

Requiem

for

Solo Quartet, Mixed Chorus and Orchestra

by

Alan Gray

(1918)

Oboe 2



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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.

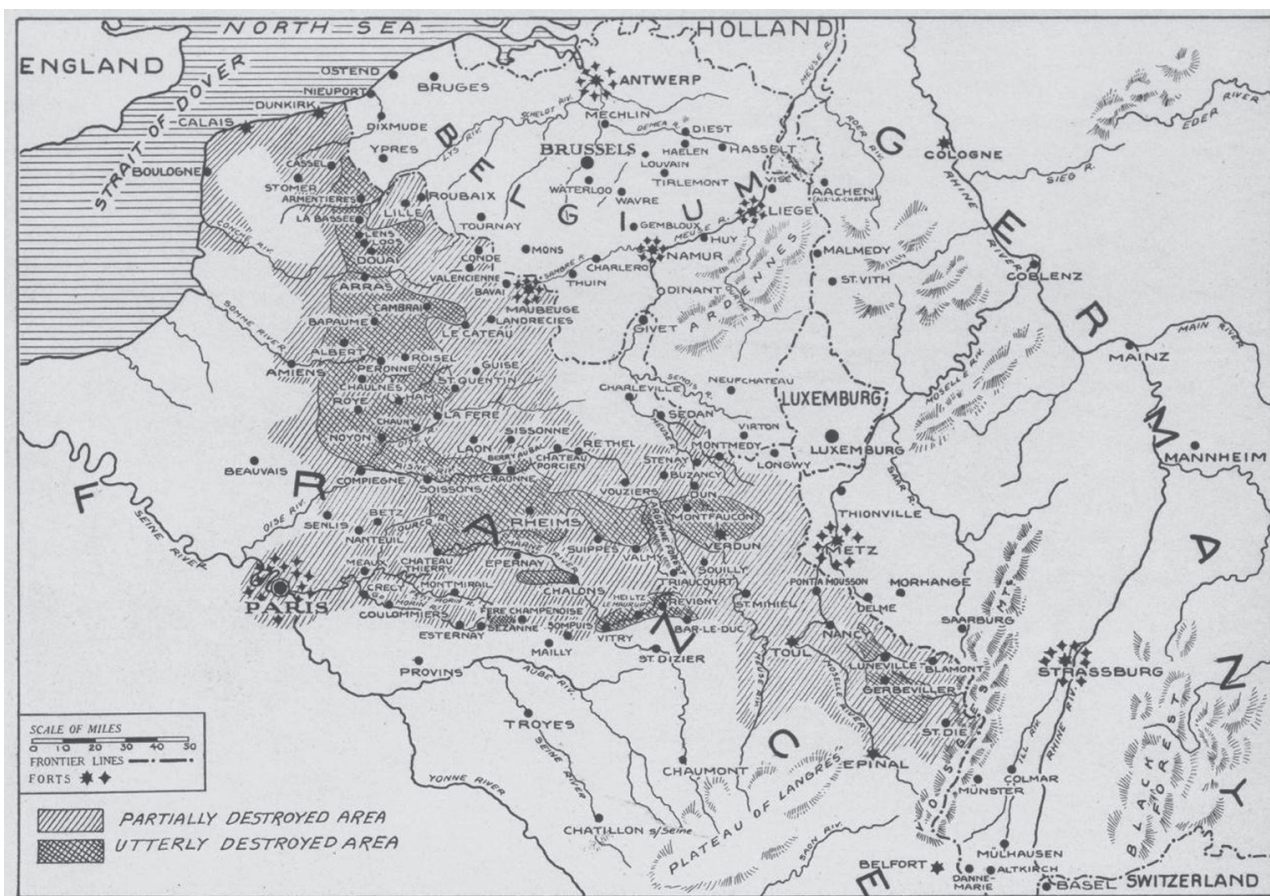
Following the death of his youngest son, Edward in March 1918, Alan Gray composed an anthem for memorial services "Christ Will Gather in His Own", utilizing the text from hymn no. 400 in the Hymns Ancient & Modern (1896) and dedicated the composition "In Memoriam - E.J.G." The anthem first appeared in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

Soprano Chorus

10
1-10

Re - qui - em æ - ter - nam do - na

16

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

B

4
25-28

mf \leq *f* *f*

34

C

dim. 45-49

D **E**

8
50-57

p \leq *f*

F

63

67-68 *f*

G

71

\leq \leq *pp* 75-79 80-81 82-104

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II. Kyrie Eleison

Andante sostenuto.

