

# Requiem

*for*

*Solo Quartet, Mixed Chorus and Orchestra*

by

**Alan Gray**

(1918)

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.

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### Source Information

Autograph Manuscripts

*Full Score (Alan Gray)*

Cambridge University Library GBR/0012/MS Add.7793/1-16/13-15/14

*Vocal Score (Howard Carr)*

Cambridge University Library GBR/0012/MS Add.7793/1-16/13-15/15

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### 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



Alan Gray (23 December 1855 – 27 September 1935) was an English organist and composer.

Born in York, Gray attended St Peter's School and initially trained as a solicitor, qualifying in 1881. But after musical studies with Edwin G Monk at York Minster he turned to music, studying as an undergraduate at Trinity College, Cambridge, where Charles Villiers Stanford came across him. From 1883 until 1893 he was Director of Music at Wellington College. Other staff members in the music department at the same time were A H Fox Strangways and Hugh Allen. In 1893 he returned to Cambridge to be organist at Trinity College, succeeding Stanford. One of his organ pupils was Ralph Vaughan Williams. He remained there until 1930. During the war Gray was badly affected, losing two of his three sons towards the end of the conflict. He died in Cambridge, aged 79.

Among his compositions are liturgical music for Morning and Evening Prayer and the Office of Holy Communion for use in the Church of England according to the Book of Common Prayer: the Magnificat and Nunc dimittis in F minor for double choir (1912); a setting of Holy Communion in G; and several anthems, including perhaps his best known piece, What are these that glow from afar (1915), words from Christina Rossetti's poem Martyrs' Song), and dedicated "To the Memory of the Brave." There is also a collection of descants to various hymn tunes.

During the war Gray composed a cycle of partsongs entitled 1914 which set three of the five poems in Rupert Brooke's collection 1914 and Other Poems; an Elegy (1915) for organ and strings (or solo organ) in memory of the composer W C Denis Browne, who had been the organ scholar at Clare College, Cambridge and who died in action in 1915. There are a number of other works for organ, for violin solo and for voice and orchestra, set to religious and secular texts.

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Following the death of his youngest son, Edward in March 1918, Alan Gray composed an anthem for memorial services "Christ Will Gather in His Own", utilizing the text from hymn no. 400 in the Hymns Ancient & Modern (1896) and dedicated the composition "In Memoriam - E.J.G." The anthem first appeared in the September 1, 1918 issue of The Musical Times.

Sadly, the death of Gray's eldest son Maurice followed on August 8, 1918 and it was this tragedy which led the composer to memorialize his sons, finding solace in composing a setting of the Requiem. Beginning in August, he worked on the composition throughout the remainder of the year, completing the setting in December 1918. Gray chose English composer/conductor Howard Carr to craft a piano reduction and vocal score which was completed sometime in early 1919.

There is no record at Trinity College, the Cambridge University Library, or any publisher to suggest that this magnificent setting of the Requiem was ever engraved, published or performed. The two manuscripts, Full Score (Alan Gray) - Cambridge University Library GBR/0012/MS Add.7793/1-16/13-15/14 and Vocal Score (Howard Carr) - Cambridge University Library GBR/0012/MS Add.7793/1-16/13-15/15, used in the preparation of these performance scores, were purchased by the Cambridge University Library from G. David Bookseller (Cambridge) in March 1955 and have been held in the Library's Special Collections since that time.

Because there is no evidence that the Requiem was ever published or performed, under the copyright laws of the United Kingdom, the manuscripts are under copyright protection until 2039 and, therefore, could not be scanned/copied without permission from either the Gray Estate or surviving relation(s). The English Heritage Music Series undertook a research project to determine if there were any entities or individuals who could provide the necessary permissions. With assistance from staff at Trinity College Chapel and utilizing all available online search resources, it was determined that no such entities or individuals existed as of 2021.

The Music Series then prepared an application for an Orphan Works Licence from the UK Intellectual Property Office in the spring of 2021. The application was approved in June which provided the Cambridge University Library with the permission to proceed with the provision of copies for the creation of these performance scores (full score, vocal score and orchestra parts) now included as part of the English Heritage Music Series.



