

Requiem

for

Solo Quartet, Mixed Chorus and Orchestra

by

Alan Gray

(1918)

Bassoon 2



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in

the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



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 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

Photo Scans provided by Cambridge University Library in accordance with UK Intellectual Property Office Orphan Works Licences OWLS000255-1 and OWLS000255-2 issued to the English Heritage Music Series on June 17, 2021

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.

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 I.1.15

I. Introitus

Andante A

10

Soprano Chorus

Musical staff for measures 1-10, bass clef, common time signature. The staff contains a series of notes and rests, with a fermata over the final note of the first measure.

1-10

Re - qui - em æ - ter - nam do - na

16

dim.

Musical staff for measures 16-21, bass clef, common time signature. The staff contains a series of notes and rests, with a fermata over the final note of the first measure.

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

B

22

3

cresc.

Musical staff for measures 22-27, bass clef, common time signature. The staff contains a series of notes and rests, with a fermata over the final note of the first measure.

mi

25-27

p

30

Musical staff for measures 30-35, bass clef, common time signature. The staff contains a series of notes and rests, with a fermata over the final note of the first measure.

f

f

C

36

Musical staff for measures 36-41, bass clef, common time signature. The staff contains a series of notes and rests, with a fermata over the final note of the first measure.

42

3

Musical staff for measures 42-47, bass clef, common time signature. The staff contains a series of notes and rests, with a fermata over the final note of the first measure.

dim.

45-47

pp

D

E

Musical staff for measures 51-57, bass clef, common time signature. The staff contains a series of notes and rests, with a fermata over the final note of the first measure.

51-57

pp

f

F

62

Musical staff for measures 62-67, bass clef, common time signature. The staff contains a series of notes and rests, with a fermata over the final note of the first measure.

p

68

f

Detailed description: This musical staff covers measures 68 to 73. It begins with a bass clef and a key signature of one flat. Measure 68 starts with a half note G2, followed by a quarter note F2, a quarter note E2, and a quarter rest. Measure 69 contains a half note D2, a quarter note C2, and a quarter note B1. Measure 70 has a half note A1, a quarter note G1, and a quarter note F1. Measure 71 features a half note E1, a quarter note D1, and a quarter note C1. Measure 72 consists of a half note B0, a quarter note A0, and a quarter note G0. Measure 73 ends with a half note F0. The dynamic *f* is placed below the staff. There are two hairpins: a crescendo starting at measure 71 and a decrescendo starting at measure 72.

74

pp

rall.

3

2

22

G **Tempo primo**

77-79 80-81 82-103

Detailed description: This musical staff covers measures 74 to 103. It begins with a bass clef and a key signature of one flat. Measure 74 starts with a half note G2, followed by a quarter note F2, a quarter note E2, and a quarter note D2. Measure 75 has a half note C2, a quarter note B1, and a quarter note A1. Measure 76 contains a half note G1, a quarter note F1, and a quarter note E1. Measure 77 is a whole rest. Measure 78 is a whole rest. Measure 79 is a whole rest. Measure 80 is a whole rest. Measure 81 is a whole rest. Measure 82 is a whole rest. Measure 83 is a whole rest. Measure 84 is a whole rest. Measure 85 is a whole rest. Measure 86 is a whole rest. Measure 87 is a whole rest. Measure 88 is a whole rest. Measure 89 is a whole rest. Measure 90 is a whole rest. Measure 91 is a whole rest. Measure 92 is a whole rest. Measure 93 is a whole rest. Measure 94 is a whole rest. Measure 95 is a whole rest. Measure 96 is a whole rest. Measure 97 is a whole rest. Measure 98 is a whole rest. Measure 99 is a whole rest. Measure 100 is a whole rest. Measure 101 is a whole rest. Measure 102 is a whole rest. Measure 103 is a whole rest. The dynamic *pp* is placed below the staff. The tempo marking *rall.* is placed above the staff. The numbers 3, 2, and 22 are placed above the staff. The marking **G** **Tempo primo** is placed above the staff. The measure ranges 77-79, 80-81, and 82-103 are placed below the staff.

II. Kyrie Eleison

Andante sostenuto.

A *Tenor Solo*

1-9

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

- ri - e e - lei - - son

p

B

f

f

C

più animato

36-38

39-42

D

f

E

52-58

59-70

p

F

74-80

81-82

pp

86 5 H 5 4 Tempo primo

87-91 94-98 99-102

Detailed description: This block shows the first line of music, starting at measure 86. It features a bass clef and a key signature of one flat. The music is divided into three measures with rests: measure 87-91 (marked with a '5'), measure 94-98 (marked with a '5'), and measure 99-102 (marked with a '4'). Above the staff, there are time signature changes: 5/4, 4/4, 3/4, 4/4, and 3/4. A circled 'H' is positioned above the first measure of the 4/4 section. The tempo marking 'Tempo primo' is placed at the end of the line.

