Requiem

for

Solo Quartet, Mixed Chorus and Orchestra

by

Alan Gray

(1918)

Bassoon 2

IN THE UNITED STATES

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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 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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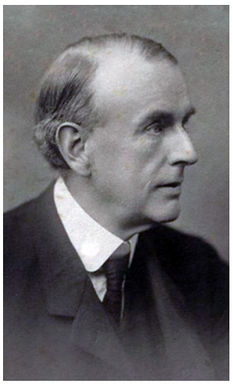
Reference Material and Software

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.

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 remainer 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.

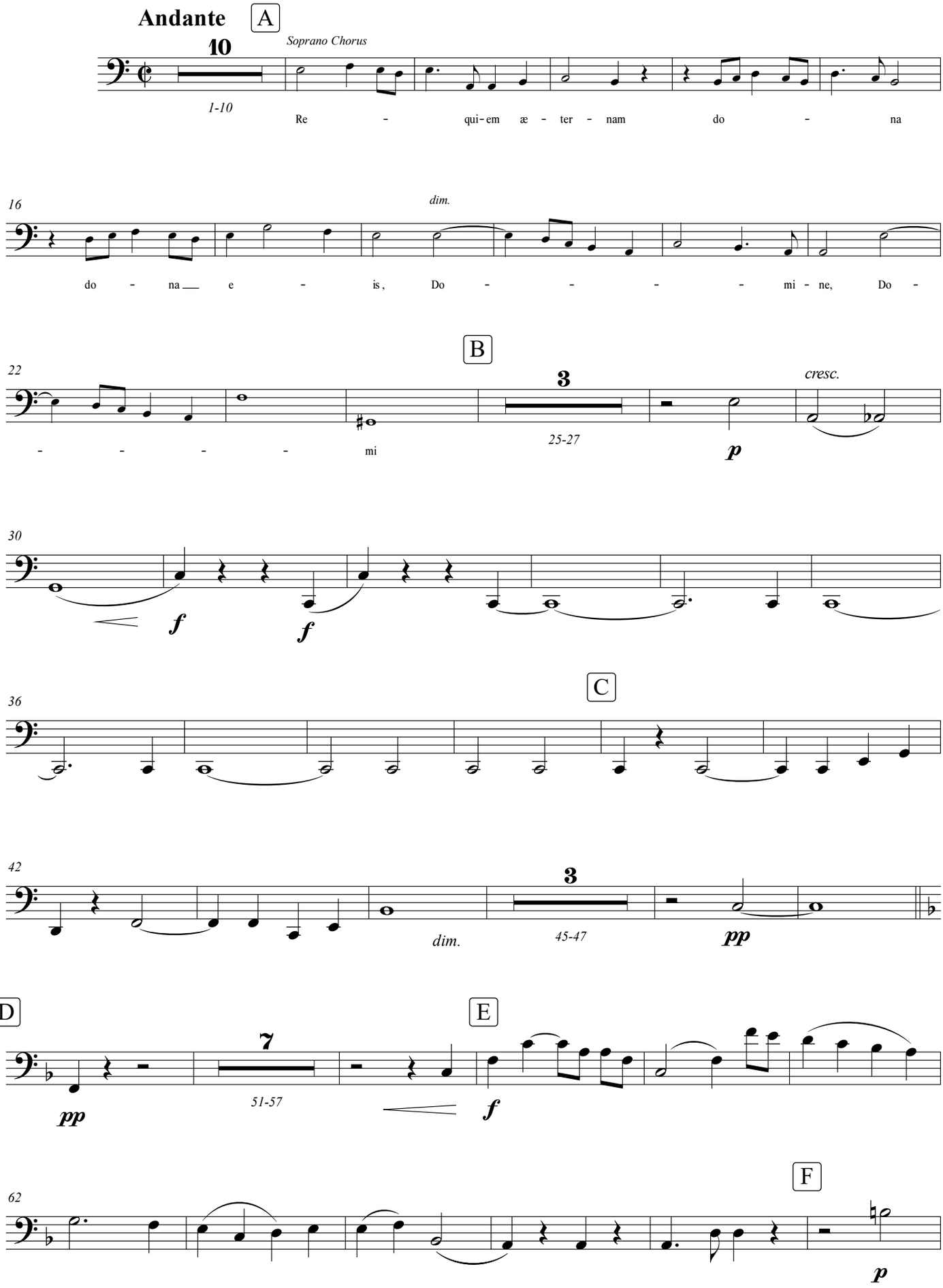
Edward fell in the neighbourhood of Arras on 31 March 1918, shot by a sniper, whose position he had just located. Burial site in the Fampoux British Cemetery (Pas de Calais Region, France), Grave E.1

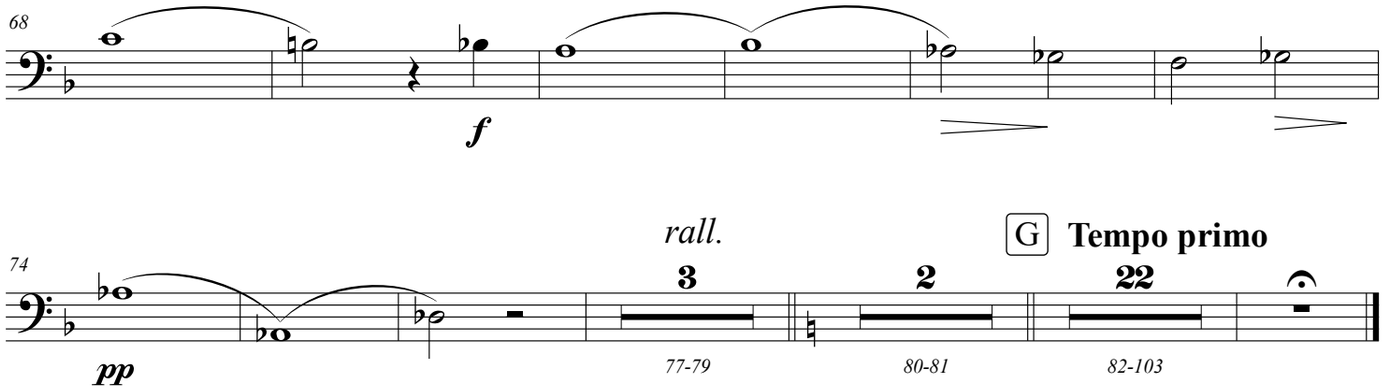
Maurice Gray was born 11 October 1889, the second son of Dr. Alan Gray, Organist of Trinity College, Cambridge.

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

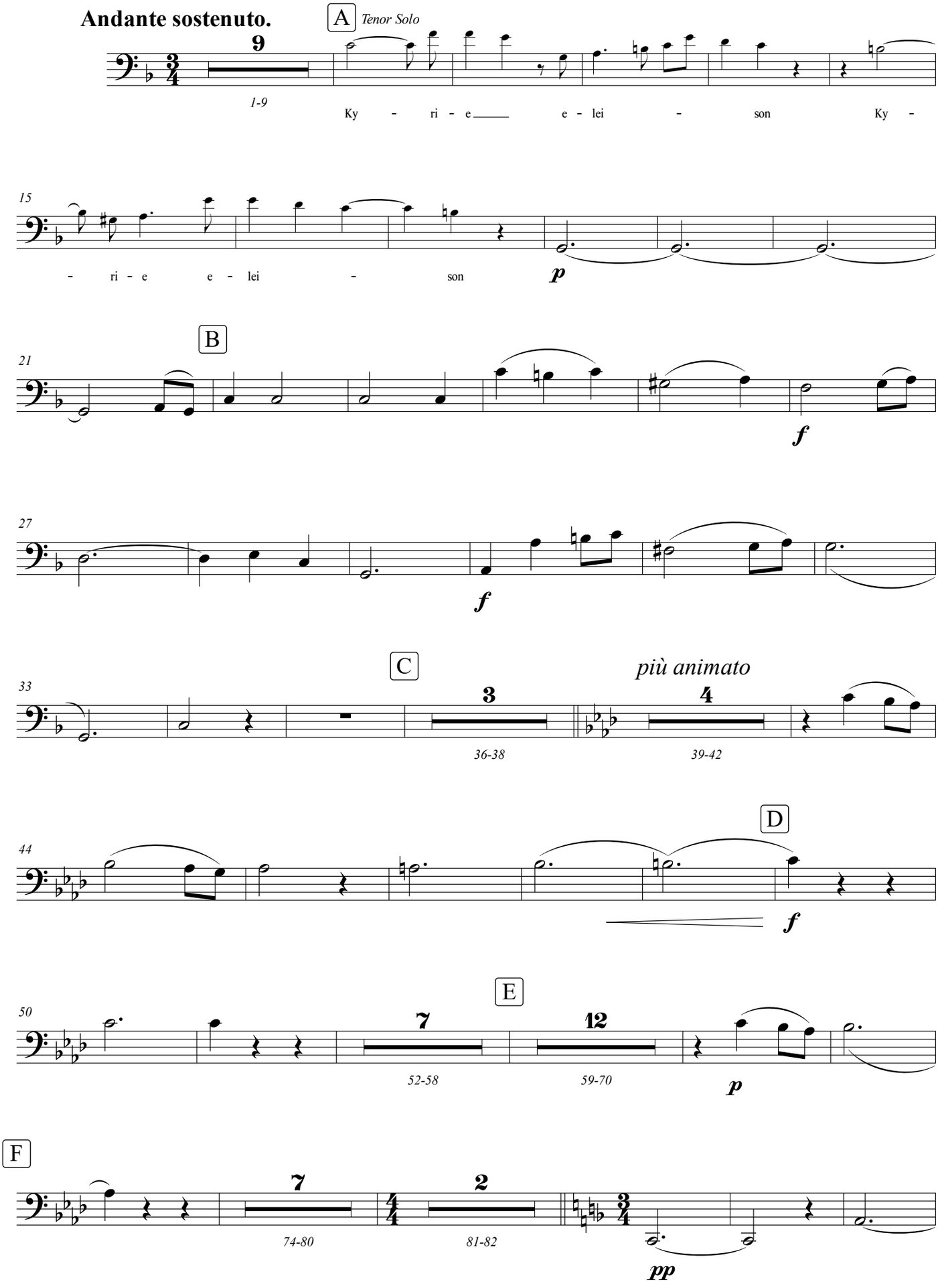
Muarice fell on 8 August 1918, at Beaucort-en-Santerre. He was in command of a squadron engaged in an undertaking of special danger. Burial site in the Caix British Cemetery (Somme Region, France), Grave 1.1.15

