



LEGENDE

FOR
STRING QUARTET

BY
William H. Reed
(1923)

FULL SCORE



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COVER IMAGE

“The Beguiling of Merlin” by Edward Burne-Jones, 1872-1877



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

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Reference Material and Software

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William Henry "Billy" Reed (29 July 1876 – 2 July 1942) was an English violinist, teacher, composer, conductor and biographer of Sir Edward Elgar. He was leader of the London Symphony Orchestra for 23 years (1912–1935), but is best known for his long personal friendship with Elgar (1910–1934) and his book *Elgar As I Knew Him* (1936), in which he goes into great detail about the genesis of the Violin Concerto in B minor. The book also provides a large number of Elgar's sketches for his unfinished Third Symphony, which proved invaluable sixty years later when Anthony Payne elaborated and essentially completed the work, although Reed wrote that in his view the symphony could not be completed.

William Henry Reed was born in Frome, Somerset. He studied at the Royal Academy of Music in London under Émile Sauret, Frederick Corder and others, graduating with honours.

He first met Edward Elgar in 1902, as a violinist in the Queen's Hall Orchestra. On 17 January, Elgar has just completed a rehearsal of his incidental music to *Grania and Diarmid* with the orchestra, when Reed approached him, introduced himself, and asked whether he gave lessons in harmony and counterpoint. Elgar said "My dear boy, I don't know anything about those things". They did not become personal friends at that time; however, their paths continued to cross in the course of their work. Reed was a founding member of the London Symphony Orchestra in 1904.[1] His physical appearance was quite similar to that of Elgar's close friend August Jaeger (the "Nimrod" of the *Enigma Variations* of 1899), and that may have played some part in Elgar's always having something positive and encouraging to say to Reed whenever they happened to meet.



On 27 May 1910, Elgar and Reed happened by chance to meet in Regent Street, London. Elgar said he was having some problems with the writing of his Violin Concerto and asked Reed if he could assist him. This was the real beginning of their great friendship, which lasted until Elgar's death in February 1934. Reed played through the sketches of the concerto, at Elgar's flat. He was also the first to play the concerto before an audience, in a semi-public performance at the Three Choirs Festival in Gloucester on 4 September 1910. The official premiere of the work was on 10 November, with the dedicatee Fritz Kreisler as soloist.

Elgar was Principal Conductor of the London Symphony Orchestra in 1911–1912, and Reed became the leader of the orchestra in 1912. In 1914 Elgar dedicated his piece for strings and organ, *Sospiri*, Op. 70 to Billy Reed. Reed had himself been composing for some years by now: his String Quartet No. 5 in A minor won a second prize in the Cobbett Competition in 1916.

Elgar continued to turn to Reed for advice on technical problems involving the violin, such as the Violin Sonata in E minor, Op. 82 (1918). The sonata was premiered in 1919 at the Aeolian Hall, London, by Billy Reed, with Landon Ronald at the piano. Reed also gave the second performance, but the work's main players then became Albert Sammons and William Murdoch. Reed also participated in the first performances of the String Quartet in E minor, Op. 83 and the Piano Quintet in A minor, Op. 84. These three works were written concurrently, when Elgar was living at Brinkwells, near Fittleworth in Sussex, and Reed often stayed at his house and went walking with him during this time.

Elgar's wife died in 1920, and at her funeral at St Wulstan's Roman Catholic Church, Little Malvern, Billy Reed was part of the quartet that played a movement from Elgar's String Quartet.

In 1932 Elgar started writing his Third Symphony in earnest, after a BBC commission in which Reed and George Bernard Shaw played a part. He had been musing over such a work for some years, and had jotted down various themes and ideas on different pieces of manuscript paper. Now, he set about bringing them all together. He and Billy Reed would often try out certain sketches on violin and piano. In October 1933, however, Elgar's cancer was diagnosed, and he died in February 1934. During that period of illness, he was able to jot down only a few more notes for the symphony, and he knew he would not be able to finish it. In December 1933, he said to Reed: "Don't let them tinker with it, Billy – burn it!" But Reed kept the sketches, amounting to 172 pages. After Elgar's death, George Bernard Shaw encouraged Reed to record his memories of Elgar; the book *Elgar As I Knew Him* was published in 1936, two years after Elgar's death. The book included facsimile reproductions of many of the 172 pages of sketches and also the instructions Elgar had given Reed for playing them and his guidance on where each sketch fitted into the overall work. Reed had also published the complete sketches in his article, "Elgar's Third Symphony" in *The Listener* (23 August 1935). These and other materials were later to prove invaluable for Anthony Payne, who first came across them in Reed's book in 1972. The first recording of Payne's elaboration of Elgar's sketches for the Third Symphony included a 70-minute discussion by Payne, including the sketches Elgar and Reed had played over on violin and piano. Billy Reed's own violin was used for this recording, with Robert Gibbs playing the violin and David Owen Norris the piano.