A

8
1-8
7
11-17
Clarinet 1
p

B

21
p
f

28
f

C

35
3
36-38
mf
più animato

D

44
f

51
p
57-58
2

E

59-60
2
p
p
f

F

67
2
68-69
mf
8
73-80
2
81-82
3/4

83 *pp* **2** 87-88 *p*

H

Tempo primo

91 *sfp* **5** 94-98 **8** 99-106 *sfp*

109 **3** 112-114 *p*

118 *f* *dim.* **10** 124-133

III. Dies Iræ

Moderato

A

B

C

16 12 8 2 Clarinet 1

1-16 17-28 29-36 37-38

pp

41

pp

D E

5

49-53

pp

F

62

cresc. *mf*

69

f *cresc.* *ff* *cresc.*

G

76

fff marcato

H

2

83-84

f *mf* *p*

I J

6 4 Lunga 17

92-97 102-105 107-123

pp

K **L** Bassoon 1

124-130 *mf* *cresc.----- f*

M

137 *p < ff*

145 *ff*

N **O** **P** *Timpani*

Adagio maestoso

151 152-161 162-173 *f*

176 *ff*

181 *f* *ff*

Q **R**

189-194 195-206 *mf*

IV. Recordare

Andante tranquillo [A]

[B]

Oboe 1

[D]

p

[E]

poco più moto

Oboe 1

[2]

p

[F]

colla voce

sfp

[G]

a tempo

colla voce

[H]

sfp *mf*

[I]

Tempo primo ma poco sost.

f

[J]

mf *cresc.* *mf*

mf *rall.* **K** **Tempo primo** *pp*

7 **L** 6 **M** 5 = **N** 5 7

V. Confutatis

Adagio maestoso

Musical staff 1: Treble clef, 4/4 time signature, key signature of two flats. A fermata with a '2' above it covers the first two measures. The music begins in the third measure with a dynamic marking of *ff*.

Musical staff 2: Treble clef, 4/4 time signature, key signature of two flats. The music starts with a dynamic marking of *ff*. A box labeled 'A' is placed above the staff in the fourth measure. A fermata with a '4' above it covers the last two measures.

Musical staff 3: Treble clef, 4/4 time signature, key signature of two flats. The music begins with a dynamic marking of *f*. A dynamic marking of *ff* appears at the end of the staff.

Musical staff 4: Treble clef, key signature of two sharps. Boxed labels 'B', 'C', and 'D' are placed above the staff. Above 'B' is the number '12', above 'C' is '5', and above 'D' is '2'. The text 'Clarinet 1' is written above the staff. The music begins in the fourth measure.

Musical staff 5: Treble clef, key signature of two sharps. The music concludes with a dynamic marking of *pp*.

VI. Lacrimosa

Adagio

A

B

C

Oboe 1

D

E

F

G

H

colla voce

I

a tempo

J

K

VII. Domine, Jesu Christe

Moderato

A

Musical staff A: Treble clef, key signature of two flats, 4/4 time signature. It begins with a 4-measure rest (1-4) and a 9-measure rest (9-17). The notation includes a half note G4, a quarter note F4, a half note E4, a quarter note D4, a half note C4, and a quarter note B3. Dynamics are *mf* and *f*.

B

C

Musical staff B: Treble clef, key signature of two flats. It begins with a 3-measure rest (18-20). The notation includes a half note G4, a quarter note F4, a half note E4, a quarter note D4, a half note C4, and a quarter note B3. Dynamics are *pp*.

D

Musical staff D: Treble clef, key signature of two flats. It begins with a 3-measure rest (27-29) and a 4-measure rest (30-33). The notation includes a half note G4, a quarter note F4, a half note E4, a quarter note D4, a half note C4, and a quarter note B3. Dynamics are *f*.

