



1914

Three poems from the collection "1914 and Other Poems" by Rupert Brooke

Set to Music  
by  
Alan Gray

VOCAL / ORGAN SCORE



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The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. 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 were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed 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, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble ).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, 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 non-engraved/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:*

Unknown

*Vocal Score:*

Stainer & Bell Ltd., S&B 4103

*Royal College of Music Library*

Ass't. Librarian - library@rcm.ac.uk

*Oxford University, Bodleian Music Section, Weston Library*

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*Royal Academy of Music Library*

lib.ram.ac.uk

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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



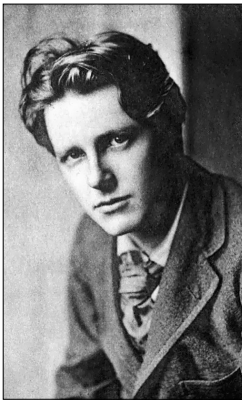
Alan Gray (23 December 1855 – 27 September 1935) was an English organist and composer.

Born in York, Gray attended St Peter's School and initially trained as a solicitor, qualifying in 1881. But after musical studies with Edwin G Monk at York Minster he turned to music, studying as an undergraduate at Trinity College, Cambridge, where Charles Villiers Stanford came across him. From 1883 until 1893 he was Director of Music at Wellington College. Other staff members in the music department at the same time were A H Fox Strangways and Hugh Allen. In 1893 he returned to Cambridge to be organist at Trinity College, succeeding Stanford. One of his organ pupils was Ralph Vaughan Williams. He remained there until 1930. During the war Gray was badly affected, losing two of his three sons towards the end of the conflict. He died in Cambridge, aged 79.

Among his compositions are liturgical music for Morning and Evening Prayer and the Office of Holy Communion for use in the Church of England according to the Book of Common Prayer: the *Magnificat and Nunc dimittis in F minor* for double choir (1912); a setting of Holy Communion in G; and several anthems, including perhaps his best known piece, *What are these that glow from afar* (1915), words from Christina Rossetti's poem *Martyrs' Song*), and dedicated "To the Memory of the Brave." There is also a collection of descants to various hymn tunes.

During the war Gray composed a cycle of partsongs entitled *1914* which set three of the five poems in Rupert Brooke's collection *1914 and Other Poems*; an *Elegy* (1915) for organ and strings (or solo organ) in memory of the composer W C Denis Browne, who had been the organ scholar at Clare College, Cambridge and who died in action in 1915. There are a number of other works for organ, for violin solo and for voice and orchestra, set to religious and secular texts.

Source: [https://en.wikipedia.org/wiki/Alan\\_Gray](https://en.wikipedia.org/wiki/Alan_Gray)



English poet **Rupert Chawner Brooke** was born on August 3, 1887. The son of the Rugby School's housemaster, Brooke excelled in both academics and athletics. He entered his father's school at the age of fourteen. A lover of verse since the age of nine, he won the school poetry prize in 1905.

A year later, he attended King's College, Cambridge, where he was known for his striking good looks, charm, and intellect. While at Cambridge, he developed an interest in acting and was president of the University Fabian Society. Brooke published his first poems in 1909; his first book, *Poems*, appeared in 1911.

Popular in both literary and political circles, he befriended Winston Churchill, Henry James, and members of the Bloomsbury Group, including Virginia Woolf. Although he was popular, Brooke had a troubled love life. Between 1908 and 1912 he fell in love with three women: Noel Olivier, youngest daughter of the governor of Jamaica; Ka Cox, who preceded him as president of the Fabian Society; and Cathleen Nesbitt, a British actress. None of the relationships were long lasting. In 1912, after his third romance failed, Brooke left England to travel in France and Germany for several months.

Upon his return to England, Brooke received a fellowship at King's College and spent time in both Cambridge and London. In 1912 he compiled an anthology entitled *Georgian Poetry, 1911-12*, with Edward Marsh. The Georgian poets wrote in an anti-Victorian style, using rustic themes and subjects such as friendship and love. While critics viewed Brooke's poetry as too sentimental and lacking depth, they also considered his work a reflection of the mood in England during the years leading up to World War I.

