

# Requiem

*for*

*Solo Quartet, Mixed Chorus and Orchestra*

by

**Alan Gray**

(1918)

Flute 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.

**Matthew W. Mehaffey**  
Editor

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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)*

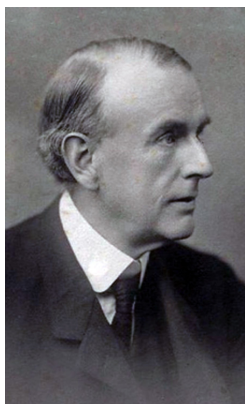
Cambridge University Library GBR/0012/MS Add.7793/1-16/13-15/15

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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 I.1.15



# I. Introitus

Andante

A

B

Oboe

cresc.

1-10 11-23 *p*

29 *mf* *f*

35 *f*

42 *dim.* 48-49

50 *p*

57 *f*

64 *f* 67-68

72 *p* 75-79 80-81 82-103 **G** Tempo primo

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## II. Kyrie Eleison

Andante sostenuto.

Musical staff with treble clef, 3/4 time signature, and dynamic marking *p*.

**A** 10 **B**

Musical staff with treble clef, dynamic markings *p* and *f*, and a crescendo hairpin.

28 **C**

Musical staff with treble clef, dynamic marking *f*.

37 *più animato*

Musical staff with treble clef, dynamic markings *p* and *mf*.

**D** 47 4

Musical staff with treble clef, dynamic markings *f* and *p*, and a crescendo hairpin.

**E**

Musical staff with treble clef, dynamic markings *p* and *f*, and a fermata.

68 **F** 2

Musical staff with treble clef, dynamic markings *mf* and *pp*, and a fermata.

78 2

Musical staff with treble clef, dynamic marking *pp*, and a change in time signature.



**Tempo primo**

87-88 *sfz* *pp*

100 *p*

109 *mf* *p*

119 *f* *dim.* *pp*

H

### III. Dies Iræ

Moderato

A

B

C

D

16 12 8 12 6 *pp* Soprano Chorus (a few voices)  
 Quan - tus tre - mor

57 **E** *p* [Full] *cresc.*  
 est fu - tu - rus Cunc - ta stric - te, cunc - ta stric - te dis - cus - su - rus!