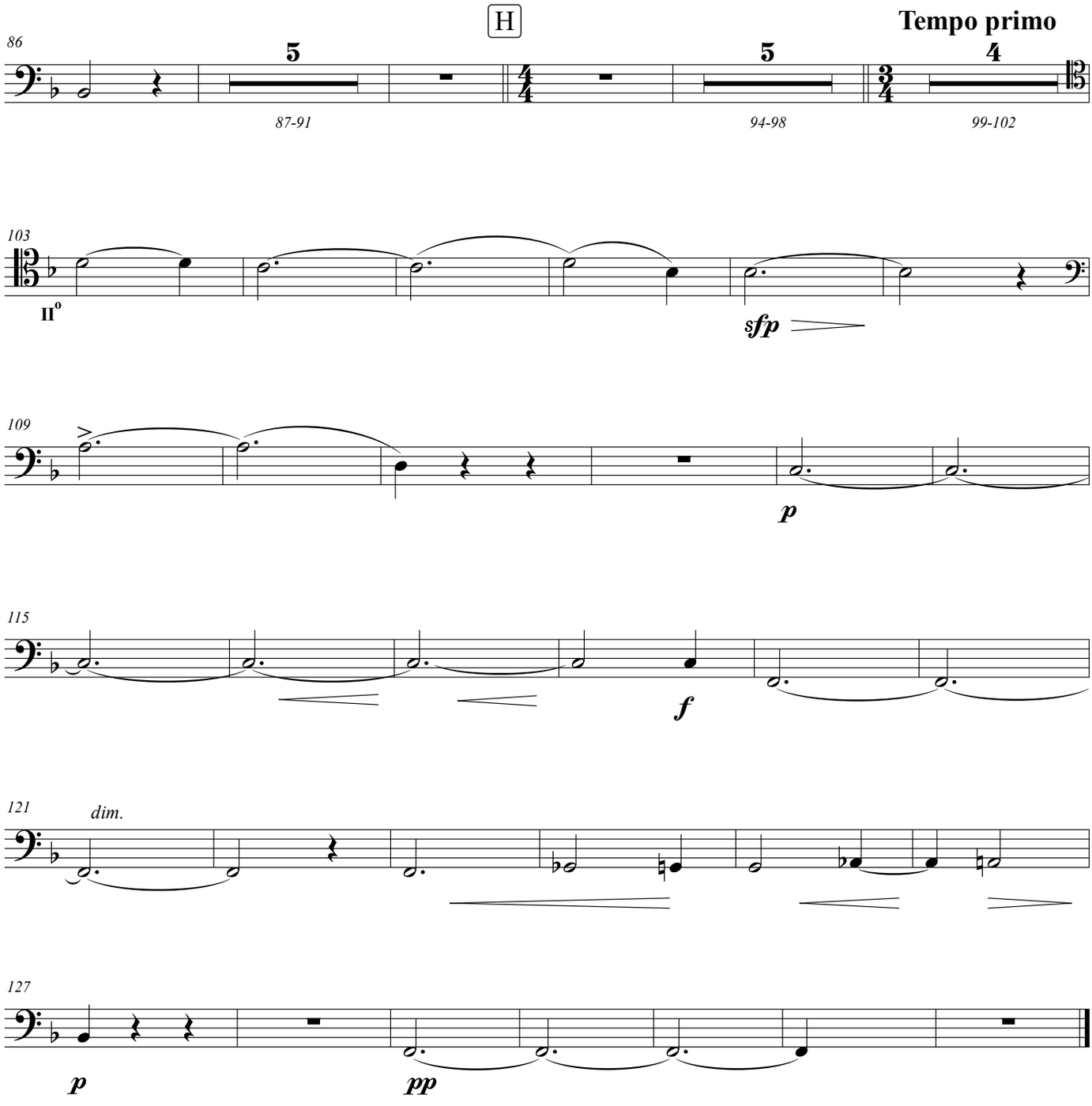
I. Introitus


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 -
B
22
3
25-27
cresc.
- - - - mi
p
30
f
f
C
36
42
3
dim.
45-47
pp
D
E
7
51-57
pp
f
F
62
p

