ELEGY

FOR ORCHESTRA

by

Alan Gray

FULL SCORE

IN THE UNITED STATES

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Cover Image: "Empress Elizabeth of Austria Laying Flowers on the Bier of Ferenc Deak " by Mihàly Zichy, 1877

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.

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
Manuscript Transcription & Score Preparation	David Fielding - dhcfielding@charter.net

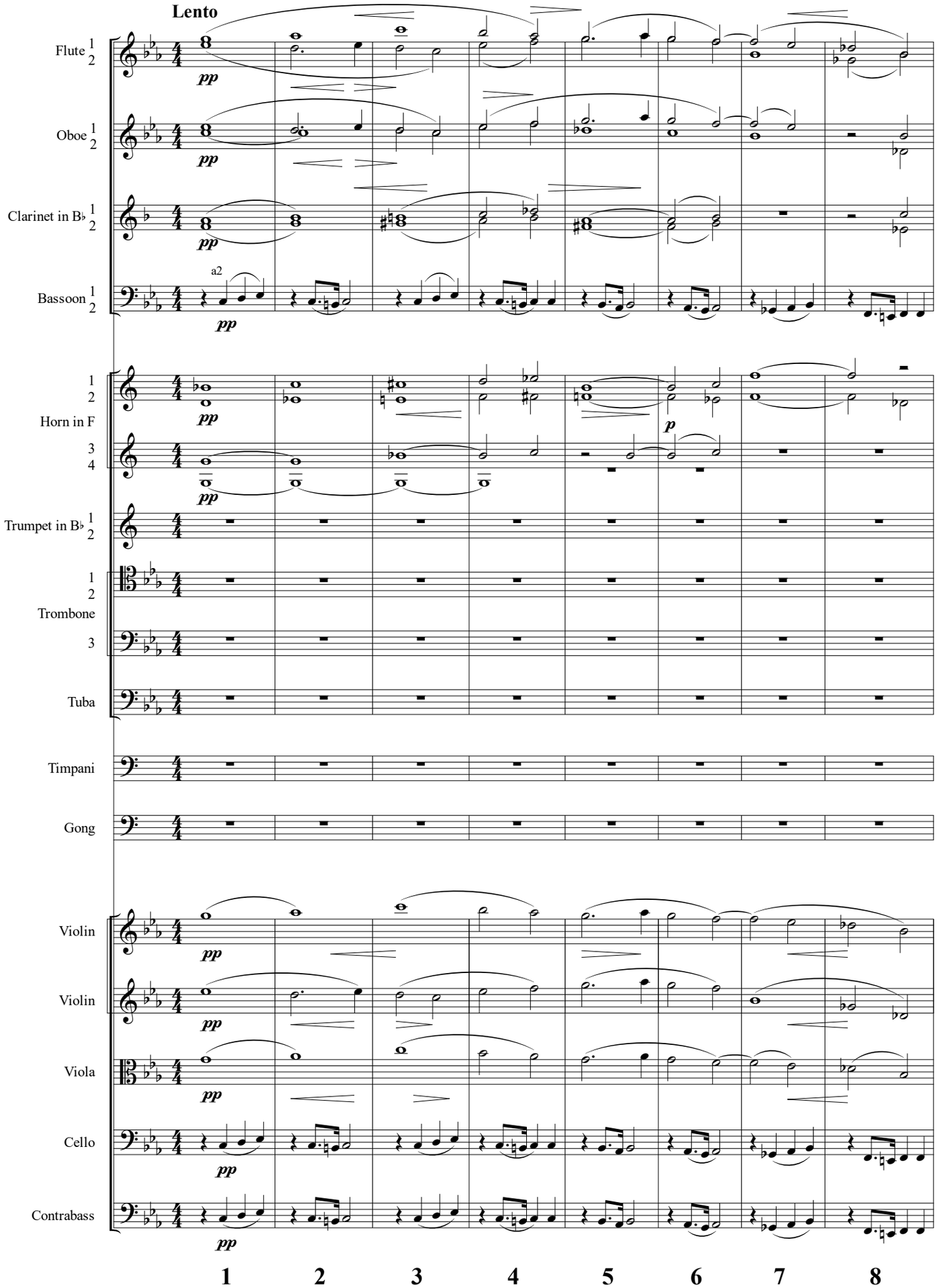
Reference Material and Software

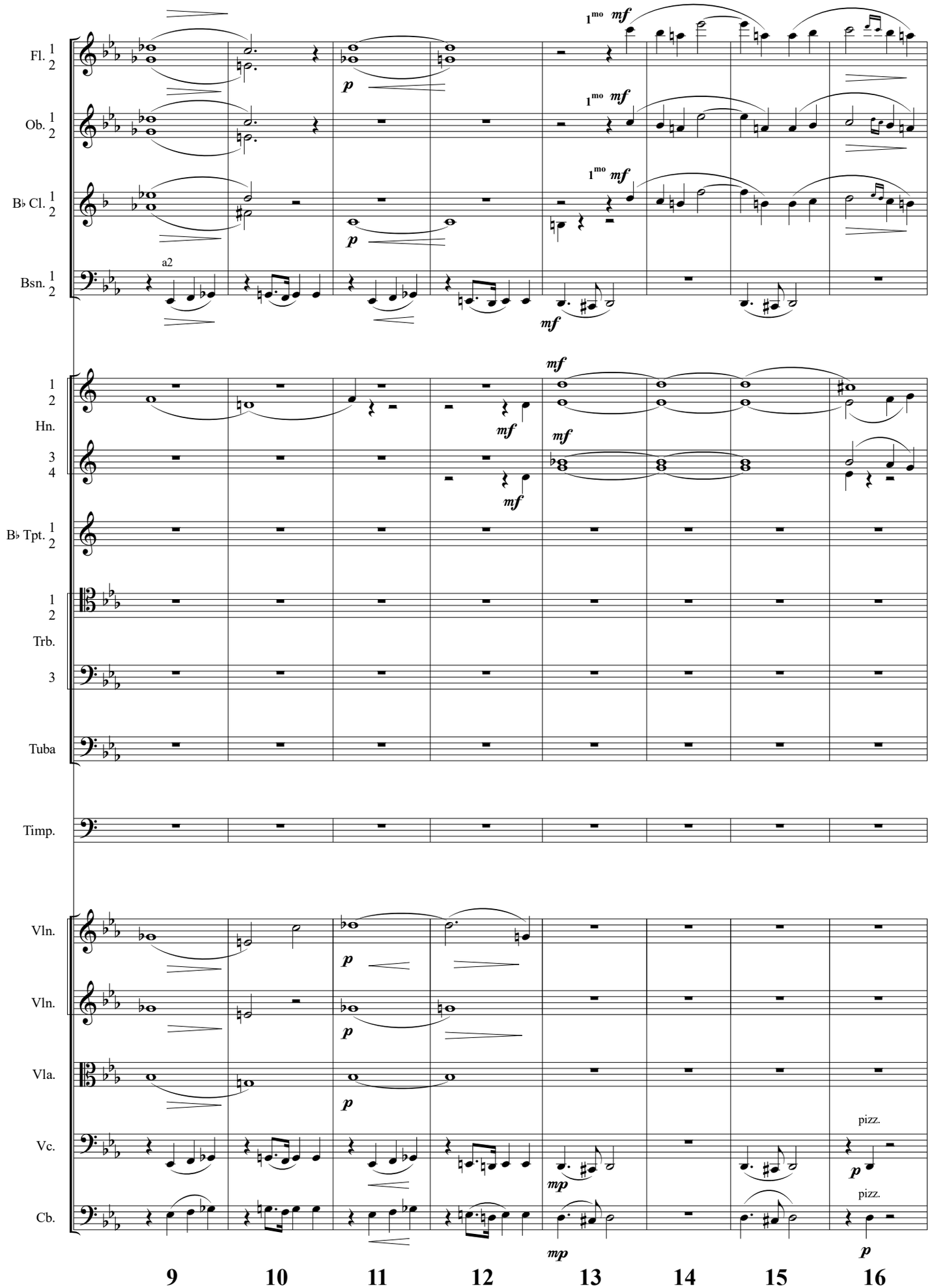
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

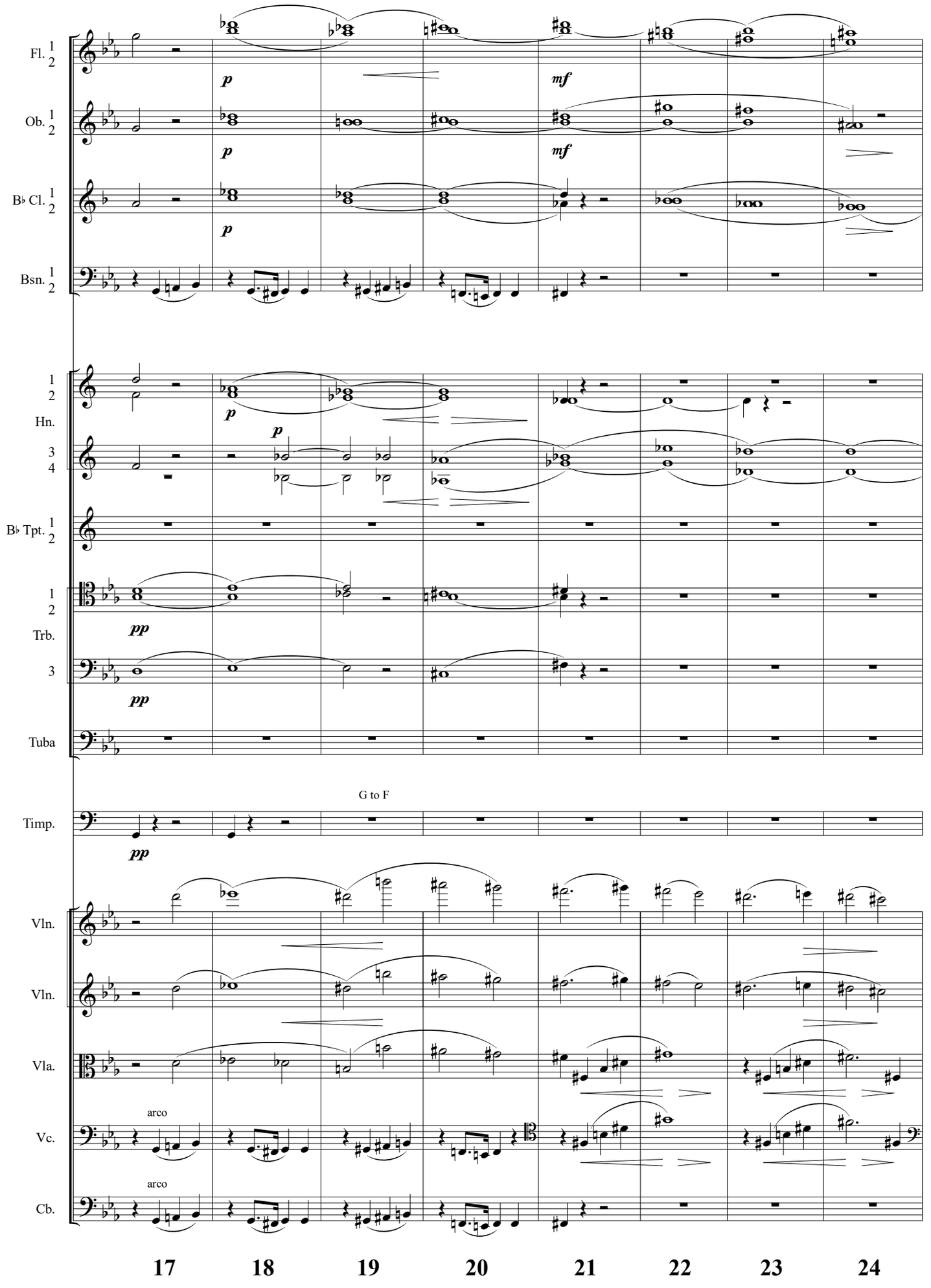
In memoriam W.D.B. (Dardanelles June 1915)

