

# Come, Thou Holy Spirit

*Anthem for Whitsuntide*

by

**Alan Gray**

(1918)

Contrabass



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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 1918

*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

# Come, Thou Holy Spirit

Alan Gray

Andante. ♩ = 100

1

Cello

9 2

1-9 10-11 *mp*

18

2

*p*

24

3

*cresc.* *f* 8

31-38

39

4

*cresc.*

47

*pizz.*

5

Andantino. ♩ = 72

6

2 2 5 4

48-49 50-51 55-59 60-63

*p*

64

Violin II

7

*p*

78

*pizz.*

8

9

♩ = 84

10

8 10 3

82-89 90-99 100-102

103 Organ 11 **2**  
111-112

Musical staff 103-112 in G major. It begins with a treble clef and a key signature of two sharps. The music features a series of chords and melodic lines. A boxed number '11' is placed above the staff. A fermata is placed over a note at measure 111-112, with the number '2' written above it.

**3** arco **12** 1 2 3 4  
116-118 *pp*

Musical staff 116-118. It starts with a treble clef and a key signature of two sharps. A fermata is placed over a note at measure 116-118, with the number '3' written above it. The word 'arco' is written above the staff. The dynamic marking *pp* is written below the staff. A boxed number '12' is placed above the staff. The numbers 1, 2, 3, and 4 are written above the staff.

125 5 6 *rall.* **13** *rall.*

Musical staff 125-133 in bass clef with a key signature of two sharps. It features a series of notes with a *rall.* marking. A boxed number '13' is placed above the staff.

134 *a tempo* **14** 5 **2** *p*  
137-141 142-143

Musical staff 134-143 in bass clef with a key signature of two sharps. It features a series of notes with a boxed number '14' and the numbers 5 and 2 above the staff. The dynamic marking *p* is written below the staff. Measure ranges 137-141 and 142-143 are indicated below the staff.

146 **15** *cresc.*  
149-150

Musical staff 146-153 in bass clef with a key signature of two sharps. It features a series of notes with a boxed number '15' and the dynamic marking *cresc.* below the staff. Measure ranges 149-150 are indicated below the staff.

154 *f*

Musical staff 154-160 in bass clef with a key signature of two sharps. It features a series of notes with the dynamic marking *f* below the staff.

**16** *rall.* *a tempo* *f*  
161

Musical staff 161-167 in bass clef with a key signature of two sharps. It features a series of notes with a boxed number '16', tempo markings *rall.* and *a tempo*, and the dynamic marking *f* below the staff.

**17** *f* **2** *f*  
168 176-177

Musical staff 168-177 in bass clef with a key signature of two sharps. It features a series of notes with a boxed number '17', the dynamic marking *f*, a boxed number '2', and the dynamic marking *f* below the staff. Measure ranges 176-177 are indicated below the staff.

Contrabass

18

178 *f* *183-184* **2**

185 *f*

19 *f* *ff*

200 **20** *mf* *rall.* *p* *pizz.*

207 *arco* *più lento e tranquillo.* **21** *rall.* *f* *210-211*





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