## *In Memoriam*



Edward Jasper Gray was born 20 January 1898, the youngest son of Dr. Alan Gray, Organist of Trinity College, Cambridge.

In January 1917, Gray was gazetted to the 6th Battalion Rifle Brigade, and went to the front in June.

Edward fell in the neighbourhood of Arras on 31 March 1918, shot by a sniper, whose position he had just located. Burial site in the Fampoux British Cemetery (Pas de Calais Region, France), Grave E.1



Maurice Gray was born 11 October 1889, the second son of Dr. Alan Gray, Organist of Trinity College, Cambridge.

He left for France in June 1915 and was subsequently transferred to the Machine Guns Corps (Cavalry).

Maurice fell on 8 August 1918, at Beaucourt-en-Santerre. He was in command of a squadron engaged in an undertaking of special danger. Burial site in the Caix British Cemetery (Somme Region, France), Grave 1.1.15

# I. Introitus

Andante

A

10

Soprano Chorus

1-10 Re - qui - em æ - ter - nam do - na

16

dim.

do - na e - is, Do - mi - ne, Do - mi

B

*p* *p* *cresc.*

31

*f* *f*

C

37

43

*dim.* *pp*

D

E

*pp* *f*

6  
51-56

61

**F**

*p* *f*

*rall.* **G** **Tempo primo**

**4** **3** **2** **22**

73-76 77-79 80-81 82-103

# II. Kyrie Eleison

Andante sostenuto. A

Tenor Solo

9 Ky - ri - e - - e - lei - - son Ky - ri - e -

16 lei - - son B

18-19

24 *f* *f*

31 C *p*

38 *più animato* *p* *mf*

45 D *f* *p*

52 *p*

E *f*



66

*f* *p*

Detailed description: This musical staff covers measures 66 to 75. It begins with a whole rest in measure 66. In measure 67, there is a half note G2. Measure 68 contains a whole rest. Measure 69 features a half note G2. Measure 70 has a half note F2. Measure 71 contains a half note E2. Measure 72 has a half note D2. Measure 73 has a half note C2. Measure 74 has a half note B1. Measure 75 has a half note A1. Dynamics are *f* from measure 69 to 73 and *p* from measure 74 to 75. Slurs are present over measures 69-73 and 74-75.

**F**

*p* *pp*

Detailed description: This musical staff covers measures 76 to 80. Measure 76 has a half note G2. Measure 77 has a half note F2. Measure 78 has a half note E2. Measure 79 has a half note D2. Measure 80 has a half note C2. Dynamics are *p* from measure 76 to 78 and *pp* from measure 79 to 80. Slurs are present over measures 76-78 and 79-80.

80

81-82 *pp*

Detailed description: This musical staff covers measures 81 and 82. Measure 81 has a whole rest. Measure 82 has a whole rest. Dynamics are *pp*. A fermata is placed over measure 82.

**H**

88

*sfp* 94-95

Detailed description: This musical staff covers measures 89 to 95. Measure 89 has a half note G2. Measure 90 has a half note F2. Measure 91 has a half note E2. Measure 92 has a half note D2. Measure 93 has a half note C2. Measure 94 has a whole rest. Measure 95 has a whole rest. Dynamics are *sfp*. A fermata is placed over measure 95.

96 *Soprano Solo*

e - lei - son, e - lei - son. 100-112 *p*

Detailed description: This musical staff covers measures 97 to 112. Measure 97 has a whole rest. Measure 98 has a half note G2. Measure 99 has a half note F2. Measure 100 has a half note E2. Measure 101 has a half note D2. Measure 102 has a half note C2. Measure 103 has a whole rest. Measure 104 has a whole rest. Measure 105 has a whole rest. Measure 106 has a whole rest. Measure 107 has a whole rest. Measure 108 has a whole rest. Measure 109 has a whole rest. Measure 110 has a whole rest. Measure 111 has a whole rest. Measure 112 has a whole rest. Dynamics are *p*. The lyrics "e - lei - son, e - lei - son." are written below the staff.

115

*f* *dim.*

Detailed description: This musical staff covers measures 116 to 121. Measure 116 has a half note G2. Measure 117 has a half note F2. Measure 118 has a half note E2. Measure 119 has a half note D2. Measure 120 has a half note C2. Measure 121 has a half note B1. Dynamics are *f* from measure 116 to 120 and *dim.* for measure 121. Slurs are present over measures 116-120 and 121.