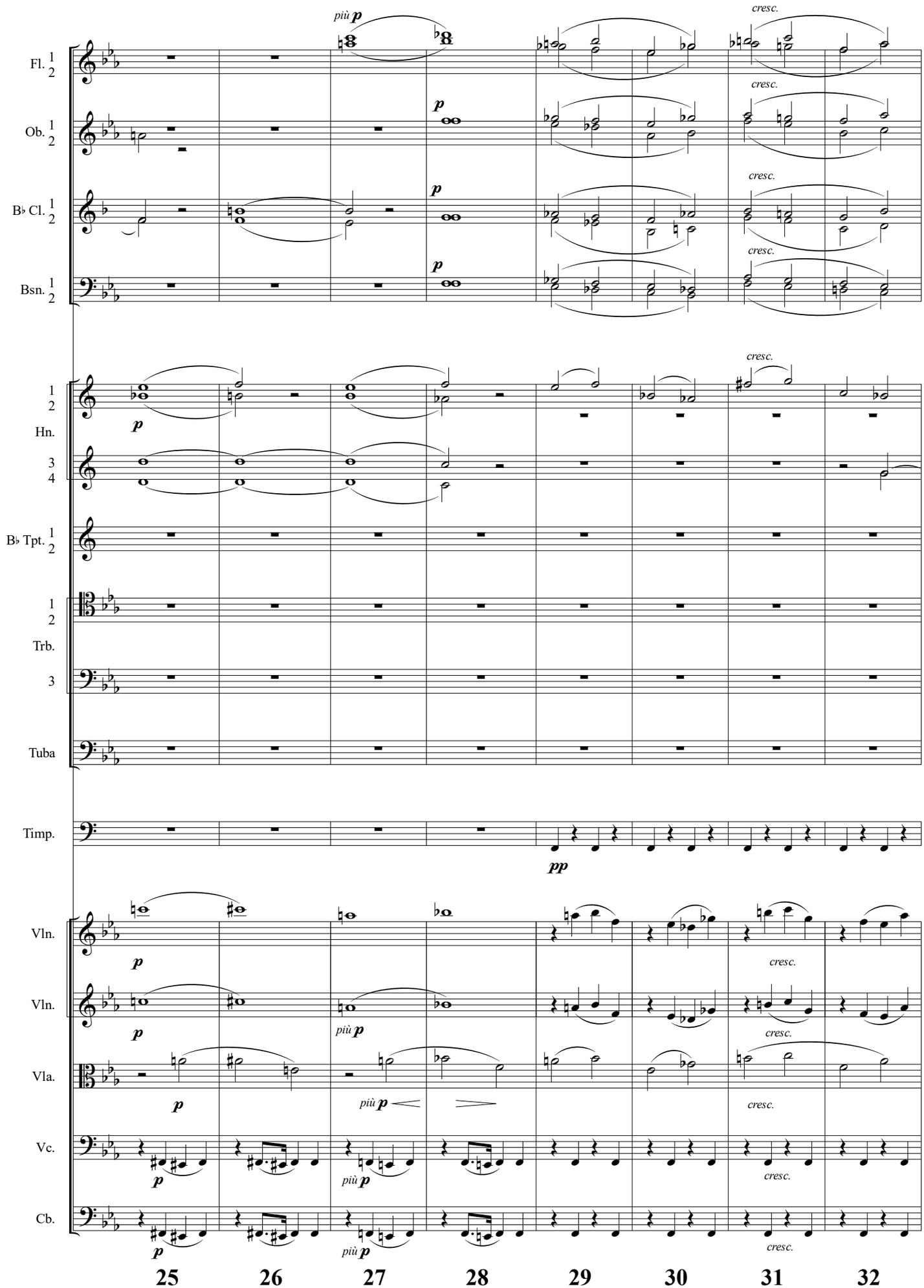
ELEGY

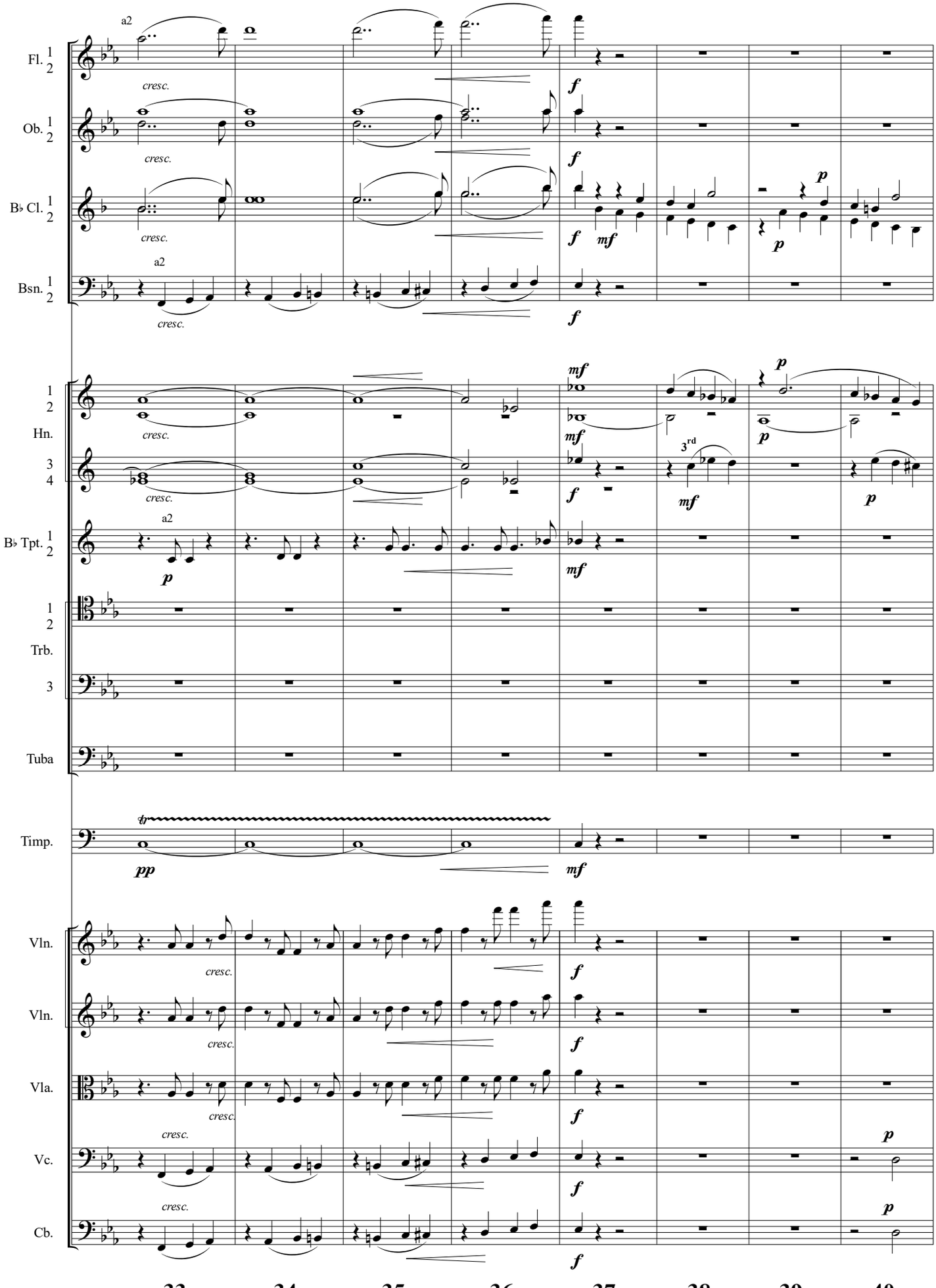
Alan Gray
June 1916

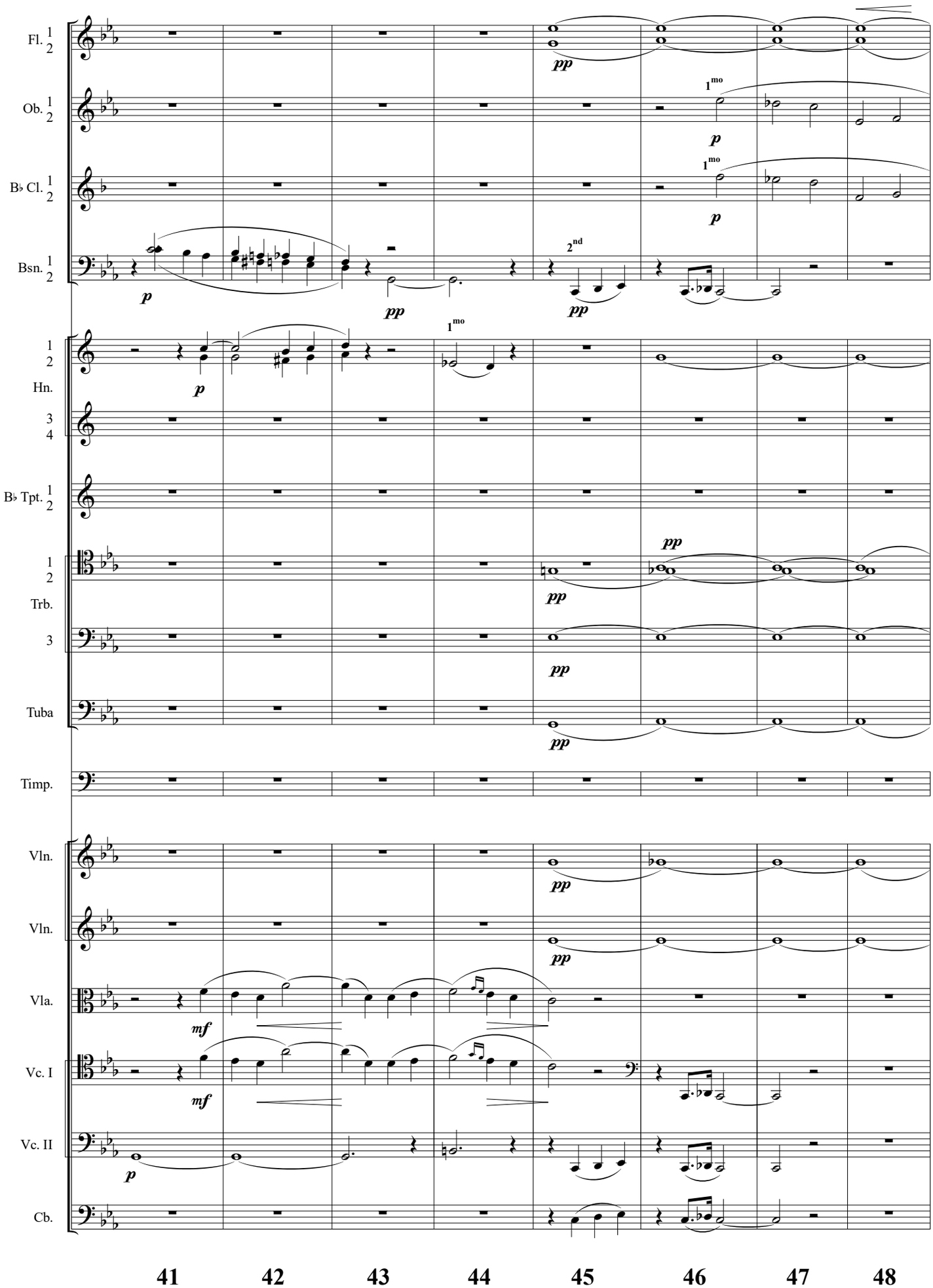


