

Lux Aeterna

for Orchestra

by

Alan Gray

(1916)

Harp



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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

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

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Andante espressivo

	1	2	3	4	5	6
9	10	10	10	10	10	10
1-9	10-19	20-29	30-39	40-49	50-59	
9	10	10	10	10	10	

7

rall.

8

Allegro moderato

9

Musical score for Harp, measures 9-10. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 9 contains a series of chords and single notes. Measure 10 continues the harmonic progression. A hairpin crescendo is shown over the first two measures of measure 10.

poco animato

10

Musical score for Harp, measures 10-11. The score is in treble and bass clefs with a key signature of three sharps. Measure 10 includes a hairpin crescendo. Measure 11 is divided into two sections: the first section is marked with a '4' above and below the staff, and the second section is marked with a '2' above and below the staff. The first section is labeled '96-99' and the second '100-101'.

Violin II

Musical score for Violin II, measures 9-10. The score is in treble clef with a key signature of three sharps. Measure 9 has a whole rest. Measure 10 contains a melodic line starting with a half note, followed by quarter notes and a half note. A hairpin crescendo is shown over the second half of measure 10.

11

Musical score for Harp, measures 11-12. The score is in treble and bass clefs with a key signature of three sharps. Measure 11 is marked with *mp* and contains a series of chords. Measure 12 is marked with *p* and contains a series of chords. A hairpin crescendo is shown over the first two measures of measure 12.

12 **Tranquillo**

Musical score for Harp, measures 12-13. The score is in treble and bass clefs with a key signature of three sharps. Measure 12 is marked with a '2' above and below the staff. Measure 13 is marked with a '2' above and below the staff. The first section of measure 13 is labeled '118-119'.

Harp

Poco animato

Violin I

15

rallentando

Tranquillo

16

*rall.*Musical notation for the first system, marked *rall.* It consists of two staves (treble and bass clef) in a key signature of three sharps (F#, C#, G#). The music features a series of chords and single notes with a slow, spacious feel.

17

Più lento.Musical notation for the second system, marked **Più lento.** It consists of two staves in the same key signature. The music is slower and features a mix of chords and melodic lines.Musical notation for the third system. It consists of two staves. The music includes a dynamic marking *p* (piano) and a section marker **6** above the staff. The key signature remains three sharps. The system concludes with a double bar line and the number **6** below the staff, with the page range *179-184* written above it.



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