122

*p*

Detailed description: This musical staff covers measures 123 to 128. Measure 123 has a half note G2. Measure 124 has a half note F2. Measure 125 has a half note E2. Measure 126 has a half note D2. Measure 127 has a half note C2. Measure 128 has a whole rest. Dynamics are *p*. Slurs are present over measures 123-127.

129

*pp*

Detailed description: This musical staff covers measures 130 to 134. Measure 130 has a half note G2. Measure 131 has a half note F2. Measure 132 has a half note E2. Measure 133 has a half note D2. Measure 134 has a whole rest. Dynamics are *pp*. Slurs are present over measures 130-133.

# III. Dies Iræ

Moderato

A Clarinet 1

16  
1-16 *pp*

21 *pp* B 3 8 C 2  
26-28 29-36 37-38

39 *pp* *pp*

47 D 5 *pp*  
49-53

E F 7 *mf* *f* *cresc.*  
60-66

71 G *ff* *cresc.* *fff*

79 H 2 *f*  
83-84

88 7 *mf* *p* *pp*  
92-98

**I** *Lunga* **J** *a tempo*

102-105 *p*

113

**K** **L**

121-123 *p* 126-130 *mf* *cresc.*

**M**

134 *f* *p* *ff*

141

**N** *Adagio maestoso* **O**

148 *ff* 152-159 *p* 162-173

Gray - Requiem - Bassoon 1

P

Musical staff 1: Bassoon part, measures 175-178. Dynamics: *ff*

179

Musical staff 2: Bassoon part, measures 179-183. Dynamics: *f*

184

Musical staff 3: Bassoon part, measures 184-187. Dynamics: *ff*, *mf*. Includes marking Q

188

Musical staff 4: Bassoon part, measures 188-194 and 195-206. Dynamics: *p*. Includes marking R and fingerings 5 and 12

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# IV. Recordare

Andante tranquillo [A]

Soprano Solo

[B]

quod sum cau-sa tu-æ vi - æ; — ne me per - das il - la

[D]

[E]

poco più moto

Clarinet 1

pp

[F]

colla voce

mp

sfp

[G]

a tempo

colla voce

[H]

sfp

mf

[I]

rall.

f

f

Tempo primo ma poco sost.

[J]

p

mf

cresc.

mf

rall.

**K** **Tempo primo** **L**

*p* *p* *f* *p* *pp*

**3** **2** **3** **7**

# V. Confutatis

Adagio maestoso

1-2 *ff* 6-7

8 *ff* 11-14 *f*

16 *ff* 20-23

24 *pp* 26-31 32-36 37-38

39 Bassoon 2

44 *pp*



# VI. Lacrimosa

Adagio

Musical staff with bass clef, 3/4 time signature, and dynamic marking *p*. The staff contains a series of notes with slurs and a crescendo hairpin.

Musical staff with dynamic marking *mf* and rehearsal marks A, B, and C. It includes a key signature change to B-flat major and rests for 8 and 4 measures.

Musical staff with dynamic markings *p* and *f*, and rehearsal mark D. It features a crescendo hairpin and a slur over several notes.

Musical staff with dynamic marking *f* and rehearsal mark E. It contains several notes with slurs and a crescendo hairpin.

Musical staff with dynamic markings *ff*, *p*, and *p*, and rehearsal mark F. It includes a 3-measure rest and a crescendo hairpin.

Musical staff with dynamic markings *p* and *pp*, and rehearsal mark G. It features a key signature change to B-flat major and a slur over the final notes.

Musical staff with dynamic markings *rall.* and *colla voce*, and rehearsal mark H. It includes a 4-measure rest and a slur over the final notes.

Musical staff with dynamic marking *pp*, rehearsal marks I, J, and K, and the instruction *Horn 1*. It includes rests for 5, 9, and 2 measures.