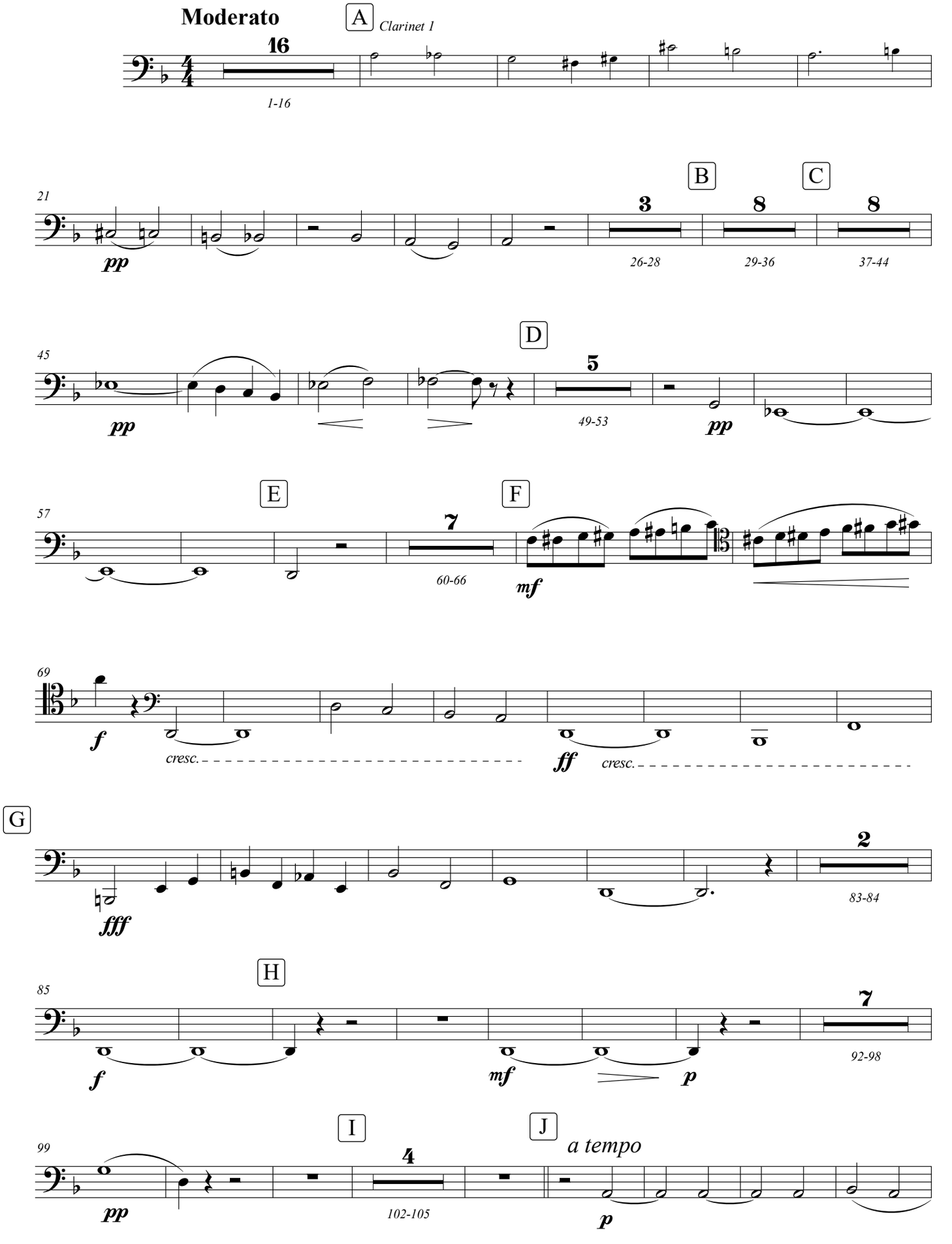

68
f
74
pp
rall.
3
77-79
2
80-81
G
Tempo primo
22
82-103

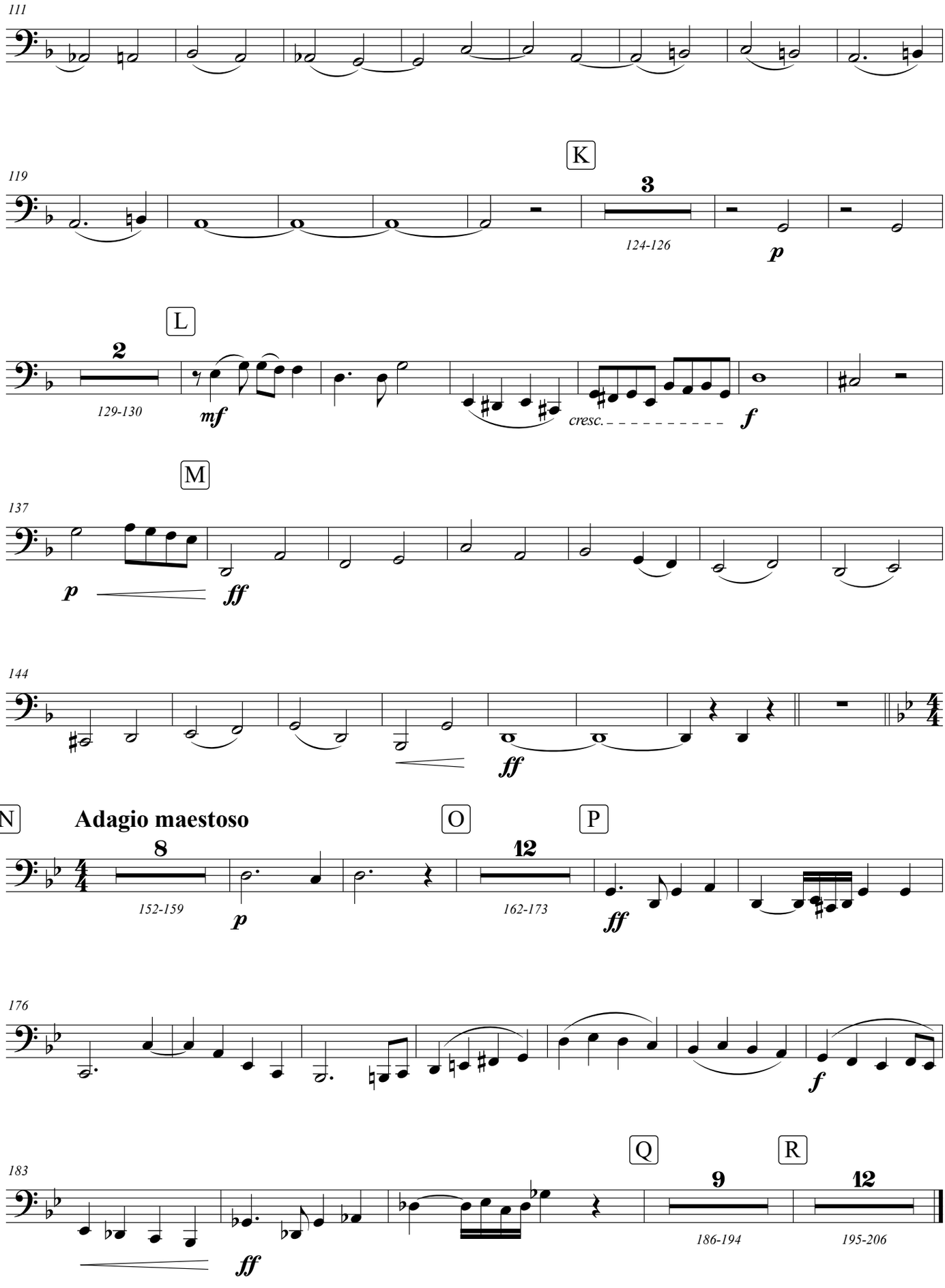
II. Kyrie Eleison



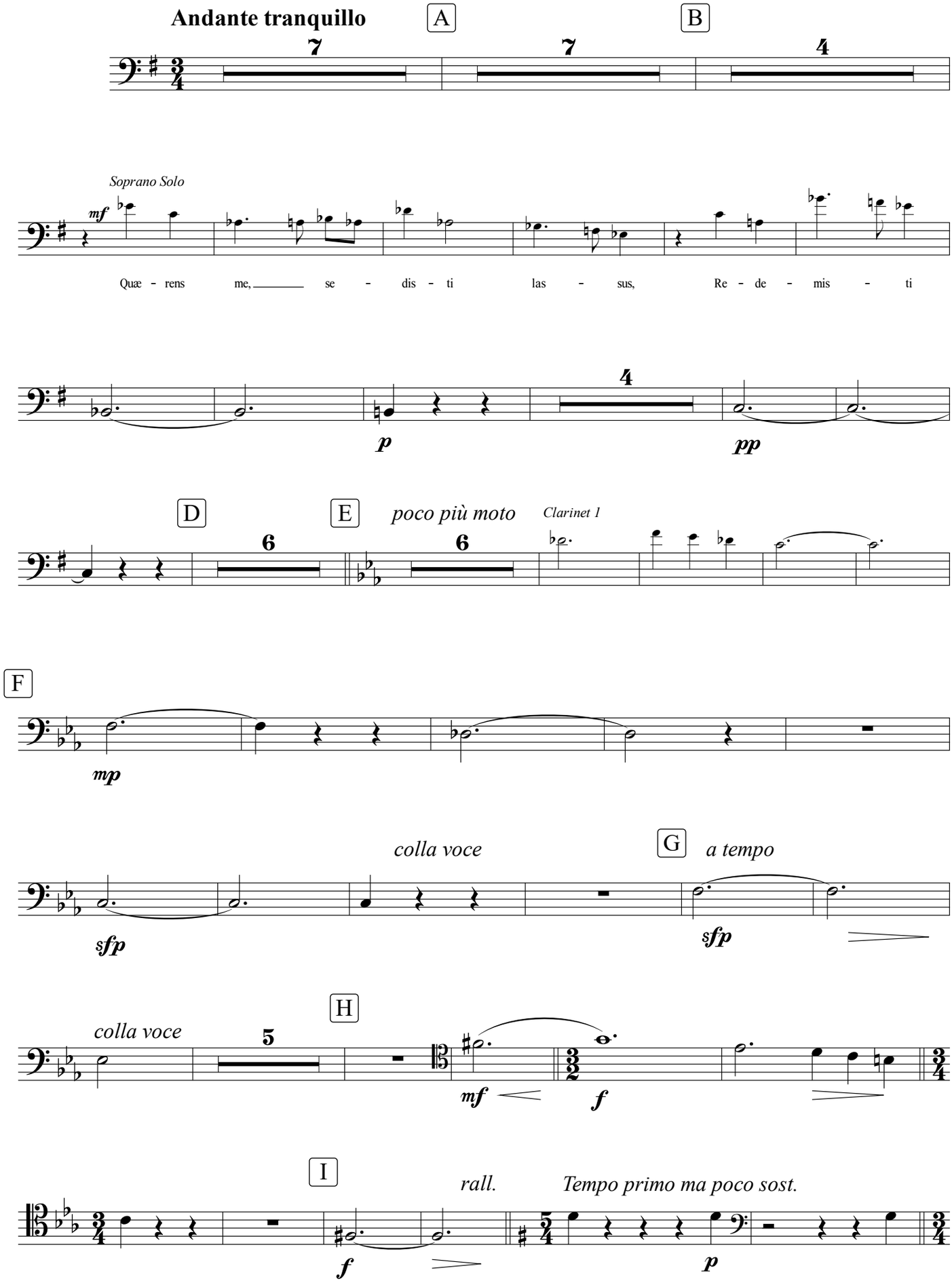

H
Tempo primo
86
5
87-91
5
94-98
4
99-102
103
II°
sfp
109
p
115
f
121
dim.
127
p
pp