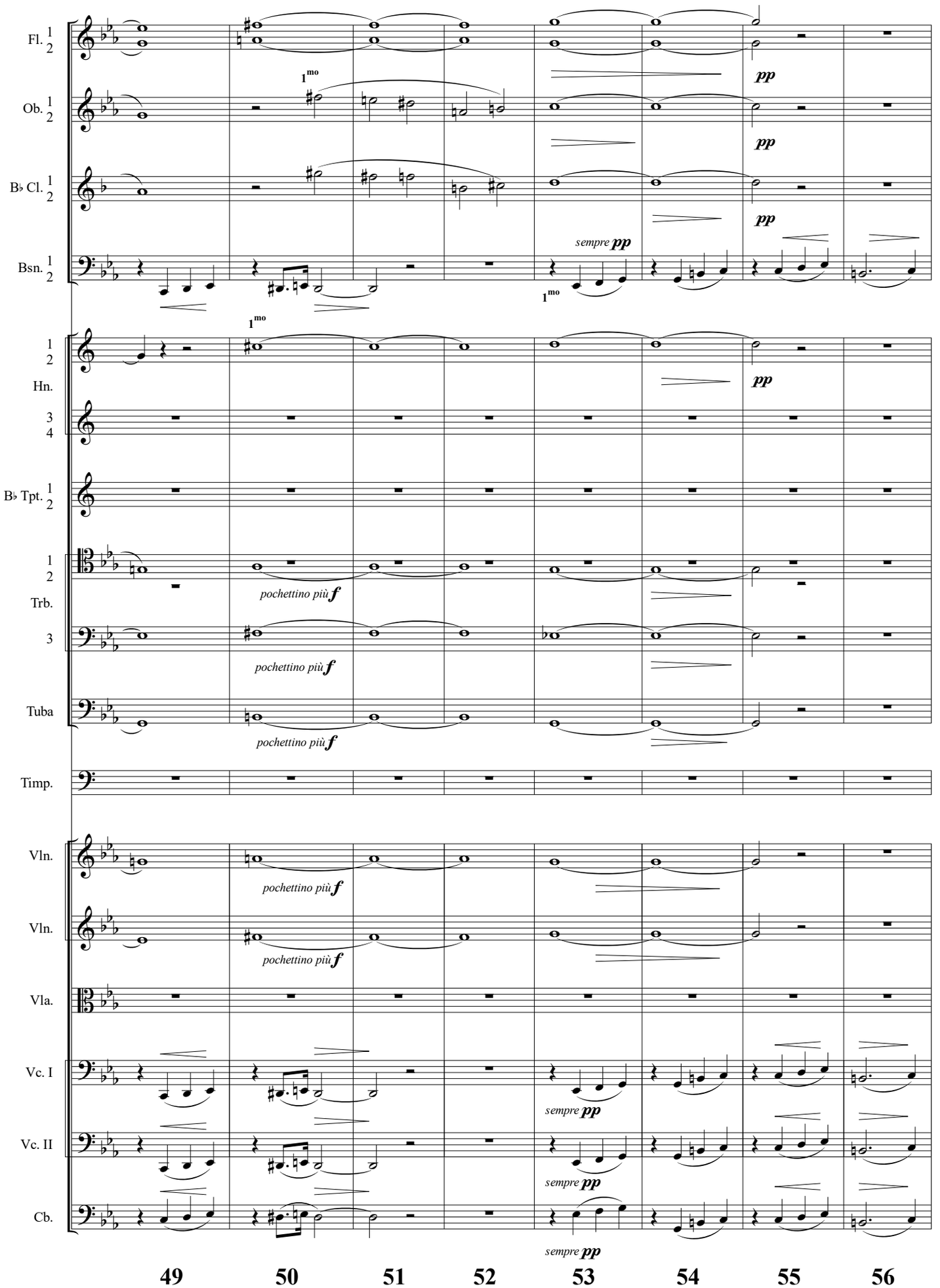

Fl. 1 2
Ob. 1 2
B♭ Cl. 1 2
Bsn. 1 2
a2
1 2
Hn.
3 4
B♭ Tpt. 1 2
1 2
Trb.
3
Tuba
