

Requiem

for

Solo Quartet, Mixed Chorus and Orchestra

by

Alan Gray

(1918)

Organ



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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

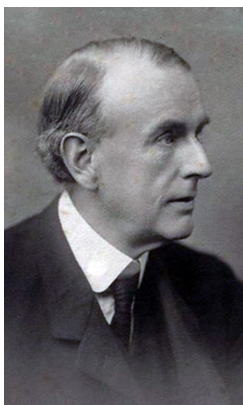
Vocal Score (Howard Carr)

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.

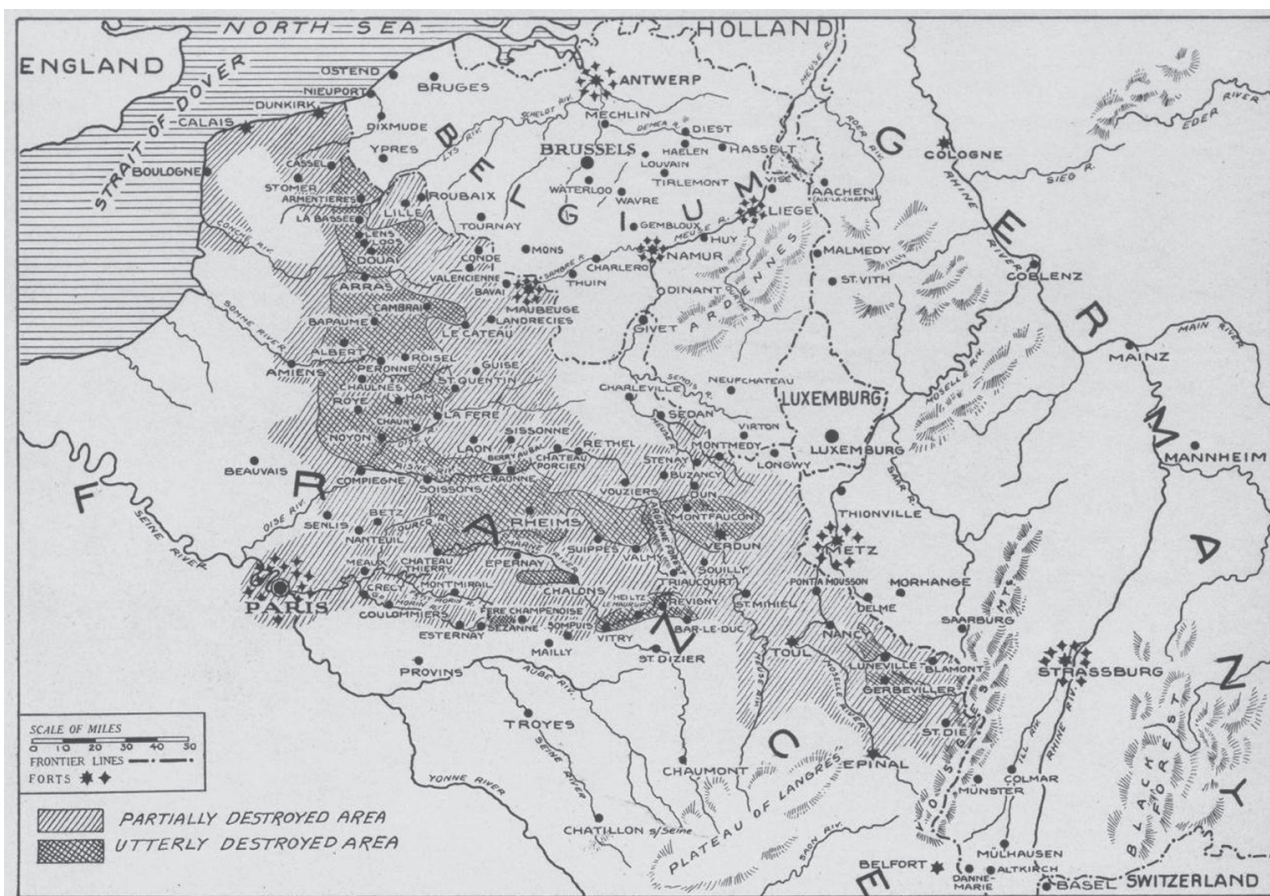
Following the death of his youngest son, Edward in March 1918, Alan Gray composed an anthem for memorial services "Christ Will Gather in His Own", utilizing the text from hymn no. 400 in the Hymns Ancient & Modern (1896) and dedicated the composition "In Memoriam - E.J.G." The anthem first appeared in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

