

Requiem

for

Solo Quartet, Mixed Chorus and Orchestra

by

Alan Gray

(1918)

Viola



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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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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.

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 do - na

17

dim.



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

B



p

cresc.

30



f

35



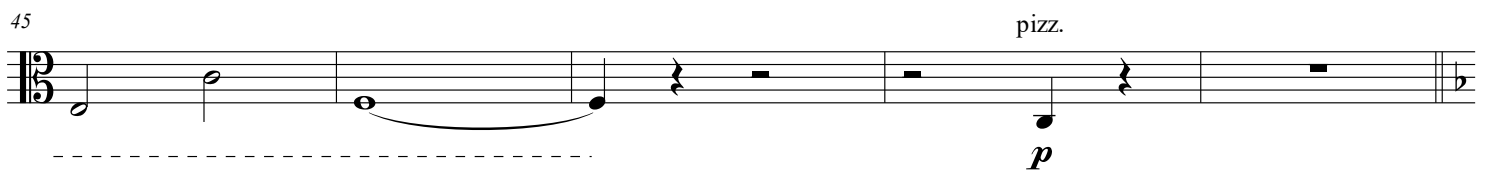
C



f

dim. - - - -

45



pizz.

p

D



arco

p

54 pizz. arco

58 **E** *f*

62

65 **F** pizz. arco *p* *f*

70

G Tempo primo *Soprano Solo* *p*

5 2 9

75-79 80-81 82-90

Do - - -

93 *Soprano Chorus*

mi - ne Do - - - mi - ne.

100 *pp* *pp*

II. Kyrie Eleison

Andante sostenuto. A

9
1-9 *p*

18 *pizz.* B *arco*
p *cresc.* *f*

27 *f* *p*

C *p* *più animato* *mf*

43 *f* D *pizz.* *f*

50 *arco* *p*

58 E *pizz.* *f*

67 *arco* F 2 2 8 2
68-69 71-72 73-80 81-82

83 *pizz.*
p

91 H **Tempo primo**
arco
94-98 *p* 3

101 *sfp*

108 *sfp* *mf* *pizz.* *arco* *mf* *cresc.*

116 *f*

121 *dim.* *p* 124-128 *pp* *pizz.*

III. Dies Iræ

Moderato

A

B

C

D

[A Few Voices]

16 12 8 12 6 *pp*

1-16 17-28 29-36 37-48 49-54

Quan - tus

56 E *pizz.*

tre - mor est fu - tu - rus *p*

62 *arco* F

mf *cresc.* *f*

68

f *ff marcato cresc.*

74 G

fff

80

f

86 H I *pizz.*

12 *pp*

88-99

J *arco* *div.*

4 *p*

103-106

112

p

118

K

121-123

sfp *sfp*

126

L

129-130

sfp *sfp* *mp*

132

cresc. *f*

137

M

f *ff*

142

ff

147

ff

4/4

N Adagio maestoso

Musical notation for measures 144-155. The piece is in 4/4 time with a key signature of one flat. It begins with a forte (*f*) dynamic. The notation consists of eighth and sixteenth notes, often beamed together in groups.

Musical notation for measures 156-159. The dynamics are moderate. The notation continues with eighth and sixteenth notes.

Musical notation for measures 160-163. Measure 160 starts with a piano (*p*) dynamic. A circled letter 'O' is placed above the staff in measure 162. The piece concludes with a long note in measure 163, also marked *p*.

Musical notation for measures 164-167. The piece is mostly silent, with a few notes in measure 164 and measure 167, both marked *p*.

Musical notation for measures 168-171. The dynamics are moderate. The notation features eighth and sixteenth notes.

Musical notation for measures 172-175. Measure 172 is marked *pizz.* (pizzicato). Measure 173 is marked *arco* (arco). A circled letter 'P' is placed above the staff in measure 173. The piece ends with a forte (*ff*) dynamic in measure 175.

Musical notation for measures 176-179. The notation continues with eighth and sixteenth notes.

Musical notation for measures 180-183. The piece concludes with a long note in measure 183, marked with a double bar line.