W. H. Reed had ceased to be the leader of the London Symphony Orchestra in 1935, although he still assumed that role on certain special occasions. Sir Thomas Beecham replaced him with Paul Beard (he was not informed personally of this dismissal, but read about it in a newspaper; indeed, Beecham had not long before assured Reed that the LSO would be unthinkable without him). Instead, he became chairman of the orchestra's board of directors. He had also taught at the Royal College of Music throughout his performing career and was made a Fellow of the college.[1] His students there included George Weldon, Madeleine Dring, Imogen Holst, and Jean Johnstone (the future wife of William Lloyd Webber and mother of Andrew and Julian Lloyd Webber).

In 1939 he was awarded a Doctorate of Music by the University of Cambridge. That year he wrote more on Edward Elgar as part of the "Master Musicians" series. After retirement from active performing, he devoted much of his time to examining students and adjudicating competitions. He did a great deal of work conducting amateur orchestras and ensembles. In 1933 he became conductor of the Strolling Players. Worcester Cathedral, grave of William Henry Reed in the nave.

It was on a trip to Scotland to examine and adjudicate for the Associated Board of the Royal Schools of Music[9] that he died suddenly, in Dumfries, on 2 July 1942, aged 65. His ashes were interred in Worcester Cathedral, near the "Gerontius" window.

W. H. Reed was also a composer in his own right and established a growing reputation. Some of his works were given their first performances at the Proms, the Three Choirs Festivals, and at Bournemouth, but his name as a composer was overshadowed by that of an Elgar biographer, and his works slipped from the repertoire. They are now starting to be performed again and recorded. Dutton issued a CD of his violin and piano music in 2003. Recordings of the two surviving quartets (No. 4, 1913 and No.5, 1915) and of the two movement *Légende* for String Quartet of 1922-23, were issued in 2022.

Valse brillante (1898, orchestra)	Earl Haldan's Daughter, choral ballad (1939)
Touchstone, overture (1899)	Merry Andrew, overture (1940)
Valse elegante (1903, orchestra)	Down in the West Country, strings and timpani
Suite Venitienne (1903, orchestra)	Caliban, symphonic poem
Variations Caractéristiques for strings (1911)	Scenes from the Ballet, orchestra
Will o' the Wisp, orchestra (1913)	Miniature Suite, orchestra
String Quartet No.4 in C major (1913)	Risenlied, violin and piano
String Quartet No. 5 in A minor (1915, pub.1916)	Introduction and Rondo Caprice, clarinet and piano
Rhapsody in D major for viola and piano (1918)	On Waterford Quay: An Irish Impression
Violin Concerto in A minor (1918)	Reverie
Viola Concerto (1918)[2][9]	Toccata for Violin & Piano
Rhapsody for Violin and Orchestra in E minor (1920)	Fantaisie Brillante
The Lincoln Imp, orchestra (1921)[1][9]	Two Chinese Impressions
Among the Mountains of Cambria, symphonic poem (1922)	Andante con moto
<i>Légende</i> for String Quartet (1922-23)	Punjabi Song
Aesop's Fables, orchestra (1924)	Lento and Prelude[22]
Two Somerset Idylls, orchestra (1926)	Spanish Dance[22]
Shockheaded Peter, orchestra (1933)	Luddi Dance[22]

https://en.wikipedia.org/wiki/William_Henry_Reed

LEGENDE

W.H. Reed
1923

I

Andante con moto

Violin 1
p *espressivo*

Violin 2
pp

Viola
pp

Violoncello
pp

Measures 1-4 of the score. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first measure is a whole rest for Violin 1. The second measure begins with a dynamic of *p* *espressivo* and includes a *V* marking above the staff. The third measure contains a triplet of eighth notes. The fourth measure continues the melodic line.

5

Violin 1
pp *ppp* *mf*

Violin 2
ppp *ppp* *mf*

Viola
ppp *ppp* *mf*

Violoncello
ppp *ppp* *mf*

Measures 5-8 of the score. Measure 5 starts with a dynamic of *pp* and includes a triplet of eighth notes. Measure 6 has a dynamic of *ppp*. Measure 7 has a dynamic of *ppp*. Measure 8 has a dynamic of *mf* and includes a *mf* marking above the staff. The key signature and time signature remain the same.

10

p sub.

p sub.

p sub.

p sub.