Muarice 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 B

10 14 8

1-10 11-24 25-32

mf

C

36

D

43

dim. *p* *p*

E

51

5 5

54-58

mf

F

62

2 2

67-68

mf

70

Musical score for measures 70-76. The score is written for a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo). A crescendo hairpin is visible between measures 74 and 75.

rall. G **Tempo primo**

| | | |
|----------|----------|-----------|
| 3 | 2 | 23 |
| 77-79 | 80-81 | 82-104 |
| 3 | 2 | 23 |

Musical score for measures 77-104. The score is written for a grand staff (treble and bass clefs). It consists of three measures, each containing a thick horizontal line representing a sustained chord. The first measure is marked *rall.* and has a '3' above and below it. The second measure has a '2' above and below it. The third measure has a '23' above and below it. A box with the letter 'G' and the text 'Tempo primo' is positioned above the first measure. Measure numbers 77-79, 80-81, and 82-104 are written below the staff lines.

II. Kyrie Eleison

Andante sostenuto.

| | | | | |
|----------|----------|----------|----------|----------|
| A | B | C | D | E |
| 9 | 12 | 14 | 3 | 10 |
| 1-9 | 10-21 | 22-35 | 36-38 | 39-48 |
| 10 | 12 | 14 | 3 | 10 |
| 10 | 10 | 10 | | |

69 *ff* *Soprano Solo* **F**

Chris - - - te e - lei - son, e - lei - - -

76 *dim.*

son, e - lei - son. **2** 78-79 e - lei **2**

83 *p*

87 **3** 90-92 **3**

H

Tempo primo

Violin I & II

Musical score for measures 93-114. The score is in 4/4 time, with a key signature of one flat (B-flat). It consists of two staves: a treble clef staff and a bass clef staff. The first system (measures 93-98) is marked with a '6' above the staff. The second system (measures 99-114) is marked with a '16' above the staff. The treble staff contains a melodic line with a dynamic marking of *mf* and a *cresc.* (crescendo) marking. The bass staff contains a simple accompaniment. Above the treble staff, the text 'Violin I & II' and 'arco' are present, indicating the entry of the violins.

Musical score for measures 117-120. The score is in 4/4 time, with a key signature of one flat (B-flat). It consists of two staves: a treble clef staff and a bass clef staff. The first system (measures 117-118) is marked with a *p* (piano) dynamic. The second system (measures 119-120) is marked with a *mf* (mezzo-forte) dynamic. The treble staff contains a melodic line with a slur over measures 117-118. The bass staff contains a simple accompaniment with a slur over measures 119-120.

Musical score for measures 121-133. The score is in 4/4 time, with a key signature of one flat (B-flat). It consists of two staves: a treble clef staff and a bass clef staff. The first system (measures 121-123) is marked with a *dim.* (diminuendo) dynamic. The second system (measures 124-133) is marked with a *p* (piano) dynamic. The treble staff contains a melodic line with a slur over measures 124-133. The bass staff contains a simple accompaniment with a slur over measures 124-133. The number '10' is written above the treble staff and below the bass staff in the second system.

III. Dies Iræ

Moderato

A

Organ

1-16 17-20

Bassoon I

pp

B

25

Ped. *pp*

C

33

Ped. *pp*

38

38

Ped. *pp*

D Sw. w/ 16 ft.

43

44-48

Bassoon I

Ped. *pp*

52

Musical score for measures 52-55. The upper staff features a complex organ texture with multiple voices of chords, each voice consisting of a pair of notes. The lower staff contains a simple bass line with quarter notes and rests.

56

E

Musical score for measures 56-66. Measures 56-59 continue the organ texture from the previous system. Measure 60 is marked with a boxed 'E' and contains a single chord. Measures 61-66 are indicated by a bracket and the number '7', representing a seven-measure rest.

F

Musical score for measures 67-72. The upper staff begins with a piano (*p*) dynamic and a crescendo hairpin, leading to a forte (*f*) dynamic. The lower staff features a simple bass line with half notes and rests.