# VII. Domine, Jesu Christe

Moderato

1-2 *p* *mf* *f*

8 **A** *pp*

9-12 *pp*

17 **B** **C** **D**

19-21 22-29 30-33

34 *f* **E** *f*

39-40

**E** *f* *mf*

47 **F** *f*

54

**G** Allegro vivace *f* *f*

62-63 *f*

67 H

69-70 *f* 73-74

Detailed description: This musical staff covers measures 67 to 74. It begins with a bass clef and a key signature of two flats. The music starts with a quarter note G3, followed by quarter notes A3 and B3. There are two measures of rests. A fermata is placed over measures 69 and 70, with a '2' above it. The dynamic is *f*. The music continues with a quarter note C4, a quarter note B3, and a quarter note A3. Another fermata with a '2' above it covers measures 73 and 74.

75 I

*f* *mf*

Detailed description: This musical staff covers measures 75 to 80. It begins with a bass clef and a key signature of two flats. The music starts with a quarter note G3, followed by quarter notes A3 and B3. There are two measures of rests. The music continues with a quarter note C4, a quarter note B3, and a quarter note A3. The dynamic is *f*. The music continues with a quarter note G3, a quarter note F3, and a quarter note E3. The dynamic is *mf*. The staff ends with a quarter note D3.

81

Detailed description: This musical staff covers measures 81 to 86. It begins with a bass clef and a key signature of two flats. The music starts with a quarter note G3, followed by quarter notes A3 and B3. There are two measures of rests. The music continues with a quarter note C4, a quarter note B3, and a quarter note A3. The staff ends with a quarter note G3.

J K

*f* 89-97 *mf*

Detailed description: This musical staff covers measures 87 to 97. It begins with a bass clef and a key signature of two flats. The music starts with a quarter note G3, followed by quarter notes A3 and B3. There are two measures of rests. A fermata with a '9' above it covers measures 89 and 90. The dynamic is *f*. The music continues with a quarter note C4, a quarter note B3, and a quarter note A3. The dynamic is *mf*. The staff ends with a quarter note G3.

101

*f* *p*

Detailed description: This musical staff covers measures 101 to 106. It begins with a bass clef and a key signature of two flats. The music starts with a quarter note G3, followed by quarter notes A3 and B3. There are two measures of rests. The music continues with a quarter note C4, a quarter note B3, and a quarter note A3. The dynamic is *f*. The staff ends with a quarter note G3. The dynamic is *p*.

107 L

*f* *sf*

Detailed description: This musical staff covers measures 107 to 112. It begins with a bass clef and a key signature of two flats. The music starts with a quarter note G3, followed by quarter notes A3 and B3. There are two measures of rests. The music continues with a quarter note C4, a quarter note B3, and a quarter note A3. The dynamic is *f*. The staff ends with a quarter note G3. The dynamic is *sf*.

113 **Adagio**

*ff* *ff*

Detailed description: This musical staff covers measures 113 to 118. It begins with a bass clef and a key signature of two flats. The music starts with a quarter note G3, followed by quarter notes A3 and B3. There are two measures of rests. The music continues with a quarter note C4, a quarter note B3, and a quarter note A3. The dynamic is *ff*. The staff ends with a quarter note G3. The dynamic is *ff*. The tempo marking **Adagio** is placed above the staff.

119

Detailed description: This musical staff covers measures 119 to 124. It begins with a bass clef and a key signature of two flats. The music starts with a quarter note G3, followed by quarter notes A3 and B3. There are two measures of rests. The music continues with a quarter note C4, a quarter note B3, and a quarter note A3. The staff ends with a quarter note G3.

# VIII. Hostias

Adagio ♩ = 50

11 *p*

17 *rall.* **A** 3 *p*

25 **B** Allegro vivace 2 *f*

32 **C** 2 *f*

39 2 *f*

**D** *mf*

52 **E** 9 *f* *mf*

**F** *f*

72

*p* *f*

This musical staff covers measures 72 to 77. It begins with a half note G2, followed by a half note F2. From measure 73, there is a continuous sixteenth-note scale starting on G2 and ascending to G4. A hairpin crescendo is shown below the staff, starting under measure 73 and ending under measure 77. The dynamic markings *p* and *f* are placed below the staff at the beginning and end of the crescendo, respectively.

