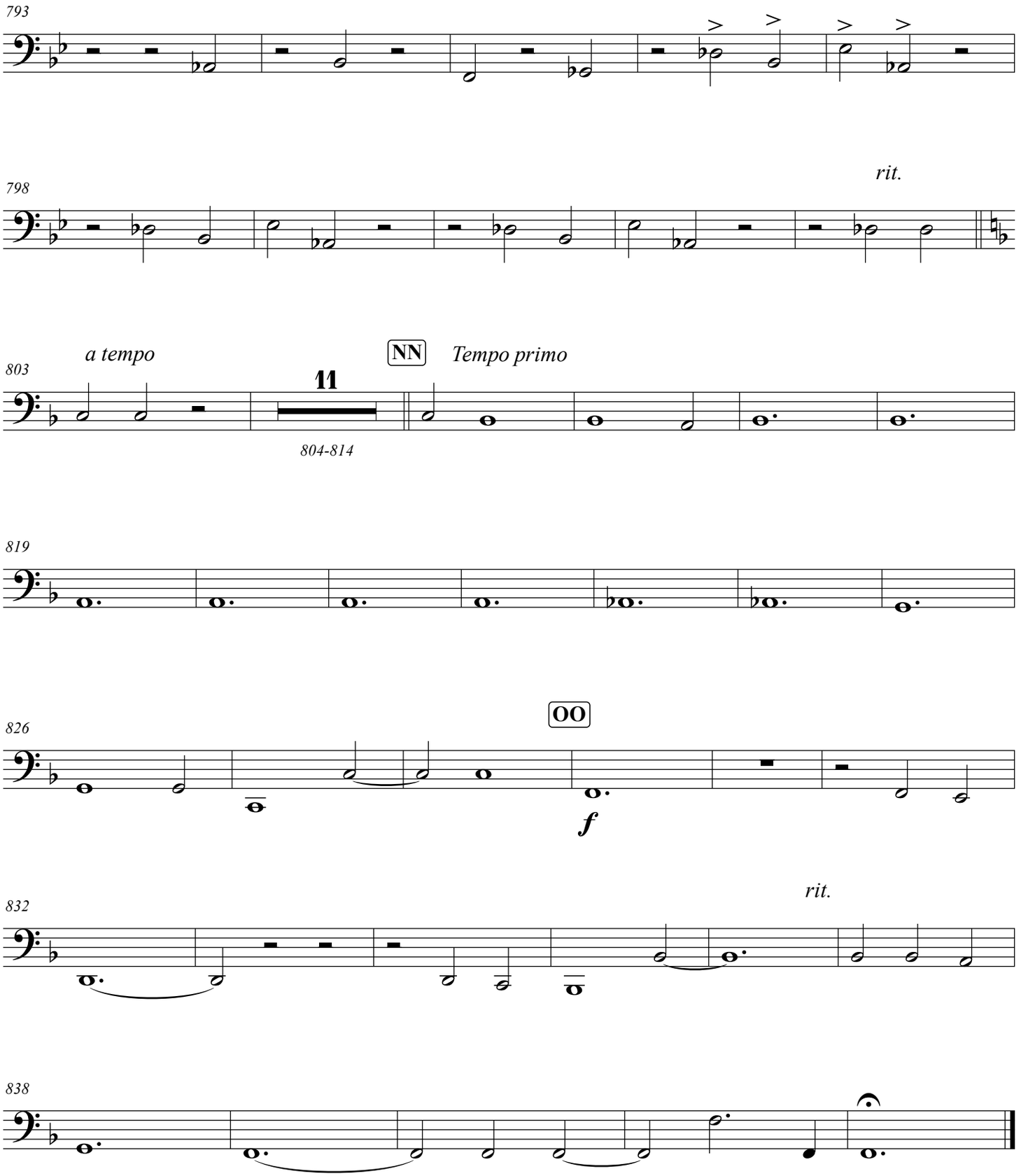
LL

agitato.

782

7

786-792


793
798
rit.
a tempo
NN
Tempo primo
803
11
804-814
819
826
OO
f
832
rit.
838

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