

What Are These That Glow From Afar

from "Martyrs' Song" by Christina Rossetti

SET TO MUSIC FOR

Chorus and Orchestra

by

Alan Gray

Bassoon 1

Premiered at the Festival of the Sons of the Clergy, St. Paul's Cathedral, 1915



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ENGLISH HERITAGE

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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
Editor

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Source Information

Autograph Manuscript:

Given by composer to the Master of Trinity College, Cambridge on August 3, 1931. Copy of manuscript used for this engraving provided by Philip Brunelle

Vocal Score:

Stainer & Bell Ltd., S&B 1874

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

What Are These That Glow From Afar

Alan Gray

Andante maestoso. (♩=96)

Musical staff 1: Bassoon part, measures 1-19. Starts with a forte (*f*) dynamic and a hairpin crescendo.

Musical staff 2: Bassoon part, measures 20-22. Includes first ending bracket (1) and second ending bracket (2) with a triplet (3). Dynamics include *ff* and *sf*.

Musical staff 3: Bassoon part, measures 23-34. Includes third ending bracket (3). Dynamics include *sf* and *dim.*

Musical staff 4: Bassoon part, measures 35-43. Includes fourth ending bracket (4). Dynamics include *f* and *dim.*

Musical staff 5: Bassoon part, measures 44-58. Includes fifth ending bracket (5) and sixth ending bracket (6). Dynamics include *p* and *poco a poco cresc.*

Musical staff 6: Bassoon part, measures 59-62. Includes seventh ending bracket (7). Dynamics include *f* and *p*.

Musical staff 7: Bassoon part, measures 63-86. Includes eighth ending bracket (8) and ninth ending bracket (9). Tempo I. Dynamics include *p*, *cresc.*, *p*, and *mf*.

91 (♩ = 108) *sempre più animato.* **10**

100 *più animato.*

11

108 *ff* *mf*

rall é dim. **12** **Lento.** (♩ = 60)

116 *ff* *mf*

13 *In free rhythm* **14** *Adagio*

125 *pp* *pp*

139 *Andante maestoso*

f

15

146

Poco allargando *A tempo* **16**

154 *ff* *f* *ff*

161 *Maestoso*

f



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