

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

Violoncello

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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

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Reference Material and Software

Notation Software: Finale v. 26 *Audio Software:* Garrigan 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

2

1-2

f *cresc.*

7

A

10-11

f

13

17

B

22

sf *sf* *ff*

27

C

allargando *a tempo*

33

D

f

38

f

Musical staff 38-43: Bass clef, key signature of one flat. Measure 38 starts with a whole rest. The piece begins in measure 39 with a series of eighth notes, some with accents. Measure 43 ends with a double bar line.

44

Musical staff 44-48: Bass clef, key signature of one flat. Measure 44 starts with a quarter note. The piece continues with eighth notes and some slurs. Measure 48 ends with a double bar line.

49

Musical staff 49-53: Bass clef, key signature of one flat. Measure 49 starts with a quarter note. The piece continues with eighth notes and some slurs. Measure 53 ends with a double bar line.

54

Musical staff 54-58: Bass clef, key signature of one flat. Measure 54 starts with a quarter note. The piece continues with eighth notes and some slurs. Measure 58 ends with a double bar line.

59

E *animato.*

Musical staff 59-63: Bass clef, key signature of one flat. Measure 59 starts with a quarter note. The piece continues with eighth notes and some slurs. Measure 63 ends with a double bar line.

64

Musical staff 64-67: Bass clef, key signature of one flat. Measure 64 starts with a quarter note. The piece continues with eighth notes and some slurs. Measure 67 ends with a double bar line.

68

mf *cresc.*

Musical staff 68-72: Bass clef, key signature of one flat. Measure 68 starts with a quarter note. The piece continues with eighth notes and some slurs. Measure 72 ends with a double bar line.

73

Musical staff 73-77: Bass clef, key signature of one flat. Measure 73 starts with a quarter note. The piece continues with eighth notes and some slurs. Measure 77 ends with a double bar line.

78

dim. *p*

83

sf *p* *più mosso*

90

p **F**

99

poco cresc.

106

cresc.

112

ff

117

rit. **Più Lento** $\text{♩} = 44$

pp

122

pp

126

3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3

130

3 3 3 3

3 3 3 3

G

rit.

3 3 3 3

133

a tempo

pp

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

137

3 3 3 3

143

149

ff

155

H

Allegro

divisi

pp f

161

unis.

I

166

f

171

177

f

183

cresc.

J

189

allargando

a tempo

195

rit.

202

dim. *p* *Largamente. ♩ = ♩*

Allegro, con spirito.