E

Musical staff E: Treble clef, key signature of two flats. It begins with a 2-measure rest (39-40) and a 7-measure rest (41-47). The notation includes a half note G4, a quarter note F4, a half note E4, a quarter note D4, a half note C4, and a quarter note B3. Dynamics are *p*.

F

Musical staff F: Treble clef, key signature of two flats. The notation includes a half note G4, a quarter note F4, a half note E4, a quarter note D4, a half note C4, and a quarter note B3. Dynamics are *f* and *sf mf*.

G

Allegro vivace

Musical staff G: Treble clef, key signature of two flats, 3/4 time signature. The notation includes a half note G4, a quarter note F4, a half note E4, and a quarter note D4. Dynamics are *f*.

H

Musical staff H: Treble clef, key signature of two flats. It begins with a 9-measure rest (62-70). The notation includes a half note G4, a quarter note F4, a half note E4, a quarter note D4, a half note C4, and a quarter note B3. Dynamics are *f*.

I

Musical staff I: Treble clef, key signature of two flats. It begins with a 3-measure rest (76-78). The notation includes a half note G4, a quarter note F4, a half note E4, a quarter note D4, a half note C4, and a quarter note B3. Dynamics are *mf*.

84 J K
12
87-98 *mf*

Musical staff 84-98: Treble clef, key signature of two flats. Measures 84-86 contain quarter notes G4, A4, and Bb4. Measure 87 has a whole rest. Measure 88 has a whole rest. Measure 89 has a whole rest. Measure 90 has a whole rest. Measure 91 has a whole rest. Measure 92 has a whole rest. Measure 93 has a whole rest. Measure 94 has a whole rest. Measure 95 has a whole rest. Measure 96 has a whole rest. Measure 97 has a whole rest. Measure 98 has a whole rest. A bracket labeled '12' spans measures 87-98. A box labeled 'J' is above measure 88. A box labeled 'K' is above measure 95. The dynamic *mf* is written below measure 98.

100

Musical staff 100-104: Treble clef, key signature of two flats. Measures 100-104 contain quarter notes G4, A4, Bb4, and G4, all beamed together. Slurs are placed over measures 100-101, 101-102, 102-103, and 103-104. A double bar line is below measure 102.

105 L
3
108-110 *p* *f*

Musical staff 105-110: Treble clef, key signature of two flats. Measures 105-106 contain quarter notes G4 and A4, beamed together. Measure 107 has a quarter note Bb4. Measure 108 has a quarter note G4. Measure 109 has a quarter note F4. Measure 110 has a quarter note E4. A bracket labeled '3' spans measures 108-110. A box labeled 'L' is above measure 109. A hairpin crescendo is below measures 105-107. The dynamic *p* is below measure 107. The dynamic *f* is below measure 110.

112

Musical staff 112-116: Treble clef, key signature of two flats. Measures 112-113 contain quarter notes G4 and A4, beamed together. Measure 114 has a quarter note Bb4. Measure 115 has a quarter note A4. Measure 116 has a quarter note G4. Slurs are placed over measures 112-113, 113-114, 114-115, and 115-116. The dynamic *ff* is below measure 113.

117 **Adagio**
ff

Musical staff 117-121: Treble clef, key signature of two flats. Measures 117-121 contain half notes G4, A4, Bb4, A4, and G4. The dynamic *ff* is below measure 117. The staff ends with a double bar line.

VIII. Hostias

Adagio ♩ = 50 [A] *a tempo* [B] Allegro vivace

17 5 5 3 *Clarinet 1*
 1-17 18-22 23-27 28-30 *f*

33 [C] 2
 36-37

40 [D] 3
 43-45 *mf*

48

[E] [F] 12
 54-65 *mf*

71 [G] 3
 75-77 *p* *f*

79 *ff*

85 *ff*

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IX. Sanctus

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Dynamics: *ff*. The staff contains a series of eighth notes and quarter notes, mostly beamed together, with some slurs.

Musical staff 2: Treble clef, key signature of two sharps, 3/4 time signature. Dynamics: *f*. Features a triplet of eighth notes. A boxed letter 'A' is positioned above the staff.