After experiencing a mental breakdown in 1913, Brooke traveled again, spending several months in America, Canada, and the South Seas. During his trip, he wrote essays about his impressions for the *Westminster Gazette*, which were collected in *Letters From America* (1916).

He returned to England at the outbreak of World War I and enlisted in the Royal Naval Division. His most famous work, the sonnet sequence *1914 and Other Poems*, appeared in 1915. On April 23, 1915, after taking part in the Antwerp Expedition, he died of blood poisoning from a mosquito bite while en route to Gallipoli with the Navy. He was buried on the island of Skyros in the Aegean Sea.

Following his death, Brooke, who was already famous, became a symbol in England of the tragic loss of talented youth during the war.

Source: <https://poets.org/poet/rupert-brooke>



## I. PEACE

Now, God be thanked Who has matched us with His hour,  
And caught our youth, and wakened us from sleeping,  
With hand made sure, clear eye, and sharpened power,  
To turn, as swimmers into cleanness leaping.  
Glad from a world grown old and cold and weary,  
Leave the sick hearts that honour could not move.  
And half-men, and their dirty songs and dreary.  
And all the little emptiness of love !

Oh ! we, who have known shame, we have found release  
there,  
Where there's no ill, no grief, but sleep has mending.  
Naught broken save this body, lost but breath ;  
Nothing to shake the laughing heart's long peace there  
But only agony, and that has ending ;

## III. THE DEAD

Blow out, you bugles, over the rich Dead !  
There's none of these so lonely and poor of old,  
But, dying, has made us rarer gifts than gold.  
These laid the world away ; poured out the red  
Sweet wine of youth ; gave up the years to be  
Of work and joy, and that unhop'd serene.  
That men call age ; and those who would have been.  
Their sons, they gave, their immortality.

Blow, bugles, blow ! They brought us, for our dearth.  
Holiness, lacked so long, and Love, and Pain.  
Honour has come back, as a king, to earth.  
And paid his subjects with a royal wage ;  
And Nobleness walks in our ways again ;  
And we have come into our heritage.

## V. THE SOLDIER

If I should die, think only this of me :  
That there's some corner of a foreign field  
That is for ever England. There shall be  
In that rich earth a richer dust concealed ;  
A dust whom England bore, shaped, made aware,  
Gave, once, her flowers to love, her ways to roam,  
A body of England's, breathing English air,  
Washed by the rivers, blest by suns of home.

And think, this heart, all evil shed away,  
A pulse in the eternal mind, no less  
Gives somewhere back the thoughts by England  
given ;  
Her sights and sounds ; dreams happy as her day ;  
And laughter, learnt of friends ; and gentleness.  
In hearts at peace, under an English heaven.

# I. PEACE

Rupert Brooke

Alan Gray

Moderato maestoso. ♩ = 84

*f*

Soprano  
Now, God be thanked Who has matched us with His

Alto  
Now, God be thanked Who has matched us with His

Tenor  
Now, God be thanked Who has matched us with His

Bass  
Now, God be thanked Who has matched us with His

*f*

Organ

hour, And caught our youth, and wak - ened us from

hour, And caught our youth, and wak - ened us from

hour, And caught our youth, and wak - ened us from

hour, And caught our youth, and wak - ened us from

Org.

7

sleep - ing, With hand made sure, clear eye, and sharp - ened

sleep - ing, With hand made sure, clear eye, and

sleep - ing, With hand made sure, clear eye, and

sleep - ing, With hand made sure, clear eye, and

Org.

7



11

power, To turn, as swim - mers in - to clean - ness leap - ing,

sharp-ened power, To turn, as swim - mers in - to clean - ness leap - ing,

sharp-ened power, To turn, as swim - mers in - to clean - ness leap - ing,

sharp-ened power, To turn, as swim - mers in - to clean - ness leap - ing,

Org.