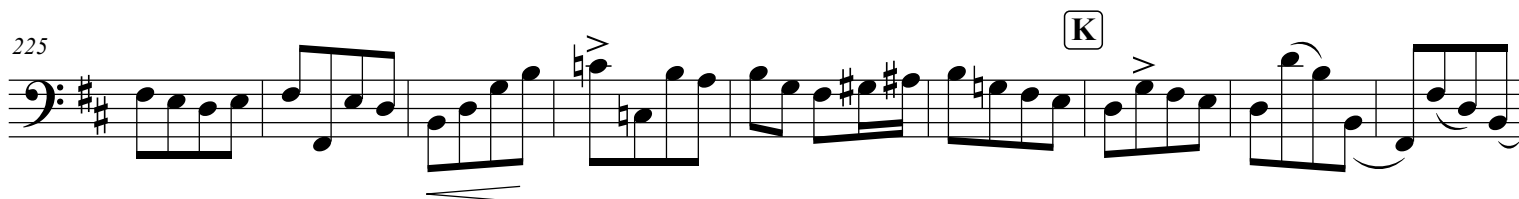
211

mf cresc. *f* *f*

215



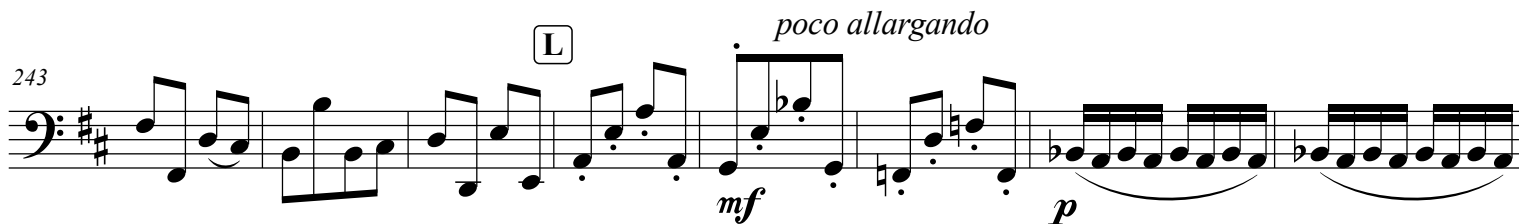
225



234



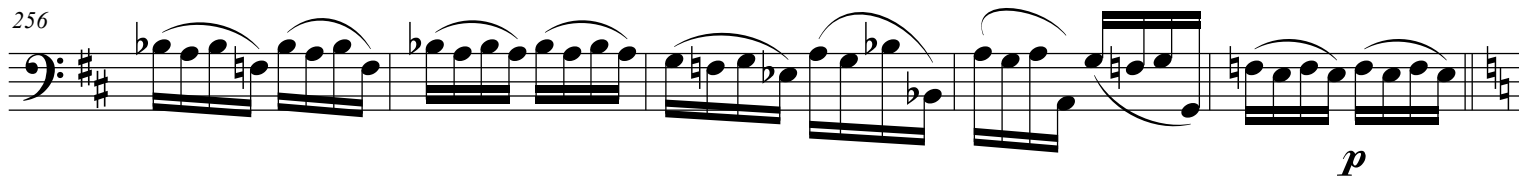
243



251



256



261



267



M

Largamente.

272

272-276: Bass clef staff with a key signature of one flat. The music consists of eighth-note patterns with slurs. A *cresc.* marking is present at the beginning.

277

277-281: Bass clef staff with a key signature of one flat. The music consists of eighth-note patterns with slurs.

282

282-288: Bass clef staff with a key signature of one flat. The music consists of eighth-note patterns with slurs. A *cresc.* marking is at the start. *allargando* and *a tempo* markings are above the staff. *ff* and *mf* dynamic markings are below the staff.

289

289-294: Bass clef staff with a key signature of two sharps. The music starts with a triplet of eighth notes, followed by eighth-note patterns with slurs. A *mf* dynamic marking is below the staff.

295

295-301: Bass clef staff with a key signature of two sharps. The music consists of eighth-note patterns with slurs. A *mf* dynamic marking is below the staff, and a *cresc.* marking is above the staff.

N

302

302-308: Bass clef staff with a key signature of two sharps. The music consists of eighth-note patterns with slurs. A *dim sempre* marking is below the staff.

309

309-315: Bass clef staff with a key signature of two sharps. The music consists of eighth-note patterns with slurs, ending with a double bar line.

316

316-322: Bass clef staff with a key signature of two sharps. The music consists of eighth-note patterns with slurs. A *rit.* marking is above the staff, and a *f* dynamic marking is below the staff. The piece concludes with *a tempo* and a double bar line.

326

332

Largo

338-345 346-353

354

divisi

p

a2

2

359-360

361

pp

rit.

divisi

p

Maestoso

368

p

373

mf

rit.

377

a tempo

pizz.

arco

383

divisi

rit.

P

a tempo

pizz.

a2

389 arco divisi a2

pp *cresc.* *p*

395

mf **Q**

401

cresc. *p* *slower* *divisi* *rit.* *tempo maestoso* *a2*

408

mf *dim.*

R

dim. **R**

419

p *cresc.*

423

mf **S** 12 12 12 12

428

ff *f* 12 18 12 6

432

6 12 12 6 12

cresc. *ff*

437

T

p

443

pizz.

pp

449

454

mf *dim.*

459

arco

p *pp* *mf* *dim.*

U

466

4

467-470

mf *cresc.*

475

Allegro con brio. ♩ = ♩

f *ff*

Vivace

481

f

Musical notation for measures 481-485. Measure 481 starts with a bass clef, a key signature of two flats, and a common time signature. It features a series of notes with accents (>) and a dynamic marking of *f* (forte) starting in measure 482. The notation includes eighth and sixteenth notes, some beamed together, and rests.

486

Musical notation for measures 486-490. This system continues the piece with similar rhythmic patterns of eighth and sixteenth notes.

491

Musical notation for measures 491-495. The notation continues with eighth and sixteenth notes, maintaining the piece's tempo and key signature.

V

Musical notation for measures 496-500. This system includes a boxed letter 'V' above the first measure. The notation features eighth and sixteenth notes with some phrasing slurs.