III. Dies Iræ

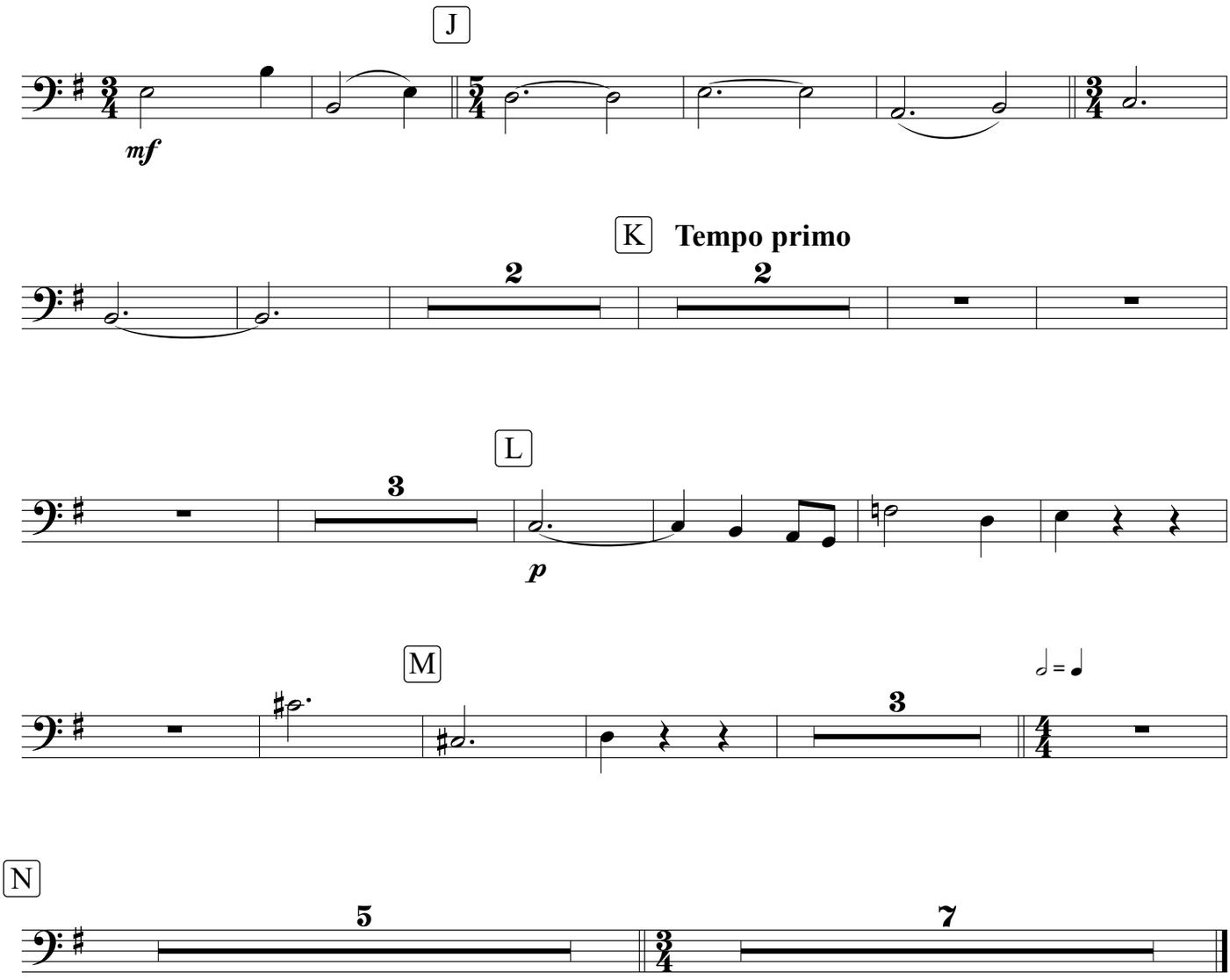

Moderato
A
Clarinet 1
16
1-16
21
B
C
3
26-28
8
29-36
8
37-44
45
D
pp
5
49-53
pp
57
E
F
7
60-66
mf
69
f
cresc.
ff
cresc.
G
fff
2
83-84
85
H
f
mf
p
7
92-98
99
I
J
a tempo
pp
4
102-105
p


111
119
K
3
124-126
p
L
2
129-130
mf
cresc.
f
M
137
p
ff
144
ff
N
Adagio maestoso
8
152-159
p
O
12
162-173
P
ff
176
f
183
Q
9
186-194
R
12
195-206
ff

