

What Are These That Glow From Afar

from "Martyrs' Song" by Christina Rossetti

SET TO MUSIC FOR

Chorus and Orchestra

by

Alan Gray

Horn 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.

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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

Horn in F

Andante maestoso. (♩=96)

f

9

1

ff

f

a tempo

17

2

mf

25

3

f

33

4

f

dim.

41

rall.

Più lento.

p

49

5

8

50-57

p

cresc.

64 7

f *dim.*

Detailed description: Musical staff starting at measure 64. It contains a sequence of notes with slurs and accents. A box with the number '7' is positioned above the staff. The dynamic marking *f* is below the staff, and *dim.* is at the end. A hairpin symbol is also present.

72 8 **Tempo I.**

p *f*

74-78 79-82

Detailed description: Musical staff starting at measure 72. It features rests for measures 74-78 and 79-82, indicated by horizontal lines with the numbers 5 and 4 above them. The dynamic marking *p* is below the first measure, and *f* is below the final measure. The tempo marking **Tempo I.** is at the top right.

84 9

p

Detailed description: Musical staff starting at measure 84. It contains notes with accents and slurs. A box with the number '9' is above the staff. The dynamic marking *p* is at the end.

92 10 *sempre più animato.*

f

(♩ = 108)

Detailed description: Musical staff starting at measure 92. It features triplets and slurs. A box with the number '10' is above the staff. The dynamic marking *f* is below the first measure. The tempo marking *sempre più animato.* is at the top right, and the metronome marking (♩ = 108) is at the top left.

100 *più animato.*

f

Detailed description: Musical staff starting at measure 100. It contains triplets and slurs. The dynamic marking *f* is below the first measure. The tempo marking *più animato.* is at the top left.

108 11

ff *mf*

Detailed description: Musical staff starting at measure 108. It features slurs and triplets. A box with the number '11' is above the staff. The dynamic markings *ff* and *mf* are below the staff.

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

p

Detailed description: Musical staff starting at measure 116. It contains slurs and triplets. A box with the number '12' is above the staff. The tempo marking **Lento.** (♩ = 60) is at the top right, and *rall é dim.* is at the top left. The dynamic marking *p* is at the end.

123 13 *In free rhythm*

2 *5* *3*

126-127 129-133 134-136

Detailed description: Musical staff starting at measure 123. It features rests for measures 126-127, 129-133, and 134-136, indicated by horizontal lines with the numbers 2, 5, and 3 above them. A box with the number '13' is above the staff. The tempo marking *In free rhythm* is at the top right.

14 Adagio Andante maestoso

Musical notation for measures 14-15. Measure 14 starts with a piano (*pp*) dynamic and a half note. Measure 15 begins with a crescendo leading to a forte (*f*) dynamic, followed by a series of eighth and sixteenth notes. The key signature has one sharp (F#). Measure 15 ends with a 2/4 time signature change.

15

Musical notation for measures 144-145. Measure 144 continues the melodic line with eighth and sixteenth notes. Measure 145 features a 2/4 time signature change and a half note.

Poco allargando A tempo

16

Musical notation for measures 151-152. Measure 151 includes a 2/4 time signature change and a forte (*f*) dynamic. Measure 152 features a 3/2 time signature change and a fortissimo (*ff*) dynamic. The key signature has one sharp (F#).

Maestoso

Musical notation for measures 158-159. Measure 158 starts with a fortissimo (*ff*) dynamic and a half note. Measure 159 continues with a forte (*f*) dynamic and a half note. The key signature has one sharp (F#).

Musical notation for measures 163-164. Measure 163 begins with a fortissimo (*ff*) dynamic and a half note. Measure 164 continues with a half note and a final chord. The key signature has one sharp (F#).



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