499

Musical notation for measures 499-503. The notation continues with eighth and sixteenth notes, showing some phrasing slurs.

504

Musical notation for measures 504-509. This system includes a measure with a fermata over a note, followed by a rest and then a half note.

510

W

sf

Musical notation for measures 510-515. This system includes a boxed letter 'W' above the first measure and a dynamic marking of *sf* (sforzando) below the first measure. The notation features eighth and sixteenth notes.

516

Musical notation for measures 516-520. The notation continues with eighth and sixteenth notes, some beamed together.

521 *animando.*

527 X

532

537 **Andante espressivo** *a tempo*

9 6

539-547 548-553 *p*

556 Z

563

570

cresc. *cresc.*

578 AA *animando.*

cresc. *sf*

586 *allargando*

594 *allargando* **BB** *tempo primo*

600 **Allegretto amabile**

606-608 *a tempo* Solo *mp*

613 *allargando* *poco cresc.*

618 **CC** *poco rit.* *a tempo* *f* *dim.* *pp* *p* *pizz.*

624 *arco* *cresc.* Solo

630 **DD** Solo *pp*

635 *tutti*
cresc. mf dim.

640 **EE** *pizz.*
dim.

647 *poco rit. a tempo*
p

653 **Lento** *divisi*
pp

662 *unis.* **FF**
cresc. f < ff

670 *rit.* **Silent** *divisi* **Andantino espressivo**
p

676 *a2*
p

683 *poco rit.* **GG** *a tempo*
pp

691 *poco rit.* *a tempo*

dim.

698 *poco rit.* *rit.*

pp *p*

706 **HH** *a tempo*

cresc.

712 *poco rit.* *animando.*

717 **Allegro** 1

721 2 3 4 5

724 6 7 8

727 9 10 11

730 12 13 14 II

733 15

737

741

745 KK

750

756 *mf*

761

765

mf

Detailed description: This system contains measures 765 through 770. Measure 765 begins with a half note G2, followed by quarter notes A2, B2, and C3. A slur covers measures 766 and 767, containing quarter notes D3, E3, and F3. Measure 768 has a half note G3. Measures 769 and 770 consist of eighth-note chords: G3-B2, A3-C3, B3-D3, and C3-E2. A dynamic marking of *mf* is placed below measure 768 with a hairpin indicating a gradual increase in volume.

770

pizz.

f

Detailed description: This system contains measures 770 through 774. Measure 770 starts with a half note G2. A double bar line follows. Measure 771 begins with a *pizz.* (pizzicato) marking and a dynamic of *f*. It contains quarter notes G2, A2, and B2, followed by rests. Measures 772 and 773 continue with quarter notes C3, D3, and E3, followed by rests. Measure 774 has a quarter note F3 followed by a rest.

774

arco

Detailed description: This system contains measures 774 through 778. Measure 774 has a quarter note G2, followed by a slur over measures 775 and 776 containing quarter notes A2 and B2. Measure 777 has a quarter note C3, followed by a slur over measures 778 and 779 containing quarter notes D3 and E3. Measure 780 has a quarter note F3 followed by a rest.

778

cresc.

Detailed description: This system contains measures 778 through 783. Measures 778-782 feature a sequence of eighth notes with accents: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5. Measure 783 has a half note G5.

783

LL *agitato.* *allargando*

Detailed description: This system contains measures 783 through 788. Measure 783 has a half note G2. Measure 784 has a half note A2. Measure 785 has a half note B2. Measure 786 has a half note C3. Measure 787 has a half note D3. Measure 788 has a half note E3. A box containing 'LL' is positioned above measure 783. The marking *agitato.* is above measure 784, and *allargando* is above measure 787.

788

agitato.

Detailed description: This system contains measures 788 through 792. Measures 788-791 feature eighth notes with accents: F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5. Measure 792 has a half note G5.

792

Detailed description: This system contains measures 792 through 796. Measures 792-795 feature eighth notes with accents: G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7. Measure 796 has a half note G7.

796

Detailed description: This system contains measures 796 through 800. Measures 796-799 feature eighth notes with accents: A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9. Measure 800 has a half note G9. A double-headed arrow is positioned below measure 800.

801 *rit.* *a tempo*
mf *cresc.*

805

810 *allargando*

NN *Tempo primo*

820 *ff*

826 **00**

831 *rit.*

837



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MUSIC SERIES

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