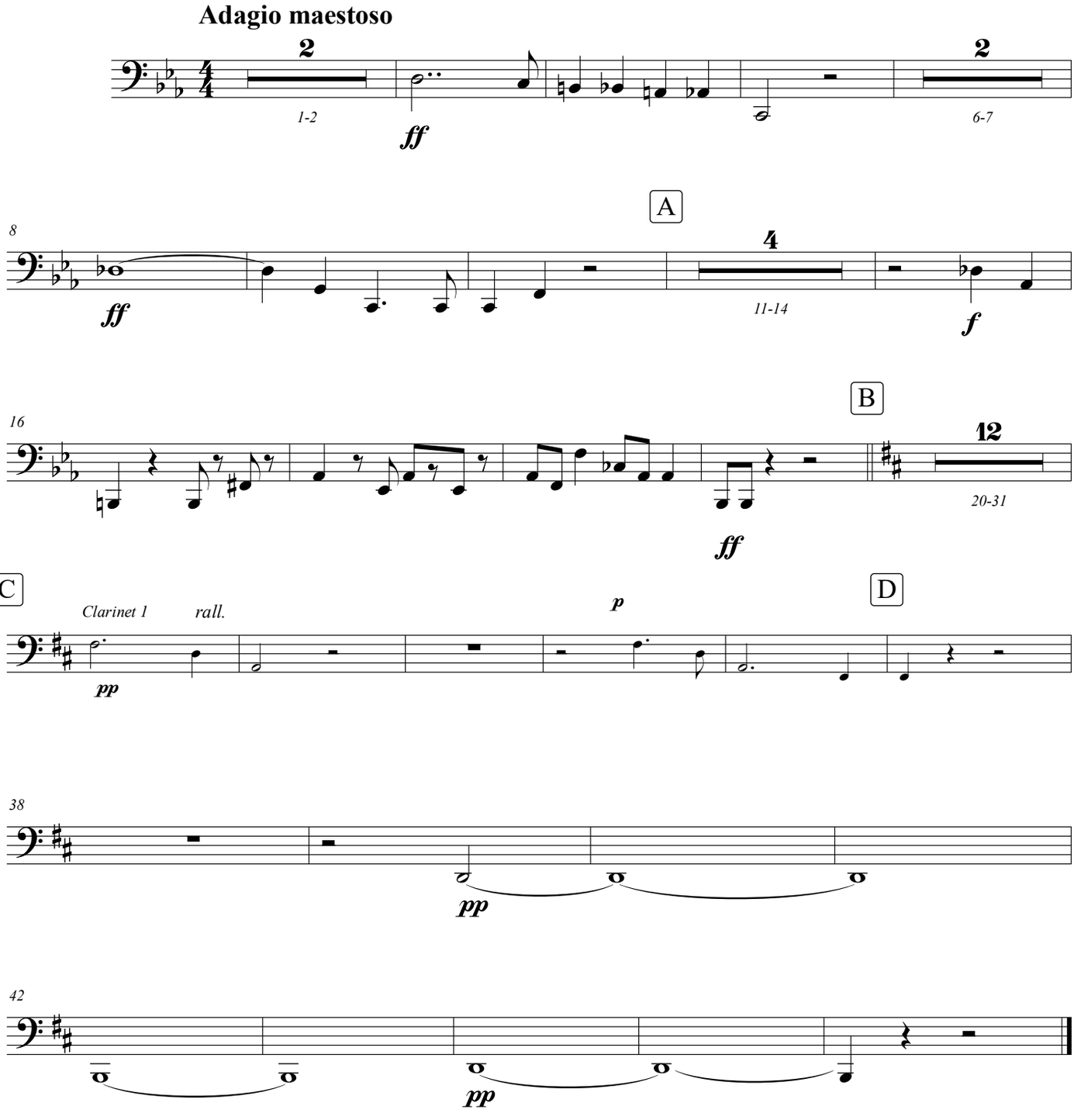
IV. Recordare



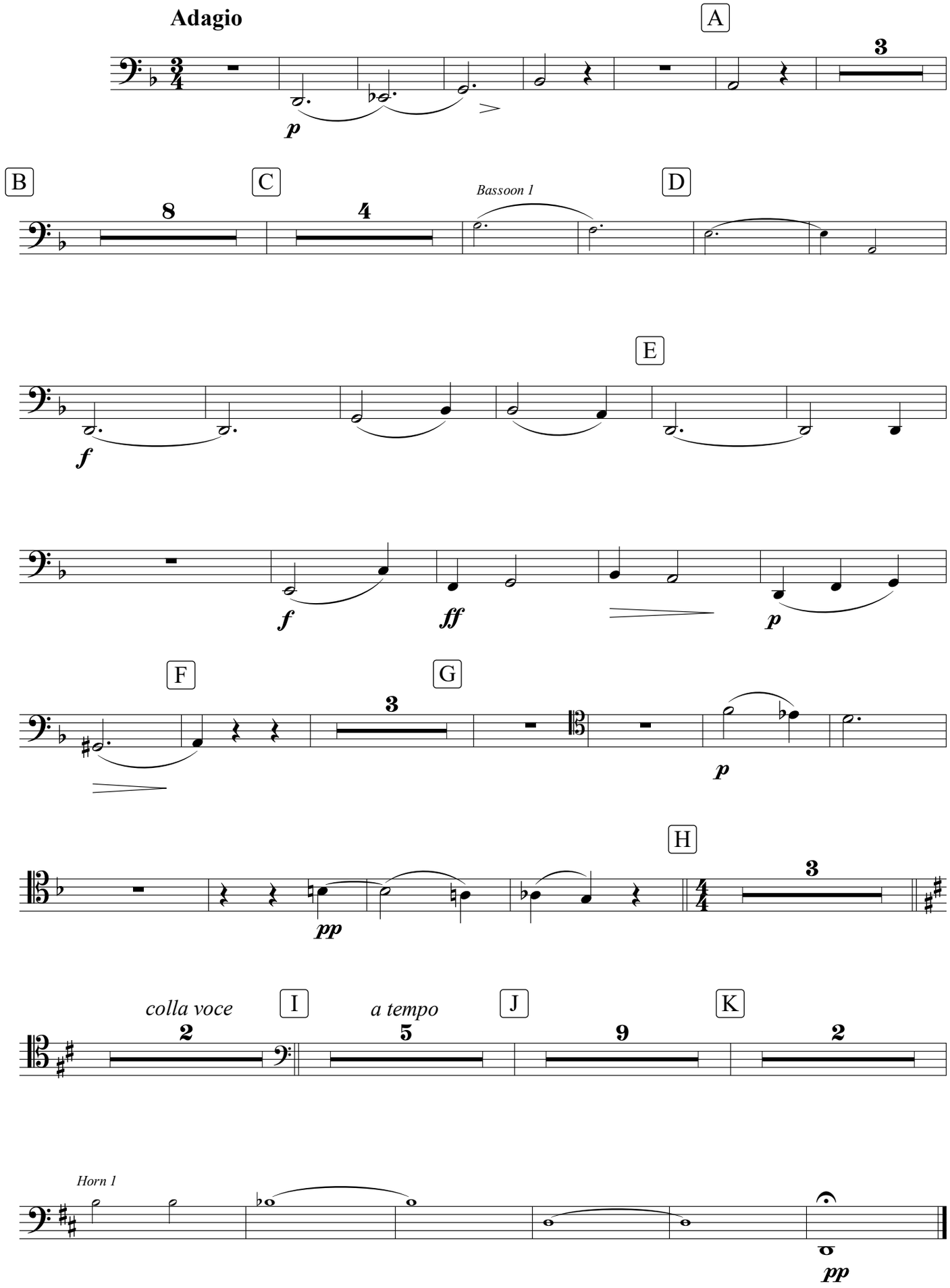
Gray - Requiem - Bassoon 2



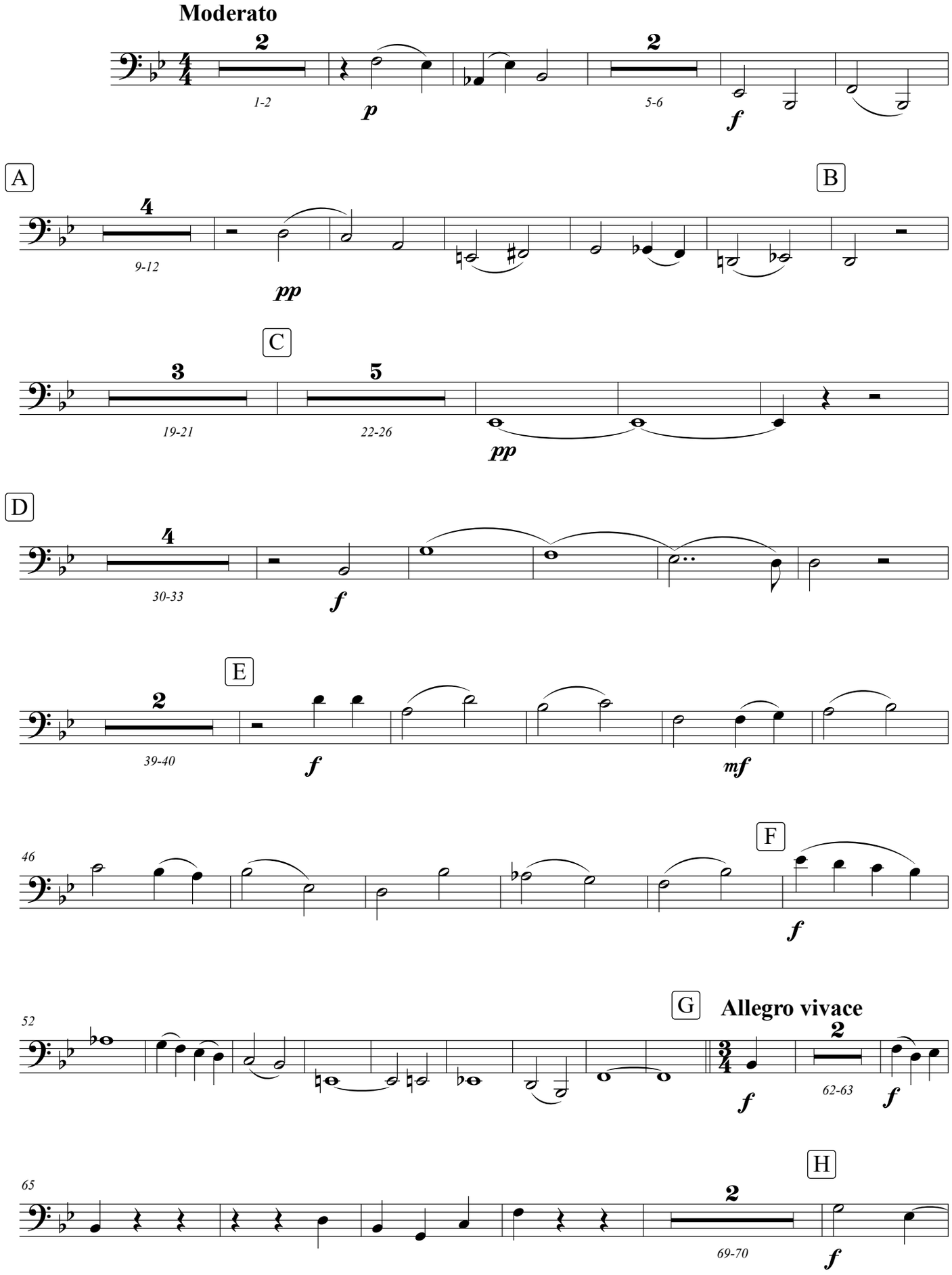
V. Confutatis

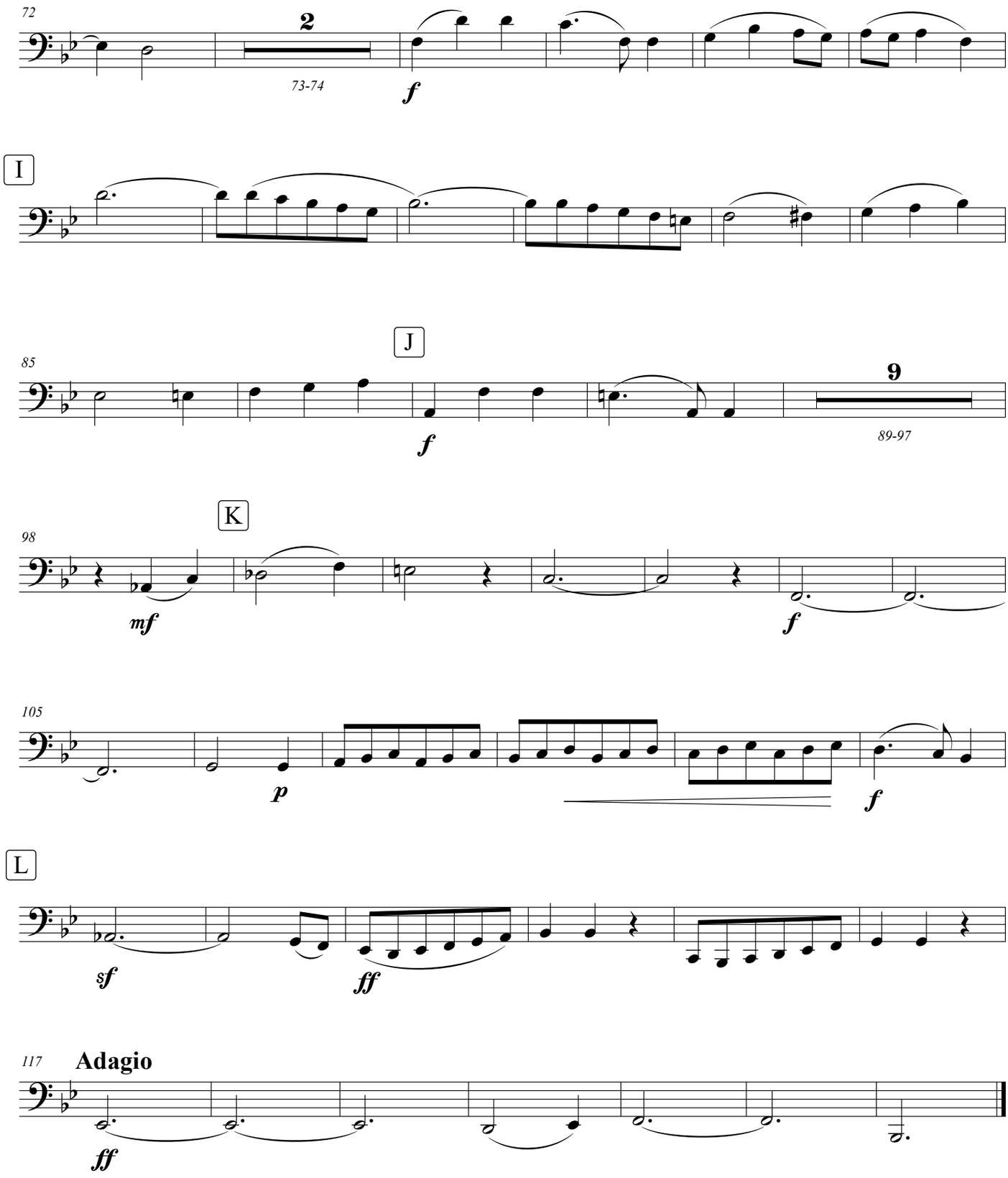


VI. Lacrimosa

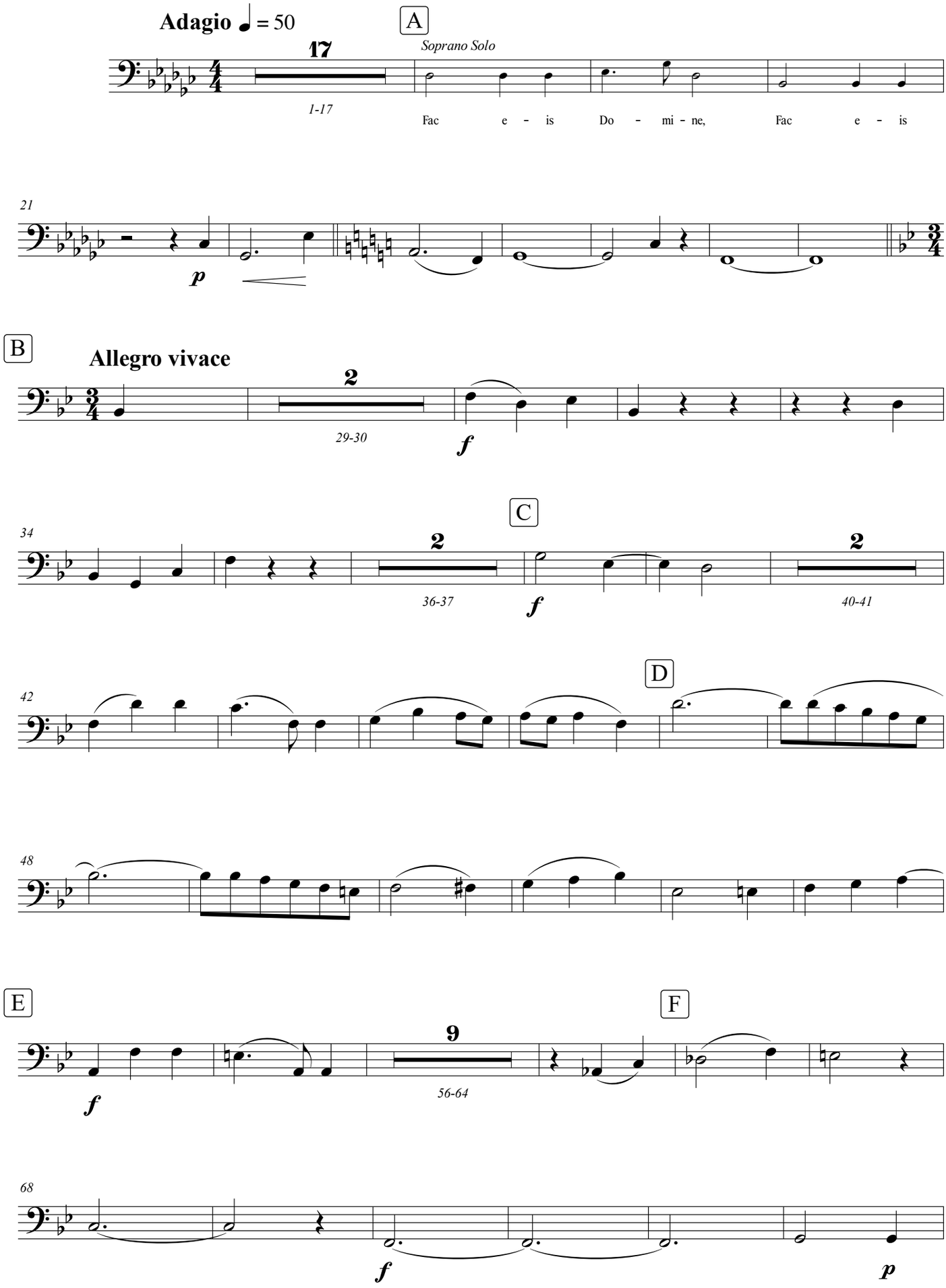


