

What Are These That Glow From Afar

from "Martyrs' Song" by Christina Rossetti

SET TO MUSIC FOR

Chorus and Orchestra

by

Alan Gray

Violin II

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

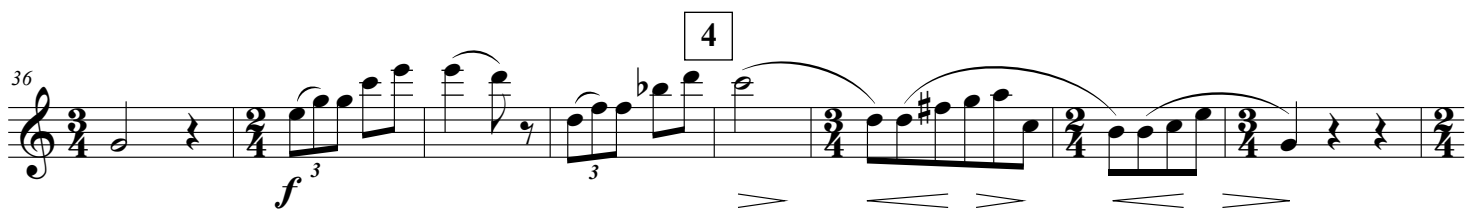
Reference Material and Software

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

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Andante maestoso. (♩=96)



66 7 8

75-78

f *dim.* *pp* *p*

Tempo I.

80 9

84-86

cresc. *p* *f* *p*

(♩ = 108)

sempre più animato.

92

f *mf*

più animato.

98 10

f

103

11

108

ff *dim.*

rall é dim.

12

Lento. (♩ = 60)

115

p

123

126-127

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

14 Adagio

Andante maestoso

15

Poco allargando

A tempo

16

158 **Maestoso**

ff

This musical staff contains measures 158 through 162. It begins with a treble clef and a 4/4 time signature. The first measure (158) starts with a forte (*ff*) dynamic. The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The second measure (159) continues with quarter notes: A4, B4, C5, D5, E5, F5, G5. The third measure (160) features a dotted quarter note G4 followed by an eighth rest, then a quarter note chord of G4 and B4. The fourth measure (161) has a dotted quarter note G4 followed by an eighth rest, then a quarter note chord of G4 and B4. The fifth measure (162) contains a dotted half note G4 with a fermata.

163

This musical staff contains measures 163 through 167. It begins with a treble clef. The first measure (163) has a quarter note G4, a quarter note chord of A4 and B4, and a quarter note chord of C5 and D5. The second measure (164) has a quarter note chord of D5 and E5, a quarter note chord of F5 and G5, and a quarter note chord of A4 and B4. The third measure (165) has a quarter note chord of C5 and D5, a quarter rest, and a quarter rest. The fourth measure (166) has a quarter note chord of D5 and E5, a quarter note chord of F5 and G5, a quarter note chord of A4 and B4, and a quarter note chord of C5 and D5. The fifth measure (167) has a half note chord of D5 and E5 with a fermata.



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