**F** *mf* *f* *cresc.* -----

71 ----- *ff* *cresc.* ----- *fff* marcato

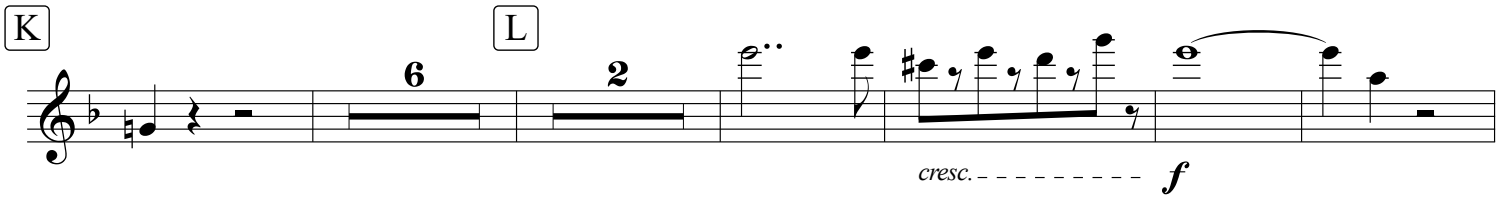
78 *f*

**H** *mf* *p* *pp*

97 **I** **J** *p*

6 *p*  
 114-119

**K** **L**

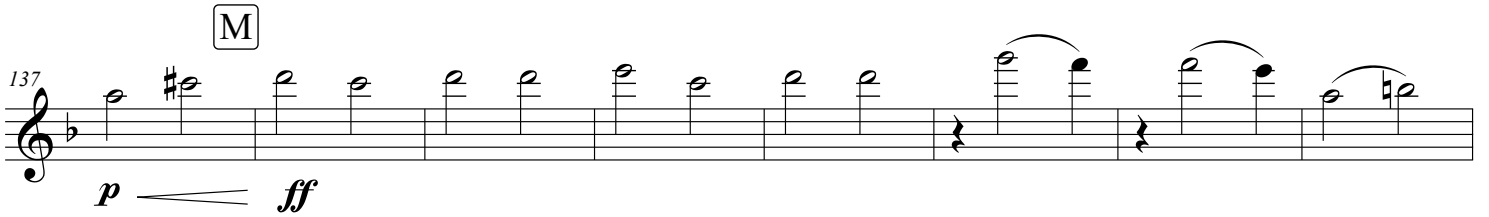


6 2

*cresc.----- f*

Detailed description: Musical staff K in G minor, 4/4 time. It begins with a half rest, followed by a six-measure rest (marked '6') and a two-measure rest (marked '2'). The music then enters with a half note G4, followed by quarter notes A4, B4, C5, and D5, all beamed together. A slur covers the next two measures: E5 (quarter) and D5 (quarter). The piece concludes with a half note C5.

**M**

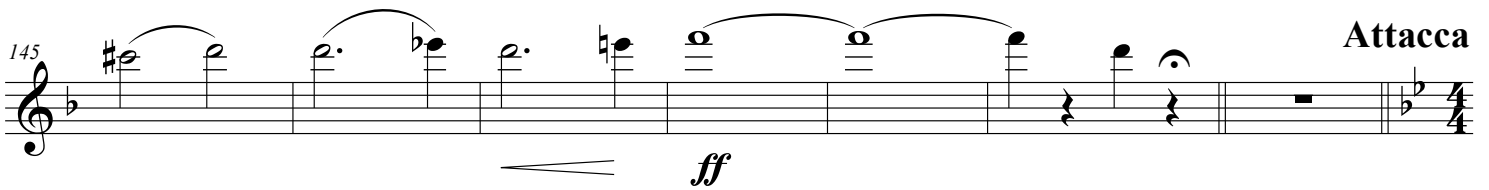


137

*p ----- ff*

Detailed description: Musical staff M in G minor, 4/4 time. It starts with a half note G4, followed by quarter notes A4, B4, C5, and D5. A slur covers the next two measures: E5 (quarter) and D5 (quarter). The piece concludes with a half note C5.

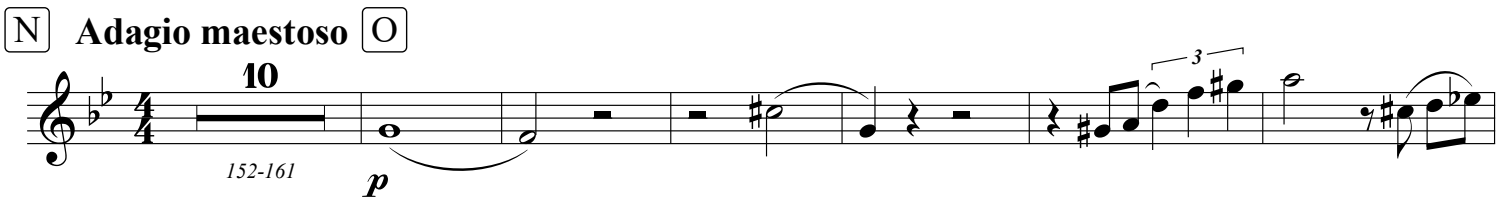
145



*ff* **Attacca**

Detailed description: Musical staff in G minor, 4/4 time. It starts with a half note G4, followed by quarter notes A4, B4, C5, and D5. A slur covers the next two measures: E5 (quarter) and D5 (quarter). The piece concludes with a half note C5. The word 'Attacca' is written at the end of the staff.

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



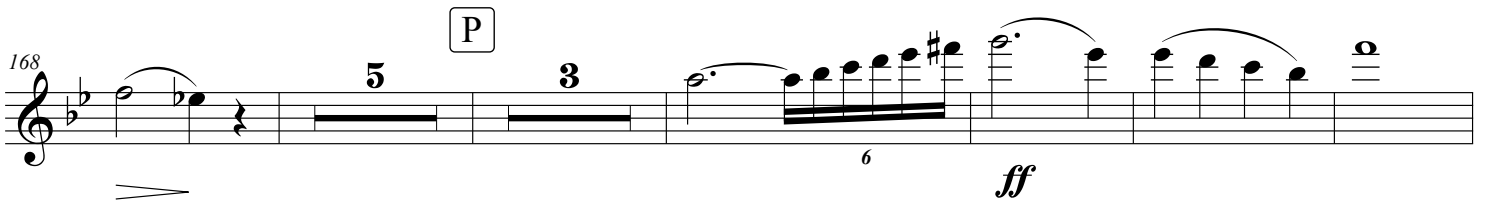
10

152-161

*p*

Detailed description: Musical staff N in G minor, 4/4 time. It begins with a ten-measure rest (marked '10'). The music then enters with a half note G4, followed by quarter notes A4, B4, C5, and D5. A slur covers the next two measures: E5 (quarter) and D5 (quarter). The piece concludes with a half note C5.