VII. Domine, Jesu Christe

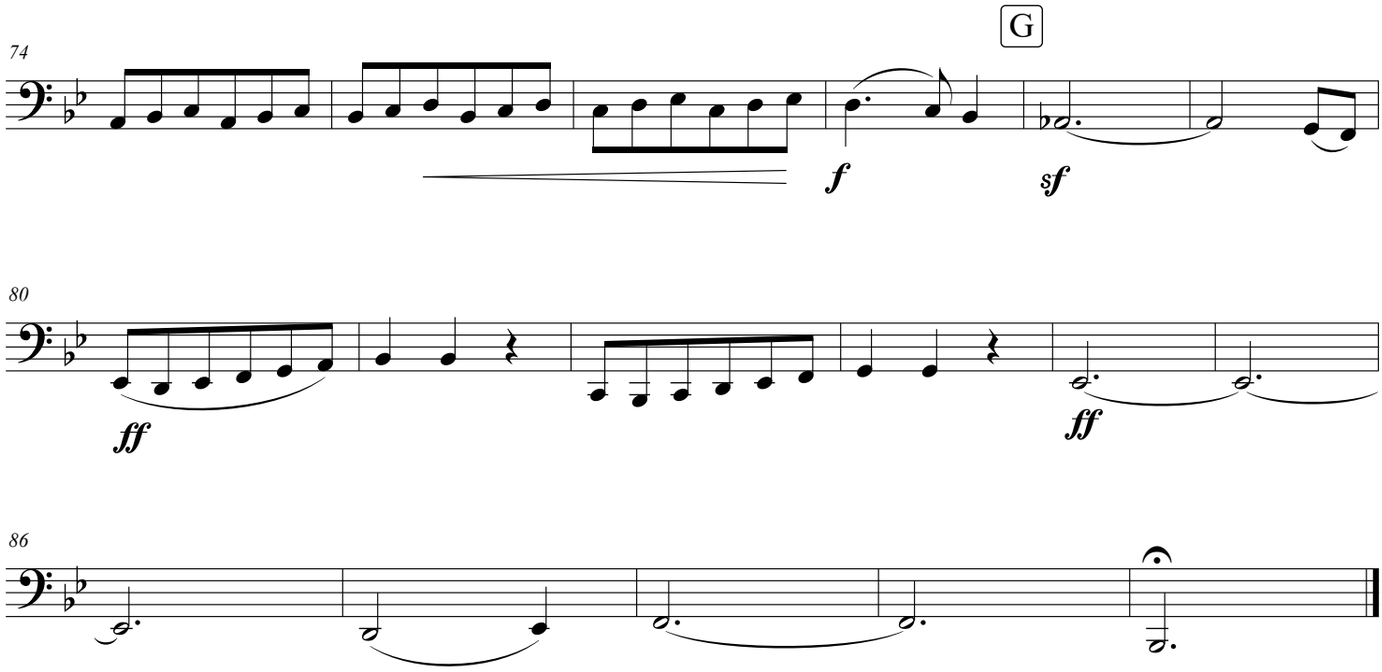



72
2
73-74
f
I
85
J
f
9
89-97
98
K
mf
f
105
p
f
L
sf
ff
117
Adagio
ff

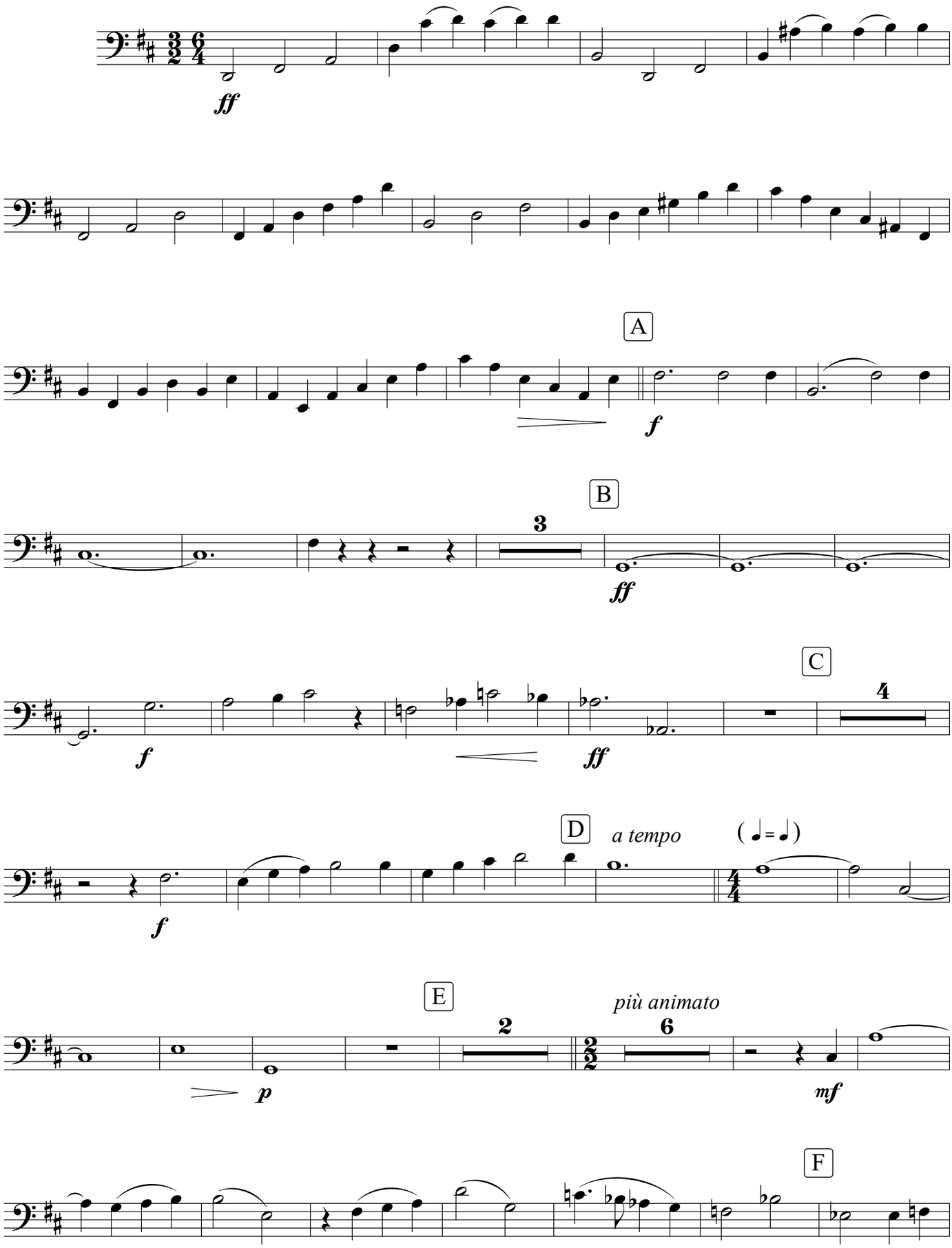
VIII. Hostias



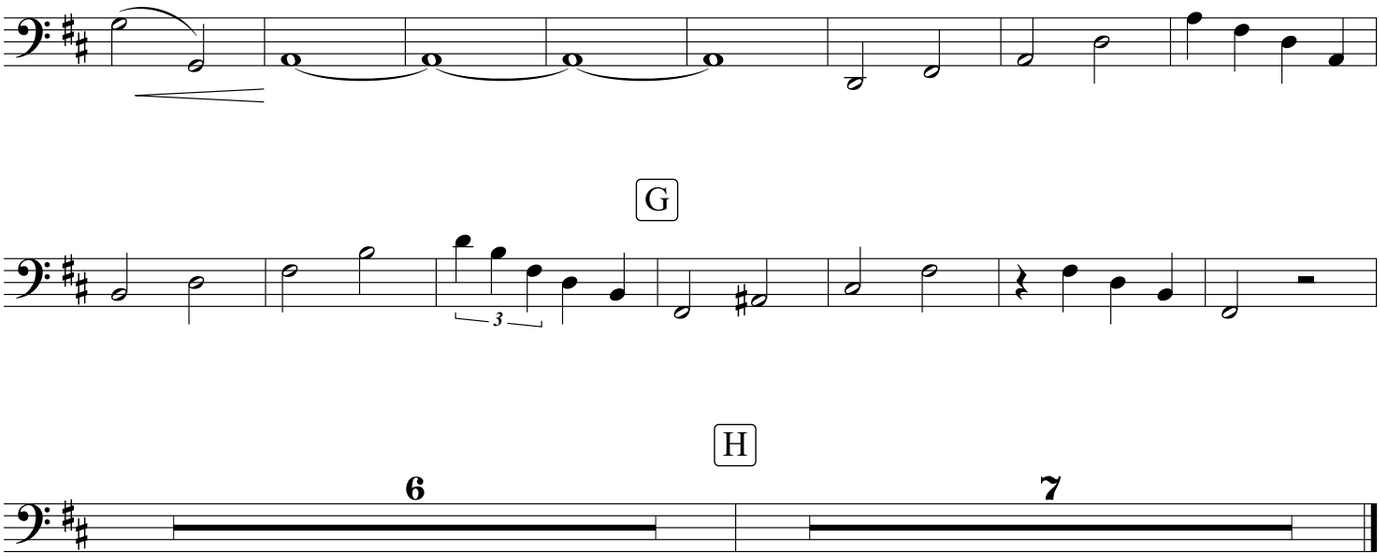
Gray - Requiem - Bassoon 2



