

# Come, Thou Holy Spirit

*Anthem for Whitsuntide*

by

**Alan Gray**

(1918)

Trombone 2



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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

Horn 1 & 2

2

1-9      10-18

3

24

*p*      *mf*

4

5

rall.

Andantino. ♩ = 72

31-39      40-43      46-49      68-69

*mf*      *pp*

6

55-59      60-64      68-69

7

8

9

♩ = 84

10

11

Organ

70-79      80-89      90-99      100-109      110-112

12

116-118

*pp*

rall.

13

a tempo

127

*pp*      2      8

132-133      134-141

14 Trumpet 1 15

6 157-161

142-147

Detailed description: This block contains two musical staves. The first staff, labeled 14, starts with a 6-measure rest, then contains a melodic line in 3/4 time. The second staff, labeled 15, continues the melodic line. A 'Trumpet 1' part is indicated above the first staff.

155 16 rall. a tempo

5 mf f

157-161

Detailed description: This block contains a musical staff labeled 155. It begins with a 5-measure rest, followed by a melodic line. Dynamics include piano (p), mezzo-forte (mf), and forte (f). Performance markings include 'rall.' and 'a tempo'.

166 17

Detailed description: This block contains a musical staff labeled 166. It features a melodic line with a key signature change to one sharp (F#) and a time signature change to 3/4.

176-177 18 183-184

2 2

Detailed description: This block contains a musical staff labeled 176-177 and 183-184. It features rests of 2 measures, followed by a melodic line in 4/4 time, and another 2-measure rest.

185 19

Detailed description: This block contains a musical staff labeled 185. It features a melodic line in 4/4 time.

196 20 rall.

ff mf

Detailed description: This block contains a musical staff labeled 196. It features a melodic line in 4/4 time. Dynamics include fortissimo (ff) and mezzo-forte (mf). A 'rall.' marking is present.

204-211 21 rall.

8 p f

Detailed description: This block contains a musical staff labeled 204-211. It begins with an 8-measure rest, followed by a melodic line in 4/4 time. Dynamics include piano (p) and forte (f). A 'rall.' marking is present.



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Catalog Number

6.6/03