11

15 *mf*  
Glad \_\_\_\_\_ from a world grown old, and cold and

*p*  
Glad \_\_\_\_\_ from a world grown \_\_\_\_\_

8 *p*  
Glad \_\_\_\_\_ from a world grown \_\_\_\_\_

Glad \_\_\_\_\_ from a world grown \_\_\_\_\_

Org. *p*

18  
wear - y, Leave \_\_\_\_\_ the sick hearts that hon - our could not

old, and cold and wear - y, Leave \_\_\_\_\_ the sick hearts that hon - our

8 old, and cold and wear - y, Leave \_\_\_\_\_ the sick hearts that hon - our

old, and cold and wear - y, Leave \_\_\_\_\_ the sick hearts that hon - our could \_\_\_\_\_

Org.



22

move, And half men, with their dir - ty songs and drear - y, And all \_\_\_\_\_

could not move, And half men, with their dir - ty songs and drear - y, And all \_\_\_\_\_

8 could not move, And half men, with their dir - ty songs and drear - y, And all \_\_\_\_\_

— not move, And half men, with their dir - ty songs and drear - y, And all \_\_\_\_\_

*p* *mf* *p* *mf* *p* *mf*

22

Org.

26

— the lit - tle emp - ti - ness of love! Oh! we, who have known shame,

— the lit - tle emp - ti - ness of love! Oh! we, who have known shame,

8 — the lit - tle emp - ti - ness of love! We, who have known shame, —

— the lit - tle emp - ti - ness of love! Oh! we, who have

*dim. e rall.* *p a tempo ma tranquillo* *p a tempo ma tranquillo* *p a tempo ma tranquillo*

26

Org.

30

we have found re - lease there, Where there's no ill, no  
 we have found re - lease there, Where there's no ill,  
 we have found, have found re - lease there, Where there's no ill,  
 known shame, we have found re - lease there, Where there's no ill, no

30

Org.

35

grief, but sleep has mend - ing, Naught bro - ken  
 no grief, but sleep has mend - ing, Naught bro - ken  
 no grief, but sleep has mend - ing, Naught bro - ken  
 grief, but sleep has mend - ing, Naught bro - ken

35

Org.

41 *cresc.*  
 save this bo - dy, lost but breath: No - thing to  
*cresc.*  
 save this bo - dy, lost but breath: No - thing to  
*cresc.*  
 8 save this bo - dy, lost but breath: No - thing to  
*cresc.*  
 save this bo - dy, lost but breath: No -

Org. 41



47 *cresc.*  
 shake the laugh - ing heart's long peace there But on - ly  
*cresc.*  
 shake the laugh - ing heart's long peace there But on - ly  
*cresc.*  
 8 shake the laugh - ing heart's long peace there *cresc.* But on - ly  
 - thing to shake the heart's long peace there But on - ly

Org. 47

52 *p* *rall.*

a - go - ny, and that has end - ing;

a - go - ny, and that has end - ing;

a - go - ny, and that has end - ing;

a - go - ny, and that has end - ing;

Org. *rall.*

**Più sostenuto e tranquillo.**

58 *p* *pp* *rall.*

And the worst friend and en - e - my is but Death.

*p* *pp* *rall.*

And the worst friend and en - e - my is but Death.

*p* *pp* *rall.*

And the worst friend and en - e - my is but Death.

*p* *pp* *rall.*

And the worst friend and en - e - my is but Death.

**Più sostenuto e tranquillo.**

Org. *pp*

# III. THE DEAD

Rupert Brooke

Alan Gray

**Lento** ♩ = 72

*f*

Soprano: Blow out, ye bu - gles, o - ver the rich Dead!

Alto: [Rest]

Tenor: Blow out, ye bu - gles, o - ver the rich Dead!

Bass: [Rest]

**Lento** ♩ = 72

*f* Reeds

Organ: [Musical notation]

[Musical notation]

32 ft. *p*

**Poco più moto.** ♩ = 84

[Musical notation]

[Musical notation]

[Musical notation]

[Musical notation]

**Poco più moto.** ♩ = 84

Org. [Musical notation]

16 ft. [Musical notation]

*cresc.*

12 *p*  
There's none of these so

*p*  
There's none of these so

*p*  
There's none of these so

*p*  
There's none of these so

Org. 12 *3*

17 lone - ly and poor of old, But, dy - ing, has made us

lone - ly and poor of old, But, dy - ing, has made us

8 lone - ly and poor of old, But, dy - ing, has made us

lone - ly and poor of old, But, dy - ing, has made us

Org. 17 *3*

22 *p*  
 rar - er gifts than gold. These laid the world a - way;  
*p*  
 rar - er gifts than gold. These laid the world a - way;  
*p*  
 8 rar - er gifts than gold. These poured  
*p*  
 rar - er gifts than gold. These laid the world a - way;

