

# What Are These That Glow From Afar

*from "Martyrs' Song" by Christina Rossetti*

SET TO MUSIC FOR

Chorus and Orchestra

by

Alan Gray

Viola

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



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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. 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

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Andante maestoso. (♩=96)

Musical notation for the first staff, starting with a forte (*f*) dynamic. The piece is in 3/4 time and begins with a half note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The melody continues with various intervals and rests, ending with a half note G2.

1

Musical notation for the second staff, marked with a fortissimo (*ff*) dynamic and *a tempo*. The melody features a series of eighth and sixteenth notes, with some triplet markings. It concludes with a half note G2.

2

Musical notation for the third staff, marked with a forte (*f*) dynamic. This staff consists of a rhythmic accompaniment of eighth notes, alternating between G2 and A2, with some chromatic movement.

3

Musical notation for the fourth staff, marked with mezzo-forte (*mf*) dynamic. It includes *pizz.* (pizzicato) and *arco* (arco) markings. The piece changes to 3/4 time and features a mix of eighth and quarter notes.

4

Musical notation for the fifth staff, marked with forte (*f*) dynamic. It features triplet markings and a *dim.* (diminuendo) marking. The piece changes to 2/4 time and ends with a half note G2.

Più lento.

5

Musical notation for the sixth staff, marked with piano (*p*) dynamic and *Più lento.* It includes a *rall.* (rallentando) marking. The piece changes to 3/4 time and features a mix of quarter and eighth notes.

6

7

Musical notation for the seventh staff, marked with piano (*p*) dynamic and *poco a poco cresc.* (poco a poco crescendo). It includes a forte (*f*) dynamic marking. The piece changes to 3/4 time and features a mix of quarter and eighth notes.

Tempo I.

70

8

75-78

*dim.* *pp* *p*

9

5 2

84-88 89-90

(♩ = 108)

*p* *f*

10

96

*sempre più animato.*

*mf*

*più animato.*

101

*f*

11

106

*ff*

*rall é dim.*

12

Lento. (♩ = 60)

113

*dim.*

121

2

126-127

*p*

13 The string parts are only to be used if there is no organ  
In free rhythm

Musical notation for measure 13, starting with a *p* dynamic marking.

Musical notation for measure 131, starting with a *p* dynamic marking.

Musical notation for measure 133, ending with an *f > p* dynamic marking.

14 Adagio

Musical notation for measure 134, starting with a *p* dynamic marking.

Andante maestoso

Musical notation for measure 139, starting with a *f* dynamic marking.

15

Musical notation for measure 144.

Musical notation for measure 149.

Poco allargando

A tempo

16

Musical notation for measure 154, featuring *ff*, *f*, and *ff* dynamic markings.

159

**Maestoso**

Musical notation for measures 159-163. The score is written on a grand staff with a bass clef on the left and a treble clef on the right. The music consists of a sequence of notes and rests across five measures, ending with a double bar line. The tempo marking 'Maestoso' is positioned above the staff.

164

Musical notation for measures 164-168. The score is written on a grand staff with a bass clef on the left and a treble clef on the right. The music consists of a sequence of notes and rests across five measures, ending with a double bar line.



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