14

p

mf

p

mf

18

A Sul G

mf cresc.

f

dim.

mf cresc.

f

dim.

mf cresc.

f

dim.

mf cresc.

f

dim.

24

Musical score for measures 24-28. The score is in 3/4 time and features four staves. The key signature has three flats. Dynamics include *p* and *pp*. A triplet of eighth notes is marked with a '3' in measure 28.

29

B Più mosso

Musical score for measures 29-32. The score is in 3/4 time and features four staves. The key signature has three flats. Dynamics include *pp* and *mf*. A section marked 'B Più mosso' begins in measure 30. A triplet of eighth notes is marked with a '3' in measure 32.

33

Musical score for measures 33-36. The score is in 3/4 time and features four staves. The key signature has three flats. Dynamics include *mf cresc.* and *cresc.*. A triplet of eighth notes is marked with a '3' in measure 34. The time signature changes to 4/4 in measure 35.

37 *accel* *con brio* *poco rall.....*

f *più f*

f *f* *f* *f*

f *più f*

41*molto rall.....*

p *con sord.*

mf *p* *con sord.*

mf *p* *con sord.*

mf *p*

45 *con sord.* **Tempo di Valse lente (non troppo Allegro)**

pp *ppp*

pp *ppp*

ppp

pp

51

cresc.

cresc.

cresc.

cresc.

57

allargando

63

ten

A tempo

D Con anima

p

p

p

pizz.

arco

p

69

Musical score for measures 69-73. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 69 has a dynamic of *f*. Measures 70-71 have a dynamic of *p*. Measure 72 has a dynamic of *f*. Measure 73 has a dynamic of *p*. The music includes various note values, rests, and slurs.

74

rall.....Con anima

Musical score for measures 74-79. The score is in 3/4 time with a key signature of three sharps. It features four staves. Measure 74 has a dynamic of *p*. Measure 75 has a dynamic of *p*. Measure 76 has a dynamic of *f*. Measure 77 has a dynamic of *f*. Measure 78 has a dynamic of *f*. Measure 79 has a dynamic of *f*. The tempo marking "rall.....Con anima" spans from measure 74 to 79. The music includes various note values, rests, and slurs.

80

rit.....Con anima

Musical score for measures 80-84. The score is in 3/4 time with a key signature of three sharps. It features four staves. Measure 80 has a dynamic of *mf*. Measure 81 has a dynamic of *mf*. Measure 82 has a dynamic of *mf*. Measure 83 has a dynamic of *mf*. Measure 84 has a dynamic of *mf*. The tempo marking "rit.....Con anima" spans from measure 80 to 84. The music includes various note values, rests, and slurs.

86

f senza sord.

91 rit.....

senza sord. *p* ad lib. *p* senza sord.

96 ten. **E** Tempo di Valse lente

pp *mf* *pp*

102

cresc.

cresc.

cresc.

cresc.

108

p

dim.

dim.

dim.

dim.

114

calando

accel....

p cresc.

p cresc.

p cresc.

p cresc.

120 **F** *Con anima*

f *p*

f *p*

f *p*

f *p*

molto allargando

126

pp cresc.

pp

pp

pp

f

f

f

f

132 **G** *cresc. Più Lento*

dim.

dim.

dim.

dim.

p *f*

p *f*

p *f*

p *f*

f

f

f

molto rit.....

Tempo I

138

dim. *pp*
dim. *pp*
dim. *pp* *ppp* *pp*
dim. *pp* *ppp* *pp*

espress.

144

p

148

pp *mf*
ppp *mf*
ppp *mf*
ppp *mf*

152

p sub.

p sub.

p sub.

p sub.

H

156

p

mf

H

160

p

J

163

Musical score for measures 163-167. The score is in 3/4 time and features four staves: two treble clefs and two bass clefs. The key signature has three flats. Measure 163 starts with a piano (*p*) dynamic. The music includes various note values, rests, and slurs. A 'V' marking is present in the second and fourth staves. The piece concludes with a piano (*p*) dynamic.

168

poco rit

Musical score for measures 168-172. The score continues with four staves. The tempo marking *poco rit* is indicated. The music features a variety of note values and rests. The piece concludes with a piano (*p*) dynamic.

173

Musical score for measures 173-177. The score continues with four staves. The music includes dynamic markings such as *dim.* (diminuendo) and *ppp* (pianissimo). The piece concludes with a *ppp* dynamic.

II

Allego (Moderato)

This musical score is for a string quartet, specifically measures 1 through 10. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Allego (Moderato)'. The score is divided into four staves: Violin 1, Violin 2, Viola, and Violoncello. Measures 1-5 show the initial entry of the strings. Violin 1 and 2, and Viola, enter with a piano (*p*) dynamic and a triplet of eighth notes. The Violoncello enters in measure 1 with a forte (*f*) dynamic. Measures 6-10 continue the triplet pattern, with dynamics ranging from *f* to *p* and *cresc.* markings. Measure 10 features a quintuplet of eighth notes in the Violoncello part.