73

G

Musical score for measures 73-78. The upper staff starts with a *p* dynamic and a crescendo hairpin, reaching a *p* dynamic again. The lower staff has a simple bass line. Measures 77-78 are indicated by a bracket and the number '2', representing a two-measure rest.

79

Musical score for measures 79-84. The upper staff begins with a forte (*f*) dynamic and a crescendo hairpin. The lower staff has a simple bass line. Measures 83-84 are indicated by a bracket and the number '2', representing a two-measure rest.

Gray - Requiem - Organ

H

85

mf *p*

I J K L

10 5 17 7

92-101 102-106 107-123 124-130

Bass Trombone

p

M

135

mf *f*

140

145

ff

N Adagio maestoso **O**

150 **10** Solo *mp*

152-161

Quid — sum mi - ser tunc — di - tu - rus ?

165

Quem — pa - tro - num ro - ga - tu - rus, cum vix jus - tus sit se - cur - us ?

P

171-173

f

178

Q

R

183 **8** **12**

ff *p*

187-194 195-206

8 **12**

IV. Recordare

TACET

V. Confutatis

Adagio maestoso

A

Musical notation for section A, measures 1-10. The score is in 4/4 time and B-flat major. It features a grand staff with treble and bass clefs. Measures 1-4 are marked with a '4' above the staff and '1-4' below. Measures 5-10 are marked with a '5' above the staff and '6-10' below. The dynamics are *f* (forte) for measures 1-4 and *p* (piano) for measures 5-10. A box labeled 'A' is positioned above the right side of the staff.

Musical notation for section A, measures 11-12. The score continues in 4/4 time and B-flat major. Measure 11 contains a melodic line in the treble clef and a bass line in the bass clef. Measure 12 continues the melodic line in the treble clef and the bass line in the bass clef.

B

C

rall.

Musical notation for section B and C, measures 16-34. The score is in 4/4 time and B-flat major. Section B (measures 16-19) is marked with a '4' above and '16-19' below. Section C (measures 20-31) is marked with a '12' above and '20-31' below. Section C (measures 32-34) is marked with a '3' above and '32-34' below. The dynamics are *p* (piano) for measures 16-19 and *pp* (pianissimo) for measures 20-34. A box labeled 'B' is above measure 16, and a box labeled 'C' is above measure 20. The tempo marking 'rall.' is placed to the right of the section.

D

Musical notation for section D, measures 35-39. The score is in 4/4 time and B-flat major. Measure 35 is marked with 'Harp' above and 'p' below. Measures 36-39 continue the melodic line in the treble clef and the bass line in the bass clef. A box labeled 'D' is positioned above the right side of the staff.

Musical notation for section D, measures 40-43. The score is in 4/4 time and B-flat major. Measures 40-43 are marked with a '3' above and '41-43' below. The dynamics are *pp* (pianissimo). A box labeled 'D' is positioned above the right side of the staff.

VI. Lacrimosa

Adagio

A

B

C

Musical notation for measures 1-12. The organ part features fingerings 6, 4, and 8. The Oboe I part is indicated by the label "Oboe I".

D

Musical notation for measures 13-26. Measure 13 is marked *p*. Measure 26 is marked *cresc.*

Musical notation for measures 27-34. Measure 27 contains a triplet of eighth notes.

Musical notation for measures 35-38. Measure 35 is marked *p.* and measure 36 is marked *p.*

F

Musical notation for measures 39-42. Measure 39 is marked *ff*. Measure 40 is marked *dim.*. Measure 41 is marked *p*.

3

40-42

3

G

f

45

mf

49

H

p

rall.

54

colla voce

I

a tempo

J

5

5

5

5

pp

68-69

K

2

5

2

5

p

pp

VII. Domine, Jesu Christe

Moderato A B *mf* Soprano Chorus

8 9 8 9

1-8 9-17

Li - be - ra e - as de o - re le - o - nis.

C

Ped.

32 ft.

D

4 3 3

30-33 *f*

4 3 3

E F Add 16 ft.