184 Q

ff *mf*

188 R

dim. -----

190-194 195-199

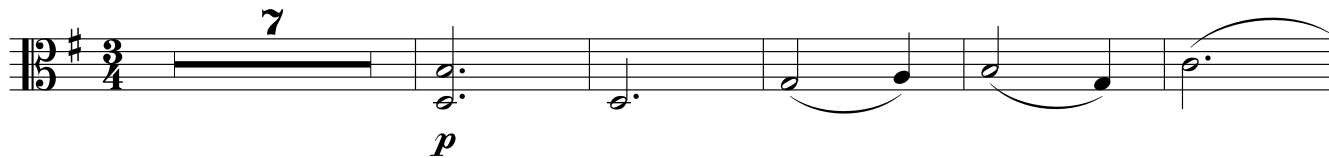
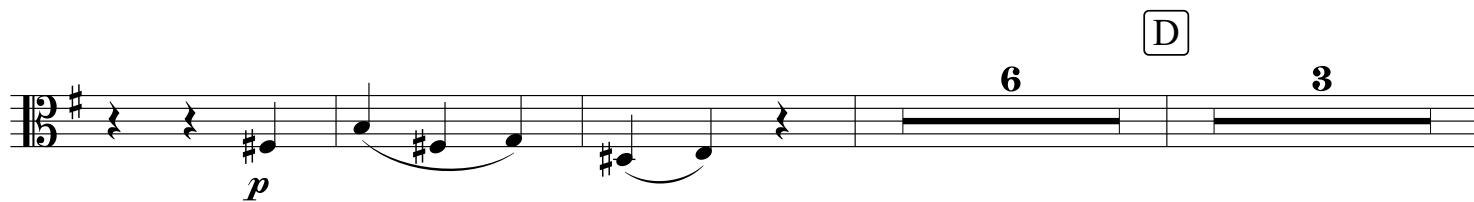
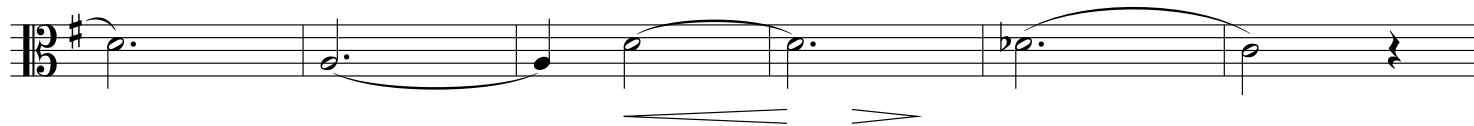
200 Solo

p

204

pp

IV. Recordare

Andante tranquillo ABG

H

Section H: Musical notation in 3/4 time, key of B-flat major. It begins with a half note G2, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The tempo is marked *cresc.* and the dynamics range from *f* to *f*. The notation includes a hairpin crescendo and a dynamic marking *f*.

I

Section I: Musical notation in 3/4 time, key of B-flat major. It begins with a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The tempo is marked *rall.* and *Tempo primo ma poco sost.*. The dynamics range from *p* to *p*. The notation includes a hairpin crescendo, a dynamic marking *p*, and a *pizz.* marking.

J

Section J: Musical notation in 3/4 time, key of B-flat major. It begins with a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The tempo is marked *rall.*. The dynamics range from *p* to *mf*. The notation includes a hairpin crescendo, a dynamic marking *mf*, and a *arco* marking.

rall.

Section K: Musical notation in 3/4 time, key of B-flat major. It begins with a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The tempo is marked *rall.*. The dynamics range from *p* to *p*. The notation includes a hairpin crescendo and a dynamic marking *p*.

K

Tempo primo

Section K: Musical notation in 3/4 time, key of B-flat major. It begins with a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The tempo is marked *Tempo primo*. The dynamics range from *p* to *p*. The notation includes a hairpin crescendo, a dynamic marking *p*, and a *3* marking.

L

Section L: Musical notation in 3/4 time, key of B-flat major. It begins with a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The tempo is marked *Tempo primo*. The dynamics range from *p* to *f*. The notation includes a hairpin crescendo, a dynamic marking *f*, and a *cresc.* marking.

M

$\text{♩} = \text{♩}$

N

Section M: Musical notation in 3/4 time, key of B-flat major. It begins with a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The tempo is marked *Tempo primo*. The dynamics range from *dim.* to *p*. The notation includes a hairpin crescendo, a dynamic marking *p*, and a *3* marking.

Section N: Musical notation in 3/4 time, key of B-flat major. It begins with a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The tempo is marked *Tempo primo*. The dynamics range from *pp* to *pp*. The notation includes a hairpin crescendo and a dynamic marking *pp*.

V. Confutatis

Adagio maestoso

4
1-4 *ff* 7-10

A pizz. *p*

15 arco *f*

18 **B** **C** *rall.*

12 2
20-31 32-33

34 *Molto sostenuto e semplici* **D** *divisi* *pp*

39 unis.

43 *pp*

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VI. Lacrimosa

Adagio

p

A

p

B

p

C

D

cresc.

E

F

dim.

G

f

p

mf 3 3 3 3 2 4

[H] *colla voce* [I] *a tempo* [J] *Soprano Solo*

3 2 5 Do - na, do - na e - is

[K]

2 6 pp pp

VII. Domine, Jesu Christe

Moderato

5

A

12

pizz. arco

B

pizz.

C

4

divisi arco

mf

23-26

p

29

D

4

unis.

30-33

f

38

E

2

39-40

f

mf

46-47

F

2

3

f

53

56-57 *p*

G Allegro vivace

68

H

77

I

mf 83-86

J

Musical staff J: Bass clef, key signature of one flat (B-flat), starting with a forte (*f*) dynamic. The staff contains a melodic line with eighth and sixteenth notes, including some accidentals.

K

93

Musical staff K: Bass clef, key signature of one flat, starting with a mezzo-forte (*mf*) dynamic. The staff contains a melodic line with eighth notes and some slurs.