Timp.
Vln.
Vln.
Vla.
Vc.
Cb.
1mo mf
p
mf
mp
pizz.
9
10
11
12
13
14
15
16

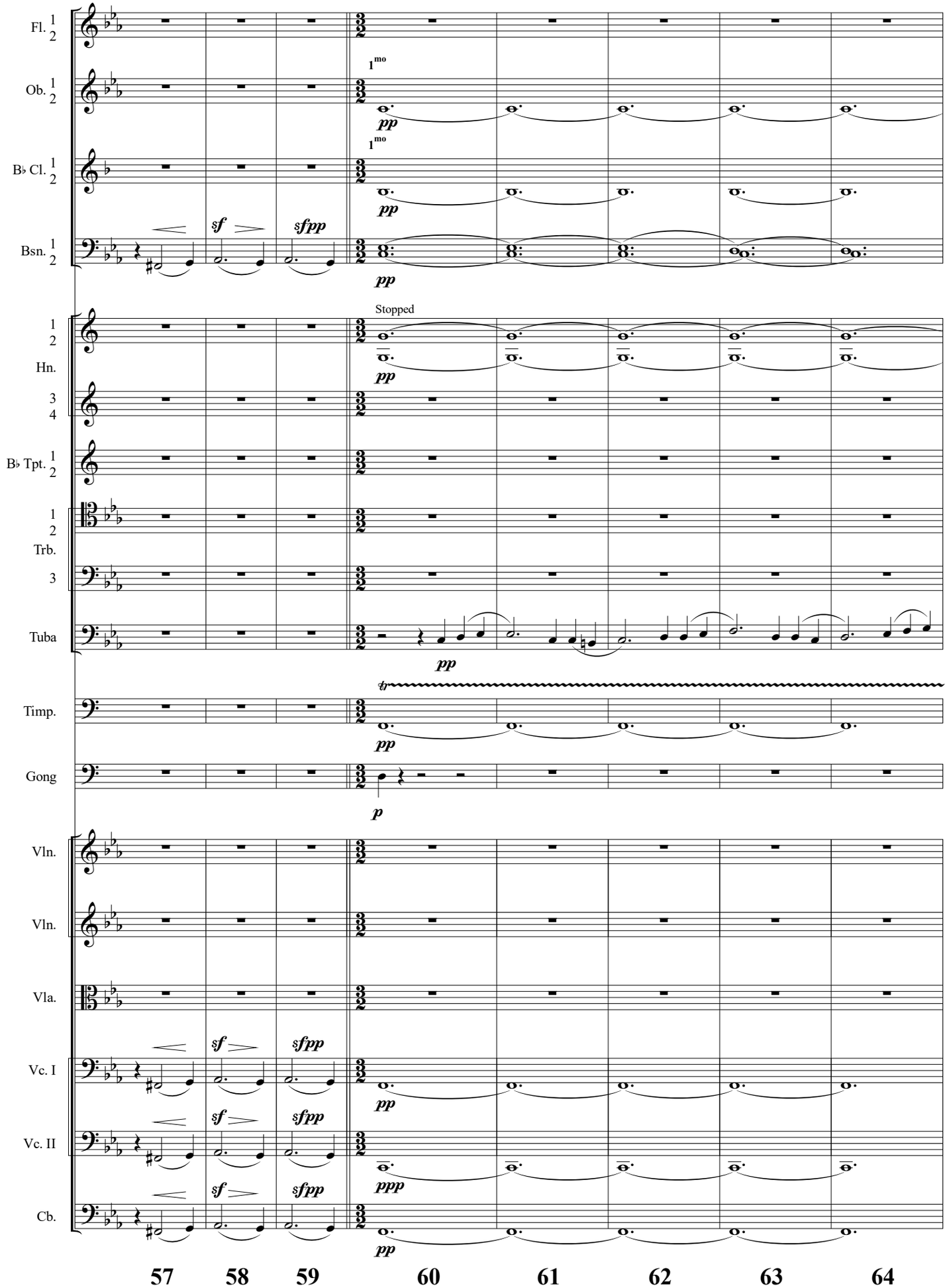

Fl. 1 2
Ob. 1 2
B♭ Cl. 1 2
Bsn. 1 2
1 2
Hn.
3 4
B♭ Tpt. 1 2
1 2
Trb.
3
Tuba
Timp.
Vln.
Vln.
Vla.
Vc.
Cb.
p
mf
pp
G to F
arco
arco
17
18
19
20
21
22
23
24

