

# Lux Aeterna

*for Orchestra*

by

**Alan Gray**

(1916)

Bassoon 1



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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.

**Matthew W. Mehaffey**

Editor

Professor of Music

*University of Minnesota - School of Music  
Minneapolis, Minnesota USA*

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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

# Lux Aeterna

Alan Gray

Andante espressivo 1

9 3  
1-9 10-12 *p*

2

17 *p*

3

24 2 7 28-29 30-36 *p* *mf*

4

39 *f*

5

47 *più f*

6

55 8 61-68 *p*

7

Allegro moderato

8

69 7 2 6 71-77 78-79 80-85 *pp* *p*

89 9 *poco animato*

*cresc.* *dim.* *sempre p*

97 10

*p* *cresc.* *p*

106 11

*p*

114 12 **Tranquillo**

*p* *mf* *p* *mf* *p*

123 **Poco animato** 13

*cresc.*

Detailed description: Musical staff starting at measure 123. The key signature has two sharps (F# and C#). The music consists of a series of notes, some with slurs, leading to a triplet of eighth notes at the end of the staff. A box containing the number '13' is positioned above the final measure.

131

*poco f*

Detailed description: Musical staff starting at measure 131. The music continues with various note values and slurs. The dynamic marking 'poco f' is placed below the staff.

14

139

*f*

Detailed description: Musical staff starting at measure 139. The music features a series of notes with slurs. A box containing the number '14' is positioned above the first measure. The dynamic marking 'f' is placed at the end of the staff.

15 *rallentando*

147

Detailed description: Musical staff starting at measure 147. The music consists of a series of notes with slurs. A box containing the number '15' is positioned above the first measure. The tempo marking 'rallentando' is placed above the staff.

*a tempo* **Tranquillo** 16

155

*p* *p*

Detailed description: Musical staff starting at measure 155. The tempo marking 'a tempo' and the mood marking 'Tranquillo' are placed above the staff. The dynamic marking 'p' appears twice. A box containing the number '16' is positioned above the staff.

*rall.* 17 **Più lento.**

163

*pp*

167-169

Detailed description: Musical staff starting at measure 163. The tempo marking 'rall.' and the mood marking 'Più lento.' are placed above the staff. A box containing the number '17' is positioned above the staff. The dynamic marking 'pp' is placed at the end of the staff. A bracket indicates measures 167-169.

173

*pp*

175-181

Detailed description: Musical staff starting at measure 173. The dynamic marking 'pp' is placed at the end of the staff. A bracket indicates measures 175-181.





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