Musical staff 3: Treble clef, key signature of two sharps, 3/4 time signature. Dynamics: *f*. Features a triplet of eighth notes.

Musical staff 4: Treble clef, key signature of two sharps, 3/4 time signature. Dynamics: *ff*. A boxed letter 'B' is positioned to the left of the staff.

Musical staff 5: Treble clef, key signature of two sharps, 3/4 time signature. Dynamics: *ff*. Features a double bar line and a fermata. A boxed letter 'C' is positioned above the staff.

Musical staff 6: Treble clef, key signature of two sharps, 3/4 time signature. Dynamics: *f* and *ff*. Features a double bar line and a fermata. A boxed letter 'D' is positioned above the staff, with the tempo marking *a tempo* and a note equal to a quarter note symbol ($\text{♩} = \text{♩}$).

Musical staff 7: Treble clef, key signature of two sharps, 3/4 time signature. Dynamics: *p* and *mf*. Features a double bar line and a fermata. A boxed letter 'E' is positioned above the staff, with the tempo marking *più animato*.

Musical staff 8: Treble clef, key signature of two sharps, 3/4 time signature. Dynamics: *mf*. A boxed letter 'F' is positioned above the staff.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C#5. The next measure has a half note D5, followed by quarter notes E5 and F#5. The final measure has a half note G5. Dynamics include a hairpin crescendo leading to *ff* (fortissimo) and another *ff* marking.

Musical staff 2: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line starting with a half note G4. The next measure has a quarter note A4, followed by a quarter rest. The following measure has a half note B4. The next measure has a quarter note C#5, followed by a quarter rest. The final measure has a quarter note D5. Dynamics include *f* (forte) and *dim.* (diminuendo). There are fingerings 6 and 7 indicated above the notes, and fingering boxes labeled 'G' and 'H' above the first and last notes respectively.

X. Benedictus

Larghetto

A

p Tenor Solo



Be - ne - dic - tus, Ben - ne - dic - tus qui

B



ve - nit in no - mi - ne Do - mi

D

E

più animato

$\text{♩} = 80$

C

6

10

7

F

13

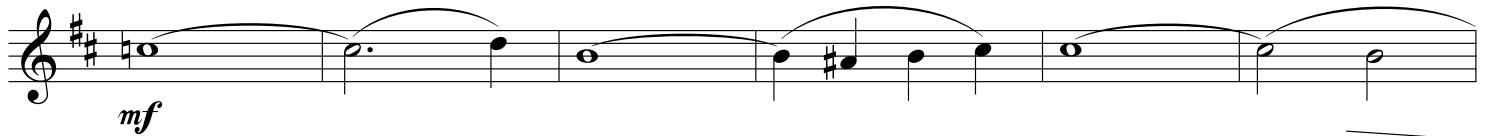
G

8



H

pp Flute 1



mf

I

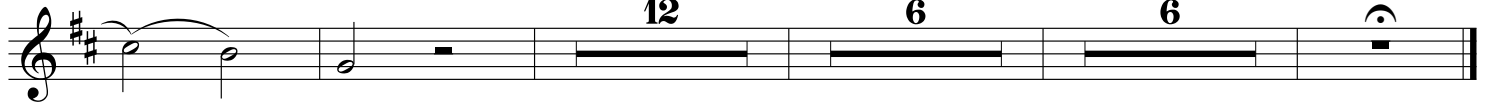
J

K

12

6

6



p

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XI. Agnus Dei

Andante affettuoso

A

10 2 7

1-10 11-12 13-19

Soprano Chorus

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

B

mf

C **D**

32 13

35-47

p

E

50

cresc. *f*

56

F *rall.* **G** *ad lib.* **Moderato**

9 2 5 8

63-71 72-73 74-78 79-86

H

Organ

mf *p*

I *poco animato*

94 3

97-99

dim. *p*

100

p *f*

J

rall. **2**

111-112

K

a tempo primo ma poco tranquillo

3 *mf* **2**

113-115 120-121

L

M *poco a poco più Lento* N *più lento*

15 **8** **6**

122-136 137-144 145-150



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