Org. 22

27  
 poured out the red Sweet wine of youth; gave up the years to be Of  
 poured out the red Sweet wine of youth; gave up the years to be Of  
 8 out the red Sweet wine of youth; gave up the years to be Of  
 poured out the red Sweet wine of youth; gave up the years to be Of

Org. 27

32

work and joy, and that un - hoped se - rene, That men call

work and joy, and that un - hoped se - rene, That men call

8 work and joy, and that un - hoped se - rene, That men call

work and joy, and that un - hoped se - rene, That men call

32

Org.

*poco sostenuto*

37 *mf* *p*

age; And those who would have been, Their

age; And those who would have been, Their

8 age; And those who would have been, Their

age; And those who would have been, Their

*poco sostenuto*

37 *p*



42 *dim.* *pp* **Lento** *f*

sons, they gave, — their im - mor - ta - li - ty. Blow, bu - gles,

*dim.* *pp*

sons, they gave, — their im - mor - ta - li - ty.

*dim.* *pp* *f*

8 sons, they gave, — their im - mor - ta - li - ty. Blow, bu - gles,

*dim.* *pp*

sons, they gave, — their im - mor - ta - li - ty.

42 **Lento**

Org. *f* Reeds

**Poco più moto.**

49 *mf*

blow! — They

*mf*

They

*mf*

blow! — They

49 **Poco più moto.** *p*

Org.

55

brought us, for our dearth, Ho - li - ness, lacked so long,

brought us, for our dearth, Ho - li - ness, lacked so long,

<sup>8</sup> brought us, for our dearth, Ho - li - ness, lacked so long,

55

Org.

*poco cresc.*

*cresc.*



60

*cresc.*

**Molto più moto e animato.** ♩ = 72

and Love, and Pain.

*cresc.*

and Love, and Pain.

*cresc.*

and Love, and Pain.

and Love, and Pain.

60

Org.

*f*

**Molto più moto e animato.** ♩ = 72

Trumpet

66 *f*  
 Hon - our has come back, as a King, to earth,  
*f*  
 Hon - our has come back, as a King, to earth;  
*f*  
 Hon - our has come back, as a King, to earth;  
*f*  
 Hon - our has come back, as a King, to earth;

Org.  
 66  
 Organ accompaniment for measures 66-69, featuring triplets and sustained chords.



70  
 And paid his sub - jects with a roy - al wage; And  
 And paid his sub - jects with a roy - al wage; And  
 And paid his sub - jects with a roy - al wage; And  
 And paid his sub - jects with a roy - al wage; And

Org.  
 70  
 Organ accompaniment for measures 70-73, featuring triplets and sustained chords.

75

No - ble - ness walks in our ways a - gain; No - ble - ness

No - ble - ness walks in our ways a - gain; No - ble - ness

8 No - ble - ness walks in our ways a - gain; No - ble - ness

No - ble - ness walks in our ways a - gain; No - ble - ness

Org.

80

walks in our ways a - gain; And

walks in our ways a - gain; And

8 walks in our ways a - gain; And

walks in our ways a - gain; And

Org.

*rall.*

85 **Più lento.**

we! we have come, have come in - to our

we! we have come, have come in - to our

we! we have come, have come in - to our

we! we have come, have come in - to our

85 **Più lento.**

Org.

91 **ff**

her - i - tage.

her - i - tage.

her - i - tage.

her - i - tage.

her - i - tage.

91

Org.

## V. THE SOLDIER

Rupert Brooke

Alan Gray

**Poco Adagio** ♩ = 60.

*p* SOLO (ad lib.)