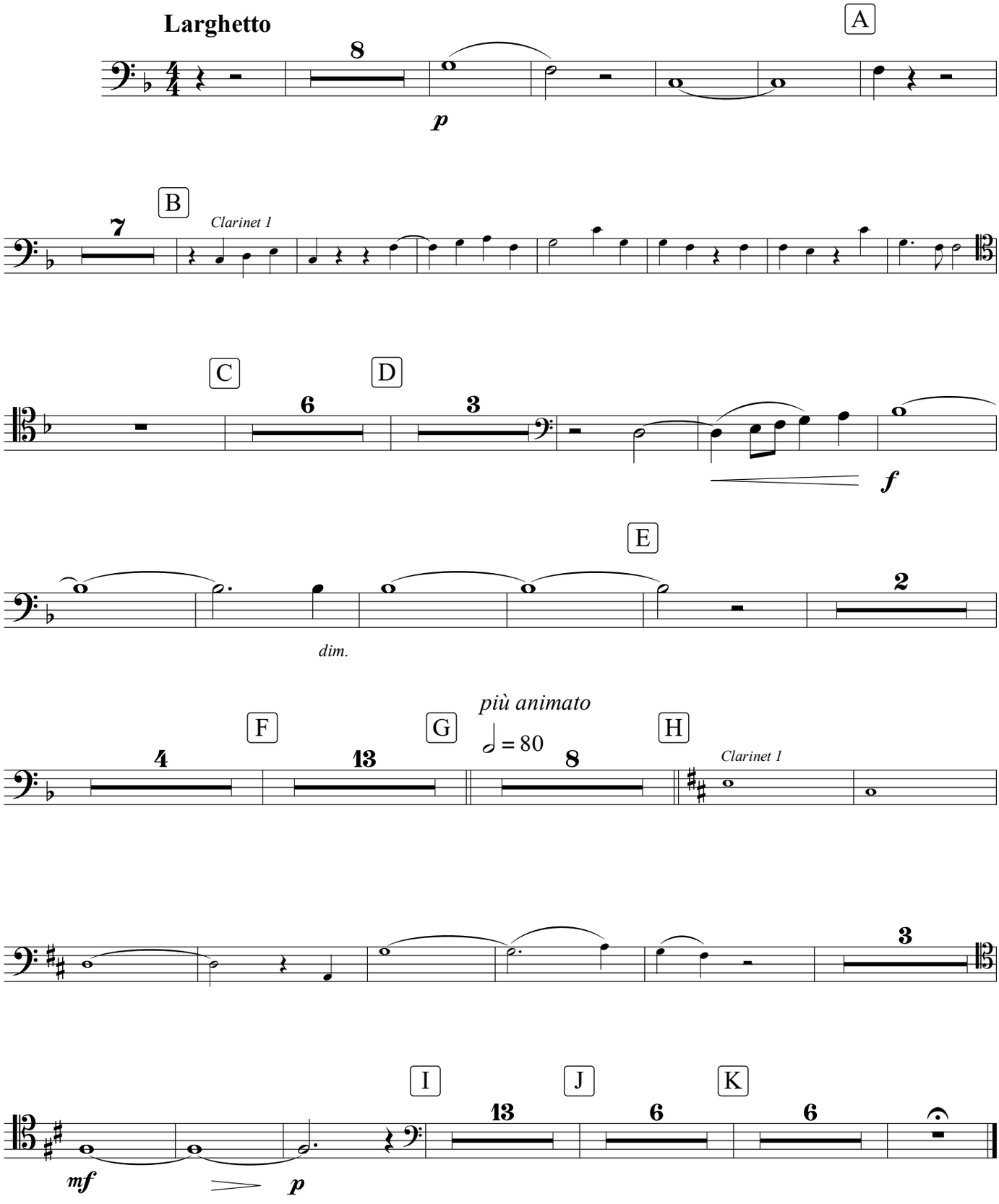
IX. Sanctus



Gray - Requiem - Bassoon 2



X. Benedictus



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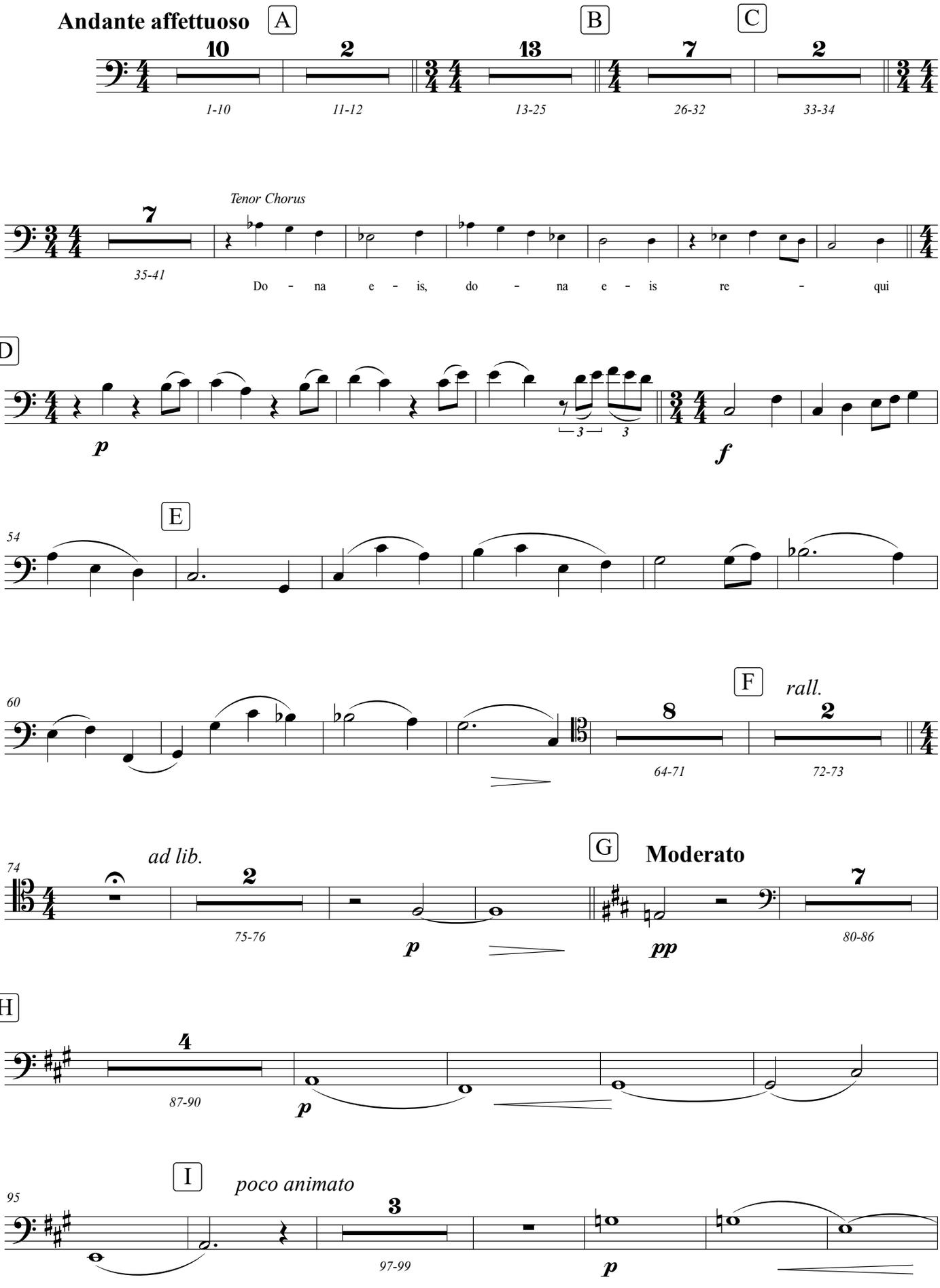
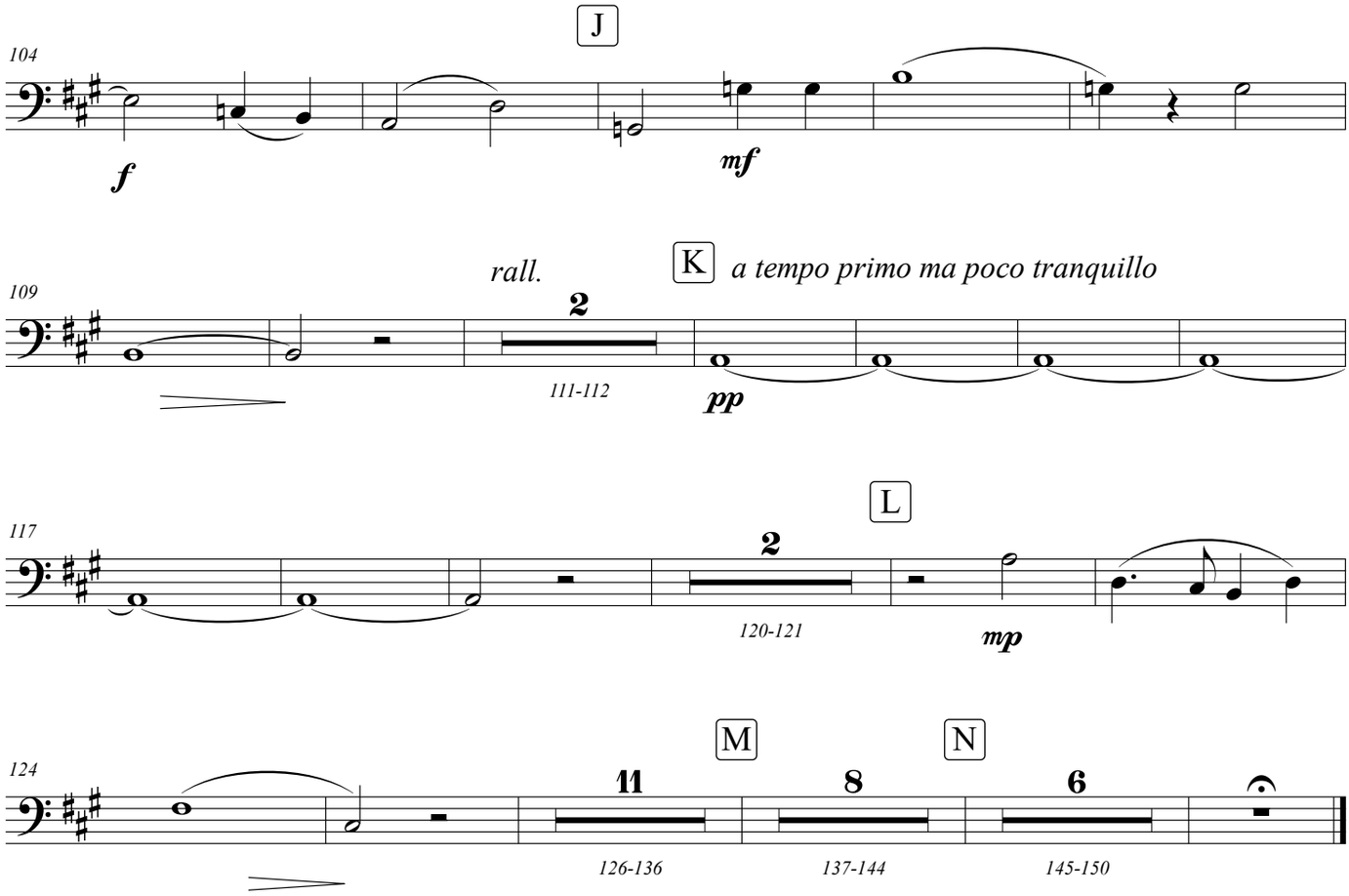
XI. Agnus Dei


Andante affettuoso
A
B
C
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
3
3
f
54
E
60
F
rall.
8
2
64-71
72-73
74
ad lib.
2
75-76
p
G
Moderato
pp
7
80-86
H
4
87-90
p
I
poco animato
95
3
97-99
p

Gray - Requiem - Bassoon 2



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