14 **A**

ff *ff* *ff* *ff*
p cresc. *p cresc.* *p cresc.* *p cresc.*

18

ff *ff* *ff* *ff*
ff *ff* *ff* *ff*

22 **B**

f *f* *f* *f*

27

mf

dim.

p

dim.

p

dim.

p

33

C

p

pp

mf

p

mf

mf

39

p

p

p

p

mf

mf

mf

45

mf

mf

mf

D *f*

51

p

cresc.

p

cresc.

mf 3 3 3

cresc. 3 3 3

cresc.

57

f

f

f

f

62

Musical score for measures 62-67. The score is in 3/4 time and B-flat major. It features four staves: two treble clefs and two bass clefs. The music includes triplets and dynamic markings such as *mf* and *p*. A *dim.* marking is present in the third measure of the bass clef. The piece concludes with a *p* dynamic in the final measure.

68

Musical score for measures 68-73. The score continues in 3/4 time and B-flat major. It features four staves with various melodic lines and triplets. The dynamics are primarily *p*.

74

rit.. **E** Molto Più Lento

Musical score for measures 74-79. The score begins with a *pp* dynamic and a *rit..* marking. At measure 74, the time signature changes to 3/4. At measure 75, the tempo changes to **E** Molto Più Lento. The score features four staves with triplets and *pp* dynamics. The piece concludes with a *pp* dynamic in the final measure.

Tempo con brio

78

f

f

f

f

V

84

pp

pp

pp

pp

Tempo I (con brio)

89

F

f

f

f

f

f

94 *fr* *poco accel*

98 **G** *Più vivo e leggiero* *ponticello*

102 *ponticello*

106 (ponticello)

f *p*

f *p*

p

f

f

109

p

p

112

f

f

J

115

dim. mf pizz. arco f dim. p p

Detailed description: This system contains measures 115 through 118. It features four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in a minor key. Measure 115 has accents and hairpins (> and $\dim.$). Measure 116 has accents and hairpins (> and $\dim.$). Measure 117 has accents and hairpins (> and $\dim.$). Measure 118 has accents and hairpins (> and $\dim.$). Dynamics include *mf*, *pizz.*, *arco*, *f*, *dim.*, *p*, and *p*.

119

f arco mf pizz. f arco p p

Detailed description: This system contains measures 119 through 121. It features four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in a minor key. Measure 119 has accents and hairpins (> and $\dim.$). Measure 120 has accents and hairpins (> and $\dim.$). Measure 121 has accents and hairpins (> and $\dim.$). Dynamics include *f*, *arco*, *mf*, *pizz.*, *f*, *arco*, *p*, and *p*.

122

p p cresc. p cresc. arco p p cresc.

Detailed description: This system contains measures 122 through 124. It features four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in a minor key. Measure 122 has accents and hairpins (> and $\dim.$). Measure 123 has accents and hairpins (> and $\dim.$). Measure 124 has accents and hairpins (> and $\dim.$). Dynamics include *p*, *p cresc.*, *arco*, *p*, and *p cresc.*.

125

dim.

dim.

dim.

mp

127

p

p

p

p

130

p

p

p

p

mf 2

mf

V

133 K

p *p* *p* *p* *dim.* *dim.*

137 Tempo I

p *p* *p* *p*

143

p 3 3 3 *cresc.* *cresc.* *cresc.* *dim.*

L

148

f 6

6

6

f

f

152

ff

6

6

ff

156

fp *cresc.*
arco

pizz.

pizz.

pizz.

p *cresc.*
p
arco
tr

ff

p *cresc.*

M

160

Musical score for measures 160-163. The score is in 3/4 time and features a complex texture with multiple staves. The first staff contains a melodic line with slurs and accents. The second and third staves contain a rhythmic accompaniment with slurs and accents. The fourth staff contains a bass line with a wavy line indicating a tremolo effect. The dynamic marking *ff* is present in the second and third staves.

164

Musical score for measures 164-166. The score continues with complex textures and slurs. The dynamic marking *ff* is present in the second and third staves. The notation includes various rhythmic patterns and slurs.

167

Musical score for measures 167-170. The score features complex textures and slurs. The dynamic marking *dim.* is present in the second staff. The notation includes various rhythmic patterns and slurs.

169

3 3

6 3

3 6

6

dim.

p

p

p

172

p

p

dim.

dim.

176

Sul D

Sul D

pizz.



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