2 10 4

39-40 41-50 51-54

2 10 4

f

G **Allegro vivace**

57

f

I

H J

9 8 8 12

62-70 71-78 79-86 87-98

9 8 8 12

K

Harp

mf

103

mf

Ped. *mf*

4 4 4 4

107-110 107-110 107-110 107-110

L

mf

2 2

114-115 114-115

Adagio

117

f

VIII. Hostias

Adagio ♩ = 50 **A**
Soprano Solo

1-17
 Fac e - is Do - mi - ne, Fac e - is Do - mi - ne tran - si - re, tran - si - re, tran - si

B Allegro vivace

25
mf
 Ped.

C D E F *Harp*

9 8 8 12
 29-37 38-45 46-53 54-65
mf
 Ped.
mf

70

4
 74-77
mf
 Ped.
mf

G

2 2
 81-82
mf

84

f

Ped.

This system contains measures 84 through 87. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 84 begins with a forte (*f*) dynamic. The right hand plays a series of chords and single notes, while the left hand provides a steady accompaniment. A 'Ped.' (pedal) marking is present below the first two measures of this system. The music concludes with a double bar line at the end of measure 87.

88

This system contains measures 88 through 90. It continues the grand staff notation from the previous system. Measure 88 starts with a new chordal structure. The right hand has a melodic line with some grace notes, and the left hand has a bass line. The music ends with a double bar line at the end of measure 90.

IX. Sanctus

Musical notation for the first system, measures 1-3. The piece is in G major (one sharp) and 3/4 time. The first measure is marked with a forte *f* dynamic. The notation features a complex texture with multiple voices in both the treble and bass staves, including chords and melodic lines.

Musical notation for the second system, measures 4-5. The texture continues with various chordal and melodic elements. A *cresc.* (crescendo) marking is present in the fifth measure, indicating a gradual increase in volume.

Musical notation for the third system, measures 6-8. Measure 6 is marked with a fortissimo *ff* dynamic. Measures 7 and 8 contain rests for the upper voices, indicated by a horizontal line with the number 8 above it, while the lower voices continue with a *f* dynamic.

Musical notation for the fourth system, measures 9-10. Measure 9 is marked with a *cresc.* marking, and measure 10 is marked with a fortissimo *ff* dynamic. The texture is dense with many notes in both staves.

Musical notation for the fifth system, measures 11-13. Measures 11 and 12 contain rests for the upper voices, indicated by a horizontal line with the number 7 above it. Measure 13 is marked with a fortissimo *ff* dynamic. The system concludes with a *dim.* (diminuendo) marking and a tempo change to 4/4 time, indicated by the notation $(\cdot = \cdot)$.

39 E *più animato*

p 2 12

57 *Trumpet 1* F

f *ff*

63

4 4

G

6 6 *p*

71-76

H

2 2 *p*

81-82

32 ft.

X. Benedictus

TACET

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XI. Agnus Dei

Andante affettuoso **A**

Organ accompaniment for measures 1-34, divided into sections A, B, and C. Section A (measures 1-10) is in 4/4 time. Section B (measures 11-12) is in 2/4 time. Section C (measures 13-25) is in 3/4 time. Measures 26-32 are in 4/4 time, and measures 33-34 are in 3/4 time. Measure numbers 10, 2, 13, 7, and 2 are indicated above the staves.

Tenor Chorus

Tenor Chorus vocal line for measures 35-41. The melody is in 3/4 time. The lyrics are: Do - na e - is, do - na e - is re - qui. Measure numbers 7 and 8 are indicated above the staff.

Organ accompaniment for measures 48-51. Measures 48-51 are in 4/4 time. The music is marked *f* (forte). Measure numbers 4 and 4 are indicated above the staves.

Ped.

Organ accompaniment for measures 52-58. The music is marked *Man.* (Meno mosso). Measure numbers 4 and 4 are indicated above the staves.

Organ accompaniment for measures 59-64. Measure numbers 59 and 64 are indicated above the staves.

63

67

F *rall.* *ad lib.*

pp

4 2 4

68-71 72-73

G **Moderato**

Harp

4

75-78

p

83

H

Man.

mf

4

92-95

I

poco animato

J

K

a tempo primo ma poco tranquillo

L

M

poco a poco più Lento

Harp

142

poco rall.

N

più lento

146-148

32 ft.



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