**P**



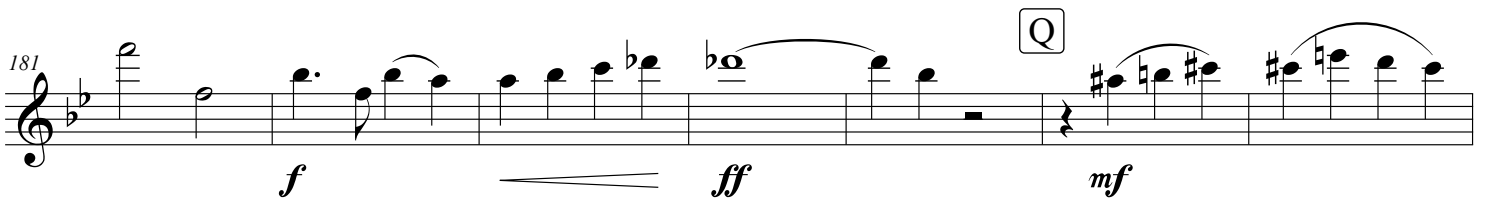
168

5 3 6

*ff*

Detailed description: Musical staff P in G minor, 4/4 time. It starts with a half note G4, followed by quarter notes A4, B4, C5, and D5. A slur covers the next two measures: E5 (quarter) and D5 (quarter). The piece concludes with a half note C5.

**Q**



181

*f ----- ff ----- mf*

Detailed description: Musical staff Q in G minor, 4/4 time. It starts with a half note G4, followed by quarter notes A4, B4, C5, and D5. A slur covers the next two measures: E5 (quarter) and D5 (quarter). The piece concludes with a half note C5.

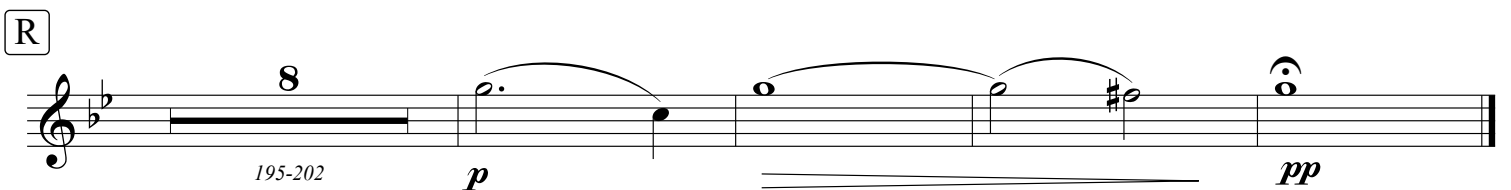
188



*p ----- p ----- pp*

Detailed description: Musical staff in G minor, 4/4 time. It starts with a half note G4, followed by quarter notes A4, B4, C5, and D5. A slur covers the next two measures: E5 (quarter) and D5 (quarter). The piece concludes with a half note C5.

**R**



8

195-202

*p ----- pp*

Detailed description: Musical staff R in G minor, 4/4 time. It begins with an eight-measure rest (marked '8'). The music then enters with a half note G4, followed by quarter notes A4, B4, C5, and D5. A slur covers the next two measures: E5 (quarter) and D5 (quarter). The piece concludes with a half note C5.

# IV. Recordare

Andante tranquillo

A

Soprano Solo

Re - cor - da - re, Je - su pi - e quod sum

B

cresc.

cau - sa tu - æ vi - æ; — ne me per - das il - la di - e.

D

*p*

E

poco più moto

*p*

42-43

*p*

F

G

H

8

8

Bassoon 1

I

rall.

*mf*

*f*

Tempo primo ma poco sost.

J

*p*

cresc.