G

*sf* *ff*

This musical staff covers measures 78 to 83. It starts with a half note G2, followed by a half note F2. Measure 79 contains a quarter note G2, a quarter note F2, and a quarter note E2, all beamed together. Measure 80 features a sixteenth-note scale from G2 to G4. Measure 81 has a quarter note G2, a quarter rest, and a quarter note F2. Measure 82 has a quarter note G2, a quarter note F2, and a quarter note E2, all beamed together. Measure 83 ends with a quarter note G2. The dynamic markings *sf* and *ff* are placed below the staff at the beginning and under the sixteenth-note scale, respectively.

84

*ff*

This musical staff covers measures 84 to 89. It begins with a half note G2, followed by a half note F2. Measure 85 has a half note E2. Measure 86 has a half note D2. Measure 87 has a half note C2. Measure 88 has a half note B1. Measure 89 ends with a half note A1. The dynamic marking *ff* is placed below the staff at the beginning.

# IX. Sanctus

*ff*

*legato*  
*ff*

A

*f*

B

*ff* *f*

C

*ff* *mf*

D *a tempo* (♩ = ♩)

*f* *ff*

E

*p*

*più animato*

*pp* *mf*

Musical staff with notes and a boxed 'F' above it. The staff contains a sequence of notes: a quarter rest, followed by quarter notes G, A, B, and C, then a half note D, followed by quarter notes E, F, G, and A, then a half note B, followed by quarter notes C, D, and E, and finally a half note F. A fermata is placed over the final F note.

Musical staff with notes and dynamic markings 'ff'. The staff contains a sequence of notes: a half note G, a half note A, a half note B, a half note C, a quarter note D, a quarter note E, a quarter note F, and a half note G. The first four notes are marked with a forte dynamic (*ff*), and the last four notes are also marked with a forte dynamic (*ff*).

Musical staff with notes and a boxed 'G' above it. The staff contains a sequence of notes: quarter notes G, A, B, and C, then a half note D, followed by quarter notes E, F, G, and A, then a half note B, followed by quarter notes C, D, and E, and finally a half note F. A fermata is placed over the final F note.

Musical staff with notes, dynamic markings 'dim.' and 'p', and the instruction 'poco a poco più lento'. The staff contains a sequence of notes: a quarter rest, followed by quarter notes G, A, and B, then a half note C, followed by a half rest, then a half note D, followed by quarter notes E, F, and G, then a half note A, followed by quarter notes B, C, and D, and finally a half note E. The first half note C is marked with a decrescendo dynamic (*dim.*), and the final half note E is marked with a piano dynamic (*p*). The instruction 'poco a poco più lento' is written above the staff.

Musical staff with notes and a boxed 'H' above it. The staff contains a sequence of notes: a half note G, a half note A, a half note B, a half note C, a half note D, a half note E, a half note F, and a half note G. The first four notes are marked with a pianissimo dynamic (*pp*).

Musical staff with notes and a fermata. The staff contains a sequence of notes: a half note G, a half note A, a half note B, a half note C, a half note D, a half note E, a half note F, and a half note G. A fermata is placed over the final G note.

# X. Benedictus

Larghetto

**A**

*p*

**B** Clarinet 1

**C**

*mf*

**D**

*f*

**E**

*dim.*

**F**

*p*

*più animato*

$\text{♩} = 80$

**G** **H** Clarinet 1

*p*

**I** **J** **K**

*mf* *p*



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# XI. Agnus Dei

Andante affettuoso **A**

10 2 13 7 2

1-10 11-12 13-25 26-32 33-34

Tenor Chorus

7

35-41

Do - na e - is, do - na e - is re - qui

**D**

*p* *cresc.* *f*

**E**

54

60

**F**

*rall.*

*ad lib.*

66

4 2 2

68-71 72-73 75-76

*pp*

**G**

Moderato

**H**

77

7 4

80-86 87-90

*p* *pp* *p*

**I**

*poco animato*

92

3

97-99

*dim.* *p*

100

*p* *f*

J

*mf* *rall.*

111-112

K

*a tempo primo ma poco tranquillo*

*pp*

L

*mp*

120-121

M

*poco a poco più Lento*

N

*più lento*

11 8 6

126-136 137-144 145-150



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