Soprano  
If I should die, think on - ly this of me:

Alto  
If I should die, think on - ly this of me: That

Tenor  
If I should die, think on - ly this of me: That

Bass  
If I should die, think on - ly this of me:

(Rehearsal Only)

**Poco Adagio** ♩ = 60.

*p*

5

That there's some cor - ner of a for - eign field that is for

there's some cor - ner of a for - eign field that is for

there's some cor - ner of a for - eign field that is for

That there's some cor - ner of a for - eign field that is for

5

8

e - ver Eng - land. There shall be

e - ver Eng - land. There shall be

e - ver Eng - land. There shall be

e - ver Eng - land. There shall be

8

e - ver Eng - land. There shall be

*p*



12

be in that rich earth a rich - er dust con - cealed;

in that rich earth a dust con - cealed; A

in that rich earth a dust con - cealed; A

in that rich earth a rich - er dust con - cealed; A

12

in that rich earth a rich - er dust con - cealed; A

*p*

16 *p*

A dust whom Eng - land bore, shaped, made a - ware,  
 dust whom Eng - land bore, shaped, made a - ware,  
 dust whom Eng - land bore, shaped, made a - ware,  
 dust whom Eng - land bore, shaped, made a - ware,

16



20 *mf* *cresc.*

Gave, once, her flowers to love, her ways to roam, A  
 Gave, once, her flowers, her ways to roam, A  
 Gave, once, her flowers, her ways to roam, A bo - dy of  
 Gave, once, her ways to roam, A bo - dy of

20 *mf* *cresc.*



24

bo - dy of Eng - land's, breath - ing Eng - lish air,  
 bo - dy of Eng - land's, — breath - ing Eng - lish  
 Eng - land's, breath - ing Eng - lish air,  
 Eng - land's, breath - ing Eng - lish

24



28

Washed by the riv - ers, blest by suns of home, *dim.*  
 air, *f* Washed by the riv - ers, blest by suns of *mf*  
 Washed by the riv - ers, blest by suns of home, blest *dim.*  
 air, *f* Washed by the riv - ers, blest, *dim.*

28

33

*p* blest, blest by suns of home. And

home, blest by suns of home.

8 blest by suns of home.

*p* blest by suns of home.

33



38

think, this heart, all e - vil shed a - way, A

And think, this heart, all e - vil shed a - way,

8 And think, this heart, all e - vil shed a - way,

And think, this heart, all e - vil shed a - way,

38

*FULL pp* *p* *pp*

*p* *FULL pp* *p*

*p* *FULL pp* *p*

*p* *FULL pp* *p*

*pp* *p* *pp*

44

pulse in the eter-nal mind, *poco cresc.*

*pp* A pulse in the eter-nal mind, *poco cresc.*

*pp* A pulse in the eter-nal mind, *poco cresc.*

*pp* A pulse in the eter-nal mind, *poco cresc.*

44

*poco cresc.*



48 *poco cresc.*

No less Gives some-where back the thoughts

less Gives some-where back the thoughts by Eng-land given, the thoughts

8 less Gives some-where back the thoughts by Eng-

less Gives some-where back the thoughts by Eng-land given, by Eng-

48

*poco cresc.*

52

*p*

— by Eng - land given; Her sights and sounds; dreams hap - py as her

*p*

— by Eng - land given; Her sights and sounds; dreams as her

8

- - land given; Her sights and sounds; dreams hap - py as her

- - land given; Her sights and sounds; dreams as her

52



57

*cresc.*

day, And laugh - ter, learnt of friends; — and gen - - -

*cresc.*

day, and laugh - ter, learnt of friends; — and gen - - -

8

day, And laugh - ter, learnt of friends; — and gen - - -

*cresc.*

day, And laugh - ter, learnt of friends; — and gen - - -

57

*cresc.*

*p*

63

tle-ness, In hearts at peace, un - der an Eng - lish

tle-ness, In hearts at peace, un - der

8 tle-ness, In hearts at peace, un - der

tle-ness, In hearts at peace, un - der

63



Soprano Solo.

69 *p*

un - der an Eng - lish heaven.

heaven. an Eng - lish, Eng - lish heaven.

heaven, an Eng - lish, Eng - lish heaven.

8 heaven, an Eng - lish, Eng - lish heaven.

heaven, an Eng - lish, Eng - lish heaven.

69 *pp*

8 ft. Ped. ad lib.



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