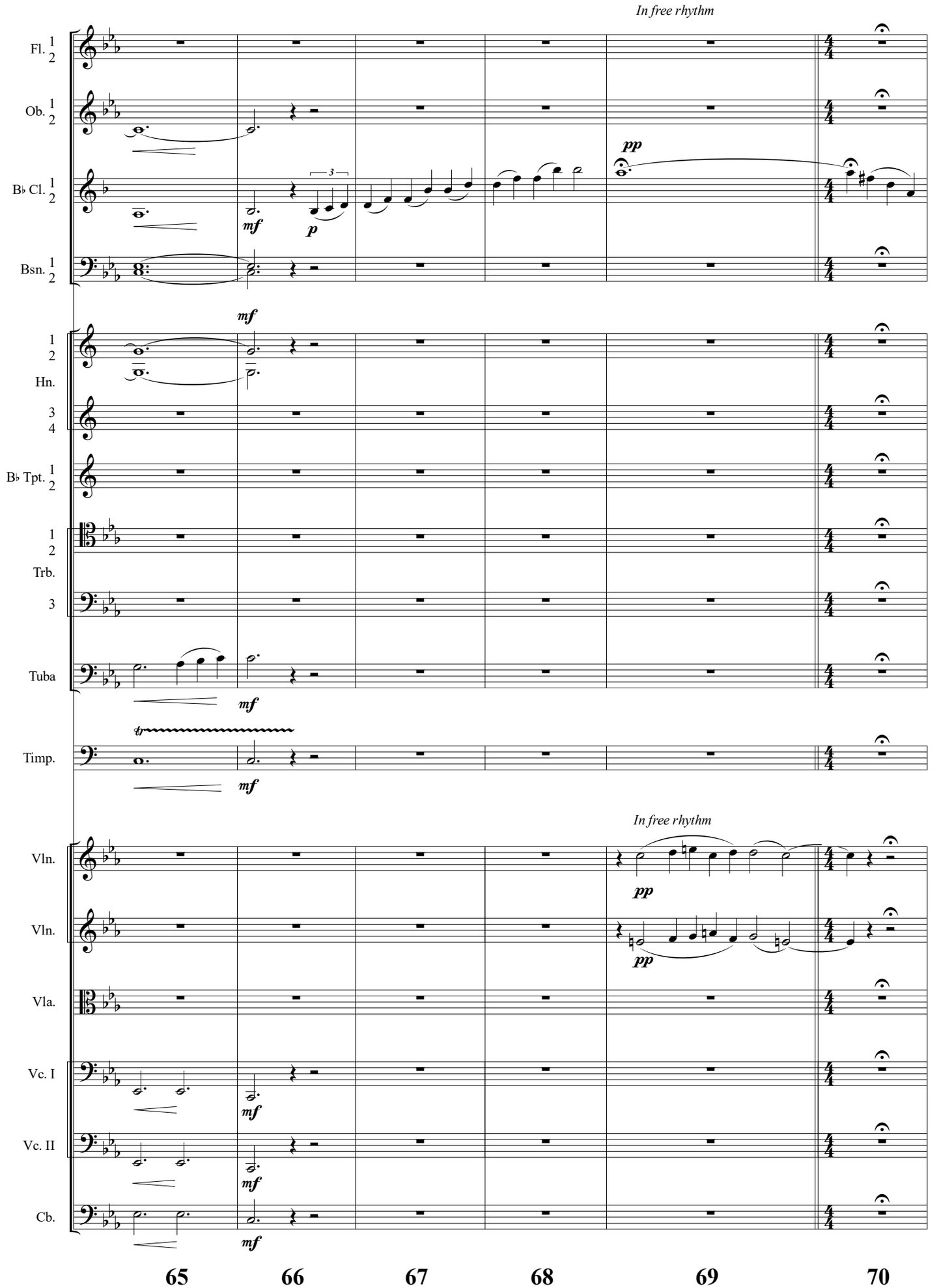

Fl. 1 2
Ob. 1 2
B♭ Cl. 1 2
Bsn. 1 2
1 2
Hn.
3 4
B♭ Tpt. 1 2
1 2
Trb.
3
Tuba
Timp.
Vln.
Vln.
Vla.
Vc.
Cb.
più p
p
cresc.
pp
25
26
27
28
29
30
31
32