103

11° *sfp*

Detailed description: This block shows the second line of music, starting at measure 103. It features a bass clef and a key signature of one flat. The music consists of a series of eighth notes with slurs, ending with a quarter rest. The dynamic marking *sfp* (sforzando piano) is placed below the staff.

109

p

Detailed description: This block shows the third line of music, starting at measure 109. It features a bass clef and a key signature of one flat. The music consists of eighth notes with slurs, ending with a quarter rest. The dynamic marking *p* (piano) is placed below the staff.

115

f

Detailed description: This block shows the fourth line of music, starting at measure 115. It features a bass clef and a key signature of one flat. The music consists of eighth notes with slurs, ending with a quarter rest. The dynamic marking *f* (forte) is placed below the staff.

121 *dim.*

Detailed description: This block shows the fifth line of music, starting at measure 121. It features a bass clef and a key signature of one flat. The music consists of eighth notes with slurs, ending with a quarter rest. The dynamic marking *dim.* (diminuendo) is placed above the staff.

127

p *pp*

Detailed description: This block shows the sixth line of music, starting at measure 127. It features a bass clef and a key signature of one flat. The music consists of eighth notes with slurs, ending with a quarter rest. The dynamic markings *p* (piano) and *pp* (pianissimo) are placed below the staff.

III. Dies Iræ

Moderato

A Clarinet 1

16
1-16

21
pp

B 3 8 8
26-28 29-36 37-44

45
pp

D 5
49-53 pp

57
mf

E 7 F
60-66

69
f cresc. ff cresc.

G
fff

2
83-84

85
f mf p

H 7
92-98

99
pp

I 4 J a tempo
102-105 p

111

119

K

124-126 *p*

L

129-130

mf *cresc.* *f*

M

137

p *ff*

144

N

Adagio maestoso

O

P

152-159

162-173 *ff*

176

183

Q

R

186-194

195-206

IV. Recordare

Andante tranquillo

A

B

Musical staff with rests and measure numbers 7, 7, 4.

Soprano Solo

Soprano vocal line with notes and dynamics *mf*.

Quæ - rens me, — se - dis - ti las - sus, Re - de - mis - ti

Musical staff with notes, rests, and dynamics *p* and *pp*.

D

E

poco più moto

Clarinet 1

Musical staff with notes, rests, and measure numbers 6, 6.

F

Musical staff with notes and dynamics *mp*.

colla voce

G

a tempo

Musical staff with notes and dynamics *sfp*.

colla voce

H

Musical staff with notes, rests, and dynamics *mf* and *f*.

I

rall.

Tempo primo ma poco sost.

Musical staff with notes, rests, and dynamics *f* and *p*.

J

Musical staff J: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line starting with a half note, followed by quarter notes, and ending with a half note. A dynamic marking of *mf* is placed below the first measure.

K Tempo primo

Musical staff K: Bass clef, key signature of one sharp (F#). The staff contains a melodic line starting with a half note, followed by a dotted half note, and then two measures of whole notes. Above the second and third measures are the number '2', indicating a second ending or a specific articulation.

L

Musical staff L: Bass clef, key signature of one sharp (F#). The staff contains a melodic line starting with a whole rest, followed by a triplet of eighth notes, and then a series of quarter notes. A dynamic marking of *p* is placed below the first note of the quarter note sequence.

M

Musical staff M: Bass clef, key signature of one sharp (F#). The staff contains a melodic line starting with a whole rest, followed by a dotted quarter note, a quarter note, and then a triplet of eighth notes. A dynamic marking of *p* is placed below the first note of the quarter note sequence. A tempo marking of *♩ = ♩* is placed above the final measure. The time signature changes to 4/4 at the end of the staff.

N

Musical staff N: Bass clef, key signature of one sharp (F#). The staff contains two measures of whole notes. Above the first measure is the number '5', and above the second measure is the number '7', indicating fingerings or specific articulations.

V. Confutatis

Adagio maestoso

1-2 *ff* 6-7

8 *ff* **A** 11-14 *f*

16 *ff* **B** 20-31

C Clarinet 1 *rall.* *pp* *p* **D**

38 *pp*

42 *pp*

VI. Lacrimosa

Adagio

A

Musical staff A: Bass clef, 3/4 time signature. Starts with a whole rest. Then a half note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. A slur covers the last four notes. Dynamics: *p*. A fermata is over the final G1. A triplet of eighth notes is at the end.

Musical staff B: Bass clef. Starts with an 8-measure rest, then a 4-measure rest. Then a half note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. A slur covers the last four notes. Dynamics: *p*. A fermata is over the final G1. A triplet of eighth notes is at the end.

Bassoon 1

E

Musical staff E: Bass clef. Starts with a half note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. A slur covers the last four notes. Dynamics: *f*.

Musical staff F: Bass clef. Starts with a half note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. A slur covers the last four notes. Dynamics: *f*, *ff*, *p*.

