

# Lux Aeterna

*for Orchestra*

by

**Alan Gray**

(1916)

Violin I



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# ENGLISH HERITAGE

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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

# Lux Aeterna

Alan Gray

Andante espressivo 1

9  
1-9  
*p*

6 2 3  
14-19 20-29  
*p*

33  
*cresc.* *mf*

4

43  
*f*

5

53  
*p*

58

6 7 9 8

61-69 70-77

78

**Allegro moderato**  
con sord.

8

*p*

83

88

93

*poco animato*  
senza sord.

10 4 6

*p* 96-99 100-105

Violin I

106 11

*mp*

Detailed description: This staff contains measures 106 through 110. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The music features a melodic line with several long, sweeping slurs. A box containing the number '11' is positioned above the staff towards the right side. The dynamic marking *mp* is centered below the staff.

111

*p*

Detailed description: This staff contains measures 111 through 115. It continues the melodic line from the previous staff with long slurs. A hairpin crescendo symbol is located below the staff, indicating a gradual increase in volume. The dynamic marking *p* is centered below the staff.

116 12 **Tranquillo**

118-119 *p*

Detailed description: This staff contains measures 116 through 121. It features a double bar line between measures 118 and 119, with the number '2' written above it, indicating a second ending. The tempo marking **Tranquillo** is placed to the right of the staff. The dynamic marking *p* is centered below the staff.

122

Detailed description: This staff contains measures 122 through 126. The melodic line continues with slurs and a steady rhythmic pattern.

**Poco animato** 13

127 *cresc.* *poco f*

Detailed description: This staff contains measures 127 through 131. The tempo marking **Poco animato** is placed above the staff. The music shows a rhythmic change with eighth notes. The dynamic marking *cresc.* is below the first few measures, and *poco f* is below the later measures. A hairpin crescendo symbol is also present.

132 *cresc.*

Detailed description: This staff contains measures 132 through 136. The melodic line continues with slurs. A hairpin crescendo symbol is located below the staff, indicating a gradual increase in volume. The dynamic marking *cresc.* is centered below the staff.

14

137 *poco f*

Detailed description: This staff contains measures 137 through 141. The music features a fast, rhythmic passage with slurs. The dynamic marking *poco f* is centered below the staff.

142 *f*

Detailed description: This staff contains measures 142 through 146. It continues the fast, rhythmic passage. The dynamic marking *f* is centered below the staff, with a hairpin crescendo symbol leading up to it.

147 15 *rallentando*

152 **Tranquillo** *pizz.* **2** *p*

154-155

158 16 *arco* *pizz.*

163 *rall.* **3**

167-169

17 **Più lento.** *p*

174

178 *rall.* *pp*

1 2 3 4 5 6



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