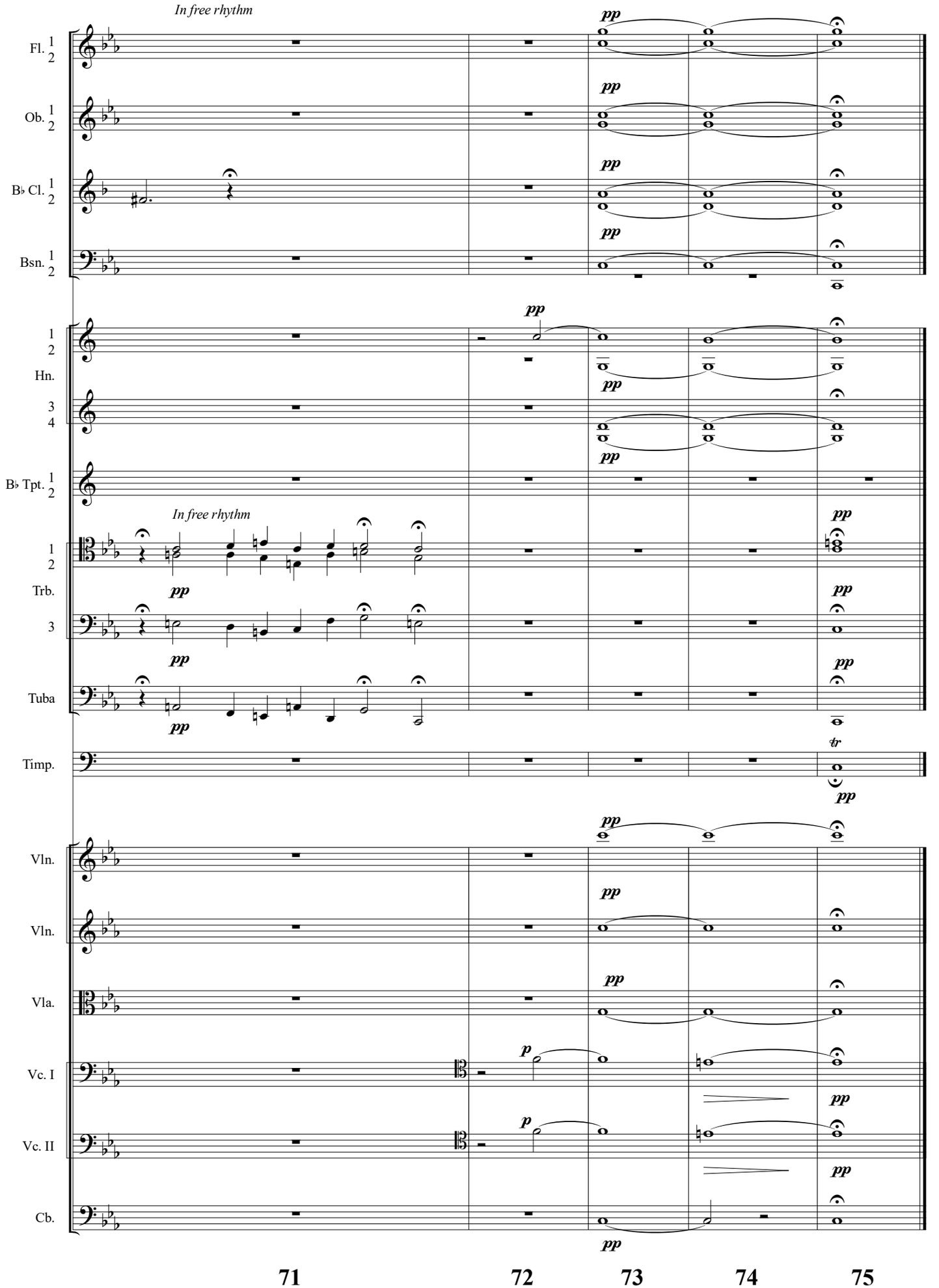

Fl. 1 2
Ob. 1 2
B♭ Cl. 1 2
Bsn. 1 2
1 2
Hn.
3 4
B♭ Tpt. 1 2
1 2
Trb.
3
Tuba
Timp.
Vln.
Vln.
Vla.
Vc.
Cb.
a2
cresc.
f
mf
p
pp
3rd
33
34
35
36
37
38
39
40


Fl. 1 2
Ob. 1 2
B♭ Cl. 1 2
Bsn. 1 2
1 2
Hn.
3 4
B♭ Tpt. 1 2
1 2
Trb.
3
Tuba
Timp.
Vln.
Vln.
Vla.
Vc. I
Vc. II
Cb.
1mo
2nd
p
pp
mf
41
42
43
44
45
46
47
48


Fl. 1 2
Ob. 1 2
B♭ Cl. 1 2
Bsn. 1 2
1 2
Hn.
3 4
B♭ Tpt. 1 2
1 2
Trb.
3
Tuba
Timp.
Vln.
Vln.
Vla.
Vc. I
Vc. II
Cb.
1mo
pp
sempre pp
pochettino più f
49
50
51
52
53
54
55
56


Fl. 1 2
Ob. 1 2
1mo
B♭ Cl. 1 2
1mo
Bsn. 1 2
sf
sfpp
pp
1 2 Hn.
Stopped
3 4
B♭ Tpt. 1 2
1 2 Trb.
3
Tuba
Timp.
tr
Gong
p
Vln.
Vln.
Vla.
Vc. I
Vc. II
ppp
Cb.
57
58
59
60
61
62
63
64


In free rhythm
Fl. 1 2
Ob. 1 2
B♭ Cl. 1 2
Bsn. 1 2
pp
mf
p
mf
1 2
Hn.
3 4
B♭ Tpt. 1 2
1 2
Trb.
3
Tuba
mf
tr
Timp.
mf
In free rhythm
Vln.
pp
Vln.
pp
Vla.
Vc. I
mf
Vc. II
mf
Cb.
mf
65
66
67
68
69
70


In free rhythm
Fl. 1 2
Ob. 1 2
B♭ Cl. 1 2
Bsn. 1 2
Hn. 1 2
Hn. 3 4
B♭ Tpt. 1 2
In free rhythm
Trb. 1 2
Trb. 3
Tuba
Timp.
Vln.
Vln.
Vla.
Vc. I
Vc. II
Cb.
pp
p
tr
71
72
73
74
75

ENGLISH HERITAGE

MUSIC SERIES

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