F

G

Musical staff G: Bass clef. Starts with a half note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. A slur covers the last four notes. Dynamics: *p*. A fermata is over the final G1. A triplet of eighth notes is at the end.

H

Musical staff H: Bass clef. Starts with a half note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. A slur covers the last four notes. Dynamics: *pp*. A fermata is over the final G1. A triplet of eighth notes is at the end.

colla voce

I

a tempo

J

K

Musical staff I: Bass clef. Starts with a 2-measure rest, then a 5-measure rest, then a 9-measure rest, then a 2-measure rest.

Horn 1

Musical staff Horn 1: Bass clef. Starts with a half note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. A slur covers the last four notes. Dynamics: *pp*. A fermata is over the final G1.

VII. Domine, Jesu Christe

Moderato

1-2 *p* 5-6 *f*

A **B**

9-12 *pp*

C

19-21 22-26 *pp*

D

30-33 *f*

E

39-40 *f* *mf*

F

46 *f*

G Allegro vivace

52 *f* 62-63 *f*

H

65 69-70 *f*

72 **2**
73-74 *f*

I

85 **J**
f **9**
89-97

98 **K**
mf *f*

105 *p* *f*

L
sf *ff*

117 **Adagio**
ff

VIII. Hostias

Adagio ♩ = 50

A

Soprano Solo

17

1-17

Fac e - is Do - mi - ne, Fac e - is

21

p

B

Allegro vivace

2

29-30

f

34

C

2

36-37

f

40-41

42

D

f

48

f

E

F

9

56-64

f

68

f

p

74

G

f *sf*

80

ff *ff*

86

IX. Sanctus

Musical staff 1: Bassoon part in 3/4 time, key of D major. Starts with a forte (*ff*) dynamic. The melody consists of eighth and quarter notes with slurs.

Musical staff 2: Continuation of the melody from staff 1, featuring a mix of eighth and quarter notes.

Musical staff 3: Continuation of the melody, marked with a box 'A' above the staff. It includes a crescendo leading to a forte (*f*) dynamic.

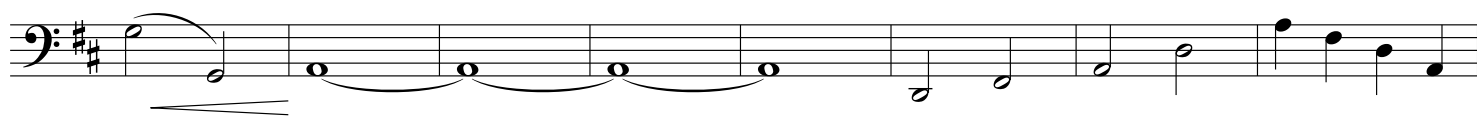
Musical staff 4: Continuation of the melody, marked with a box 'B' above the staff. It features a triplet of eighth notes and ends with a forte (*ff*) dynamic.

Musical staff 5: Continuation of the melody, marked with a box 'C' above the staff. It includes a crescendo leading to a fortissimo (*ff*) dynamic and a four-measure rest.

Musical staff 6: Continuation of the melody, marked with a box 'D' above the staff. It includes a forte (*f*) dynamic and a tempo change to *a tempo* with a note equal to a quarter note ($\text{♩} = \text{♩}$).

Musical staff 7: Continuation of the melody, marked with a box 'E' above the staff. It includes a piano (*p*) dynamic, a two-measure rest, and a six-measure rest, followed by a *p più animato* section with a mezzo-forte (*mf*) dynamic.

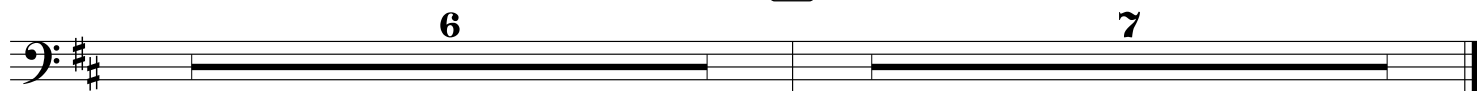
Musical staff 8: Continuation of the melody, marked with a box 'F' above the staff. It features a mix of eighth and quarter notes with slurs.



G



H



X. Benedictus

Larghetto

A

B

Clarinet 1

C

D

E

F

G

più animato

$\text{♩} = 80$

H

Clarinet 1

I

J

K

Page Intentionally Left Blank

XI. Agnus Dei

Andante affettuoso A

10 B 13 C 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 *f*

E

54

F *rall.*

60 64-71 72-73

G Moderato

74 75-76 80-86

H

87-90

I poco animato

95 97-99

104 J

f *mf*

109 *rall.* K *a tempo primo ma poco tranquillo*

pp

111-112

117 L

mp

120-121

124 M N

11 8 6

126-136 137-144 145-150



ENGLISH HERITAGE

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

6.13/03