100

Musical staff 100: Bass clef, key signature of one flat, starting with a fortissimo (*ff*) dynamic. The staff contains a melodic line with eighth notes and a crescendo hairpin.

L

106

Musical staff L: Bass clef, key signature of one flat, starting with a fortissimo (*ff*) dynamic. The staff contains a melodic line with eighth notes and slurs.

Adagio

113

Musical staff 113: Bass clef, key signature of one flat, starting with a fortissimo (*ff*) dynamic. The staff contains a series of chords with some rests, indicating a change in tempo to Adagio.

118

Musical staff 118: Bass clef, key signature of one flat, starting with a fortissimo (*ff*) dynamic. The staff contains a series of chords, continuing the Adagio section.

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VIII. Hostias

Adagio ♩ = 50

Musical notation for measures 1-6. The piece is in 4/4 time with a key signature of three flats. It begins with a piano (*p*) dynamic. The notation includes a whole rest in the first measure, followed by a series of quarter and eighth notes with slurs and ties.

Musical notation for measures 7-12. The piece continues with a melodic line featuring slurs and ties. Measure 12 ends with a half note.

Musical notation for measures 13-19. Measure 13 starts with a half note. Measures 16-17 are marked with a double bar line and a '2' above it, indicating a second ending. The dynamic is marked *mf*. A box labeled 'A' is positioned above measure 17.

Musical notation for measures 20-25. Measure 20 is marked *pizz.* (pizzicato). Measure 25 is marked *arco* (arco) and *cresc.* (crescendo). The notation includes a whole rest in measure 24.

Musical notation for measures 26-31. Measure 26 is marked *f* (forte). Measure 27 is marked 'B' and *Allegro vivace*. The time signature changes to 3/4. The notation features a series of eighth and sixteenth notes.

Musical notation for measures 32-43. The piece continues with a melodic line in 3/4 time, featuring slurs and ties.

Musical notation for measures 44-49. Measure 44 is marked 'C'. The notation includes a whole rest in measure 45, followed by a series of quarter and eighth notes.

Musical notation for measures 50-55. Measure 50 is marked 'D' and *mf* (mezzo-forte). The notation includes a whole rest in measure 51, followed by a series of quarter and eighth notes.

E

50-53

f

59

F

65

mf

70

ff

G

75

80

ff *ff*

85

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IX. Sanctus

ff

ff

A

mf

B

ff

f

C

ff

Gray - Requiem - Viola

Musical staff 1: Bass clef, key signature of two sharps (F# and C#), 4/4 time signature. Dynamics: *f*, *ff*. Includes a boxed letter 'D' and a tempo marking '(♩ = ♩)'. The staff contains a series of eighth notes with slurs, transitioning to a 4/4 time signature.

Musical staff 2: Bass clef, key signature of two sharps. Dynamics: *ff*. The staff contains a series of eighth notes with slurs, transitioning to a 4/4 time signature.

Musical staff 3: Bass clef, key signature of two sharps. Dynamics: *più animato*. The staff contains a series of eighth notes with slurs, transitioning to a 2/2 time signature.

Musical staff 4: Bass clef, key signature of two sharps. The staff contains a series of eighth notes with slurs, transitioning to a 2/2 time signature.

Musical staff 5: Bass clef, key signature of two sharps. The staff contains a series of eighth notes with slurs, transitioning to a 2/2 time signature.

Musical staff 6: Bass clef, key signature of two sharps. Dynamics: *cresc.*. The staff contains a series of eighth notes with slurs, transitioning to a 2/2 time signature.

Musical staff 7: Bass clef, key signature of two sharps. Dynamics: *ff*. Includes a boxed letter 'F'. The staff contains a series of eighth notes with slurs, transitioning to a 2/2 time signature.

Musical staff 8: Bass clef, key signature of two sharps. The staff contains a series of eighth notes with slurs, transitioning to a 2/2 time signature.

X. Benedictus

Larghetto

7

17

24

32

39

49-51

59-64

arco

69 H
cresc. *mf*

74 *pizz.*

81 I
4
87-90

91 *più Lento* *arco* *p* J K
3 *6* *4*
96-98 99-104 105-108

109 *Solo* L

XI. Agnus Dei

Andante affettuoso

pizz. *p*

7 *cresc.* arco *mf* div. *dim.* *p* **A**

B 12 *p* unis. 14-25 3 3 3 3

C 31 *f* *dim.* *p* 36-47 *p* 12

D *p* *cresc.* *f*

E 53

61 *pp* 68-71 4

F *rall.* 2 *ad lib.* 4 **G** Moderato con sord. *p*

82

H senza sord. **3**
88-90 *p*

I *poco animato*
94

99 *f*

J *rall.*
105 **2** 107-108 *mf* **2** 111-112

K *a tempo primo ma poco tranquillo*
pizz.
p

L
120 **11**
126-136

Gray - Requiem - Viola

M

*poco a poco più Lento**Violin I*

N

*più lento**arco*



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