*mf*

81 *cresc.* *mf* *mf*

86 *rall.* **K** **Tempo primo** **L** *pp* *p*

100 **M** **N** *p*

## V. Confutatis

Adagio maestoso

Musical notation for the first system, measures 1-5. The key signature is two flats, and the time signature is 4/4. The dynamics are *ff*. The notation includes a fermata over measure 1, a triplet of eighth notes in measure 3, and a fermata over measure 5.

Musical notation for the second system, measures 6-15. The key signature is two flats. The dynamics are *p*. The notation includes a slur over measures 6-7 and a fermata over measure 15.

Musical notation for the third system, measures 16-23. The key signature is two flats. The dynamics are *f*, *ff*, and *f*. The notation includes a slur over measures 16-18, triplets in measures 17-18, accents in measure 22, and a fermata over measure 23.

Musical notation for the fourth system, measures 24-31. The key signature is two sharps. The dynamics are *pp*. The notation includes a slur over measures 24-25 and a fermata over measure 31.

Musical notation for the fifth system, measures 32-37. The key signature is two sharps. The dynamics are *p*. The notation includes a slur over measures 32-34, a slur over measures 35-37, and a fermata over measure 37.

Musical notation for the sixth system, measures 38-45. The key signature is two sharps. The dynamics are *p* and *pp*. The notation includes a slur over measures 38-39, a slur over measures 40-41, and a fermata over measure 45.

# VI. Lacrimosa

Adagio

A

B

C

Clarinet 1

6 4 8 4

24

D

*p* *f* 3 3 3

30

E

*ff* 3 3 3 3 3

36

F

G

*p* *f* 4 3 3 3

H

I a tempo

45-50

6 3 3 3 3 3

J

K

Horn 1

8 2 3 3 3

*pp*



# VII. Domine, Jesu Christe

Moderato

6 **A** 9 **B** 4 **C** 5

1-6 *f* 9-17 18-21 22-26

27 *Clarinet 1* **D**

*pp* *p*

33 **3**

35-37 *p*

**E** 6 **F**

42-47 *p* *f*

52 *sf* *mf*

Allegro vivace

58 **G** **H** 9 4

*f* 62-70 71-74

75 *Bassoon 1* **I**

*mf*

81

**J** **K**

88-98 *mf*

Detailed description: This block contains two musical staves, labeled J and K. Staff J starts with a treble clef and a key signature of one flat. It features a series of notes with rests, followed by a measure with a fermata and the number 11 above it. Below the staff, the measure range 88-98 is indicated. Staff K continues the melody with notes and rests, including a measure with a fermata and the dynamic marking *mf*. A hairpin crescendo is shown at the end of the staff.

103

104-106 *p* *f*

Detailed description: This block contains a single musical staff starting at measure 103. It begins with a treble clef and a key signature of one flat. The staff contains notes with rests, followed by a measure with a fermata and the number 3 above it. Below the staff, the measure range 104-106 is indicated. The dynamic marking *p* is placed below the staff, and *f* is placed at the end of the staff. A hairpin crescendo is shown between the *p* and *f* markings.

**L**

*ff*

Detailed description: This block contains a single musical staff labeled L. It starts with a treble clef and a key signature of one flat. The staff contains several measures of music with notes and rests, all under a single slur. The dynamic marking *ff* is placed below the staff.

117 **Adagio**

*ff*

Detailed description: This block contains a single musical staff starting at measure 117. It begins with a treble clef and a key signature of one flat. The tempo marking **Adagio** is placed above the staff. The staff contains notes with rests, including a measure with a fermata. The dynamic marking *ff* is placed below the staff.

# VIII. Hostias

Adagio ♩ = 50

**A** *a tempo*

1-10 *p* 14-17 18-20

21 *p*

26 **B** Allegro vivace **C** **D** 29-37 38-44 *mf*

47

53 **E** **F** 55-65 *mf*

69 71-73 *p*

77 **G** *f* *ff*

83 *ff*

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# IX. Sanctus

The musical score for Flute 1 in G major, 3/4 time, for the Sanctus movement, consists of the following sections:

- Staff 1:** Measures 1-6. Dynamics: *ff*.
- Staff 2:** Measures 7-14. Includes a triplet (measures 10-11) and a dynamic marking of *f*. Marked with a box labeled **A**.
- Staff 3:** Measures 15-22. Includes a triplet (measures 18-19) and a dynamic marking of *ff*. Marked with a box labeled **B**.
- Staff 4:** Measures 23-30. Dynamics: *ff*.
- Staff 5:** Measures 31-38. Includes a dynamic marking of *mf* and *f*. Marked with a box labeled **C**.
- Staff 6:** Measures 39-41. Includes the marking *a tempo*, a dynamic marking of *f*, and a dynamic marking of *p*. Marked with a box labeled **D**.
- Staff 7:** Measures 42-48. Includes the marking *più animato* and a dynamic marking of *pp*. Marked with a box labeled **E**.
- Staff 8:** Measures 49-56. Dynamics: *cresc.*

F

Musical staff F: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes with various articulations and slurs. A dynamic marking of *ff* is positioned below the staff. A hairpin symbol indicates a crescendo leading to the *ff* marking.

65

Musical staff 65: Treble clef, key signature of two sharps. The staff contains notes with slurs and rests. A dynamic marking of *ff* is positioned below the staff.

G

Musical staff G: Treble clef, key signature of two sharps. The staff contains notes with slurs and rests. Dynamic markings include *f*, *dim.*, and *pp*. A hairpin symbol indicates a decrescendo leading to the *pp* marking. The instruction *poco a poco più lento* is written above the staff.

H

Musical staff H: Treble clef, key signature of two sharps. The staff contains a triplet of eighth notes, followed by a rest, then a slur over eighth notes, and finally a pair of eighth notes. A dynamic marking of *pp* is positioned below the staff. The number '3' is written above the triplet, and '78-80' is written below it. The number '2' is written above the final pair of notes.

# X. Benedictus

**Larghetto**

*p* 9

**A** *p Tenor Solo*

Be - ne - dic - tus, Ben - ne - dic - tus qui ve - nit in no - mi - ne Do - mi

**B**

*p*

**C** **D**

5

**E**

2 *f* *dim.*

**E**

3

**F** **G**  $\text{♩} = 80$  *più animato*

13 *Horn 1* 52-64

**H**

*pp* 3



81

Musical staff 81-86: Treble clef, key signature of two sharps (F# and C#). Measures 81-86 contain a melodic line with various note values and rests. A box labeled 'I' is positioned above measure 86. A dynamic marking of *p* is located below measure 86.

87

Musical staff 87-90: Treble clef, key signature of two sharps. Measures 87-90 feature a melodic line with a dynamic marking of *pp* below measure 87. A box labeled 'J' is above measure 90. A ten-measure rest is indicated by a horizontal line with the number '10' above it, starting at the beginning of measure 91. A two-measure rest is indicated by a horizontal line with the number '2' above it, starting at the beginning of measure 93.

101

Musical staff 101-106: Treble clef, key signature of two sharps. Measures 101-106 contain a melodic line with a dynamic marking of *pp* below measure 101. A box labeled 'K' is above measure 104. A dynamic marking of *pp* is below measure 105. A triplet of eighth notes is marked with a '3' above it in measure 105. A *rall.* marking is above measure 106. A dynamic marking of *pp* is below measure 106. A hairpin symbol is located below measure 106.

# XI. Agnus Dei

Andante affettuoso

Oboe 1

The musical score for Oboe 1 in Gray's Requiem, XI. Agnus Dei, is written in treble clef and 4/4 time. It begins with a tempo marking of "Andante affettuoso". The score is divided into eight marked sections (A-H) with various dynamics and performance instructions.

- Section A:** Measures 1-10, dynamic *mf*.
- Section B:** Measures 11-12, dynamic *f*.
- Section C:** Measures 13-25, dynamic *dim.* to *p*.
- Section D:** Measures 35-47, dynamic *p* to *cresc.*.
- Section E:** Measures 52-58, dynamic *f*.
- Section F:** Measures 65-73, dynamic *p* to *pp*, with a *rall.* marking.
- Section G:** Measures 74-76, dynamic *p* to *pp*, with an *ad lib.* marking and a tempo change to **Moderato**.
- Section H:** Measures 81-87, dynamic *pp*.

88-90 *p*

95 *dim.* *p* *poco animato* 97-99 *p*

103 *f* *mf*

109 *rall.* *a tempo primo ma poco tranquillo* 111-112 *pp*

116 *pp* 120-121

123 *p* 126-136 137-138 *pp* *poco a poco più Lento*

140 *poco rall.* *più lento* 145-150 *pp*



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