



# ELEGY

FOR ORCHESTRA

by

Alan Gray

FULL SCORE





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Cover Image: "Empress Elizabeth of Austria Laying Flowers on the Bier of Ferenc Deak" by Mihály 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.

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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

*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

# ELEGY

Alan Gray  
June 1916

**Lento**

The score is for a symphony orchestra. It begins with a tempo marking of **Lento**. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet in B-flat 1 & 2, and Bassoon 1 & 2. The brass section includes Horns in F (1 & 2, 3 & 4), Trumpet in B-flat (1 & 2), Trombone (1 & 2, 3), and Tuba. The percussion section includes Timpani and Gong. The string section includes Violin (1 & 2), Viola, Cello, and Contrabass. The woodwinds and strings play a melodic line with long, sweeping phrases, while the brass and percussion provide harmonic support. The score is marked with dynamics such as *pp* (pianissimo) and *p* (piano). The piece concludes with a final measure marked with the number 8.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

B♭ Tpt. 1  
2

Trb. 1  
2  
3

Tuba

Timp.

Vln. 1  
2

Vla.

Vc.

Cb.

*p*

*mf*

*1<sup>mo</sup> mf*

*a2*

*mf*

*mf*

*mf*

*mf*

*mf*

*mp*

*pizz.*

*p*

*p*

9 10 11 12 13 14 15 16

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

B♭ Tpt. 1  
2

Trb. 1  
2  
3

Tuba

Timp. G to F

Vln. 1  
2

Vla.

Vc. arco

Cb. arco

*p* *mf* *pp*

17 18 19 20 21 22 23 24

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

3  
4

B♭ Tpt. 1  
2

Trb. 1  
2

3

Tuba

Timp.

Vln. 1  
2

Vla. 1  
2

Vc. 1  
2

Cb.

The musical score is arranged in systems for various instruments. The top system includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), and Bassoon (Bsn.). The middle system includes Horns (Hn.), Trumpets in B-flat (B♭ Tpt.), Trombones (Trb.), and Tuba. The bottom system includes Timpani (Timp.), Violins (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.).

Key performance markings include *cresc.* (crescendo), *f* (forte), *mf* (mezzo-forte), and *p* (piano). The score also features dynamic hairpins, slurs, and articulation marks. The bottom of the page is numbered with measures 33 through 40.



The image shows a page of a musical score for an orchestra, spanning measures 41 to 48. The instruments are arranged in the following order from top to bottom: Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trombone 1 & 2, Trombone 3, Tuba, Timpani, Violin 1 & 2, Viola, Violoncello I, Violoncello II, and Contrabass. The score includes various dynamics such as *pp*, *p*, *mf*, and *ppp*, as well as articulation marks like *1<sup>mo</sup>* and *2<sup>nd</sup>*. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The music features a variety of textures, including sustained chords, melodic lines, and rhythmic patterns.

Fl. 1  
2

Ob. 1  
2

B $\flat$  Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

B $\flat$  Tpt. 1  
2

Trb. 1  
2  
3

Tuba

Timp.

Vln. 1  
2

Vla.

Vc. I

Vc. II

Cb.

1<sup>mo</sup>

*pp*

*pp*

*pp*

*sempre pp*

1<sup>mo</sup>

*pp*

*pochettino più f*

*pochettino più f*

*pochettino più f*

*pochettino più f*

*sempre pp*

*sempre pp*

*sempre pp*

49 50 51 52 53 54 55 56



*In free rhythm*

The musical score is arranged in systems for various instruments. The top system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The middle system includes Horn (Hn.), Trumpet (Tpt.), Trombone (Trb.), and Tuba. The bottom system includes Violin (Vln.), Viola (Vla.), Violoncello (Vc. I and II), and Contrabass (Cb.). The score is in 4/4 time and features dynamic markings such as *mf* and *pp*. The instruction *In free rhythm* appears at the top and bottom of the page. The page is numbered 65 through 70 at the bottom.







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