

What Are These That Glow From Afar

from "Martyrs' Song" by Christina Rossetti

SET TO MUSIC FOR

Chorus and Orchestra

by

Alan Gray

Oboe 1

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



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in

the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



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

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

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)

f

8

1

2

7

3

13-19

20-22

ff

23

3

3

f

31

mf

37

4

f

dim.

44

rall.

Più lento.

5

7

p

50-56

57

6

p

poco a poco cresc.

64 7

f

Detailed description: Musical staff starting at measure 64. It contains a sequence of eighth and quarter notes, some beamed together. A dynamic marking of *f* is placed below the staff. A hairpin crescendo is shown at the end of the staff. A box containing the number 7 is located above the staff.

71 8

dim. *pp*

75-78 79-80

Detailed description: Musical staff starting at measure 71. It features a series of quarter notes, followed by a 4-measure rest (measures 75-78) and a 2-measure rest (measures 79-80). Dynamic markings include *dim.* and *pp*. A hairpin crescendo is shown. A box containing the number 8 is located above the staff.

81 **Tempo I.** 9

cresc. *p* *p* *mf*

84-86

Detailed description: Musical staff starting at measure 81. It begins with a *cresc.* marking, followed by a *p* dynamic. A 3-measure rest (measures 84-86) is indicated. The staff ends with a *mf* dynamic and a hairpin crescendo. A box containing the number 9 is located above the staff.

90 $(\text{♩} = 108)$

p *f*

Detailed description: Musical staff starting at measure 90. It features a tempo marking of quarter note = 108. The staff contains eighth notes and quarter notes, with several triplet markings (3). Dynamic markings include *p* and *f*. A hairpin crescendo is shown.

97 *sempre più animato.* 10 *più animato.*

mf *f*

Detailed description: Musical staff starting at measure 97. It includes the instruction *sempre più animato.* and a box with the number 10. The staff contains eighth notes and quarter notes, with triplet markings (3). Dynamic markings include *mf* and *f*. A hairpin crescendo is shown.

104 11

ff

Detailed description: Musical staff starting at measure 104. It features eighth notes and quarter notes, with triplet markings (3). The staff concludes with a *ff* dynamic. A box containing the number 11 is located above the staff.

111 *rall é dim.*

mf

Detailed description: Musical staff starting at measure 111. It contains half notes and quarter notes. A dynamic marking of *mf* is present. A hairpin decrescendo is shown. The instruction *rall é dim.* is written above the staff.

118 12 **Lento.** $(\text{♩} = 60)$

f *f* *p*

Detailed description: Musical staff starting at measure 118. It includes a tempo marking of quarter note = 60 and a box with the number 12. The staff features various time signatures (3/4, 4/4) and dynamic markings of *f* and *p*. A hairpin crescendo is shown.

125 13 *In free rhythm*

126-127 129-133 134-136

Detailed description: Musical staff starting at measure 125. It includes a box with the number 13 and the instruction *In free rhythm*. The staff shows rests for 2, 5, and 3 measures, corresponding to measures 126-127, 129-133, and 134-136 respectively.

14 Adagio Andante maestoso

pp *f*

143 **15**

143 144

149 Poco allargando

f *ff*

155 A tempo **16**

f *ff*

161 Maestoso

f



ENGLISH HERITAGE

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

6.3/03