LEGENDE

FOR
STRING QUARTET

BY

William H. Reed
(1923)

FULL SCORE

IN THE UNITED STATES

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COVER IMAGE

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

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

Full Score Manuscript	Royal College of Music Library MS 5404.
Vocal Score	n.a.
Manuscript Transcription & Score Preparation	David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro Version 4.3.11.1117 *Audio Software:* Garritan Personal Orchestra 5

Document Software: Affinity Serif Publisher *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

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.

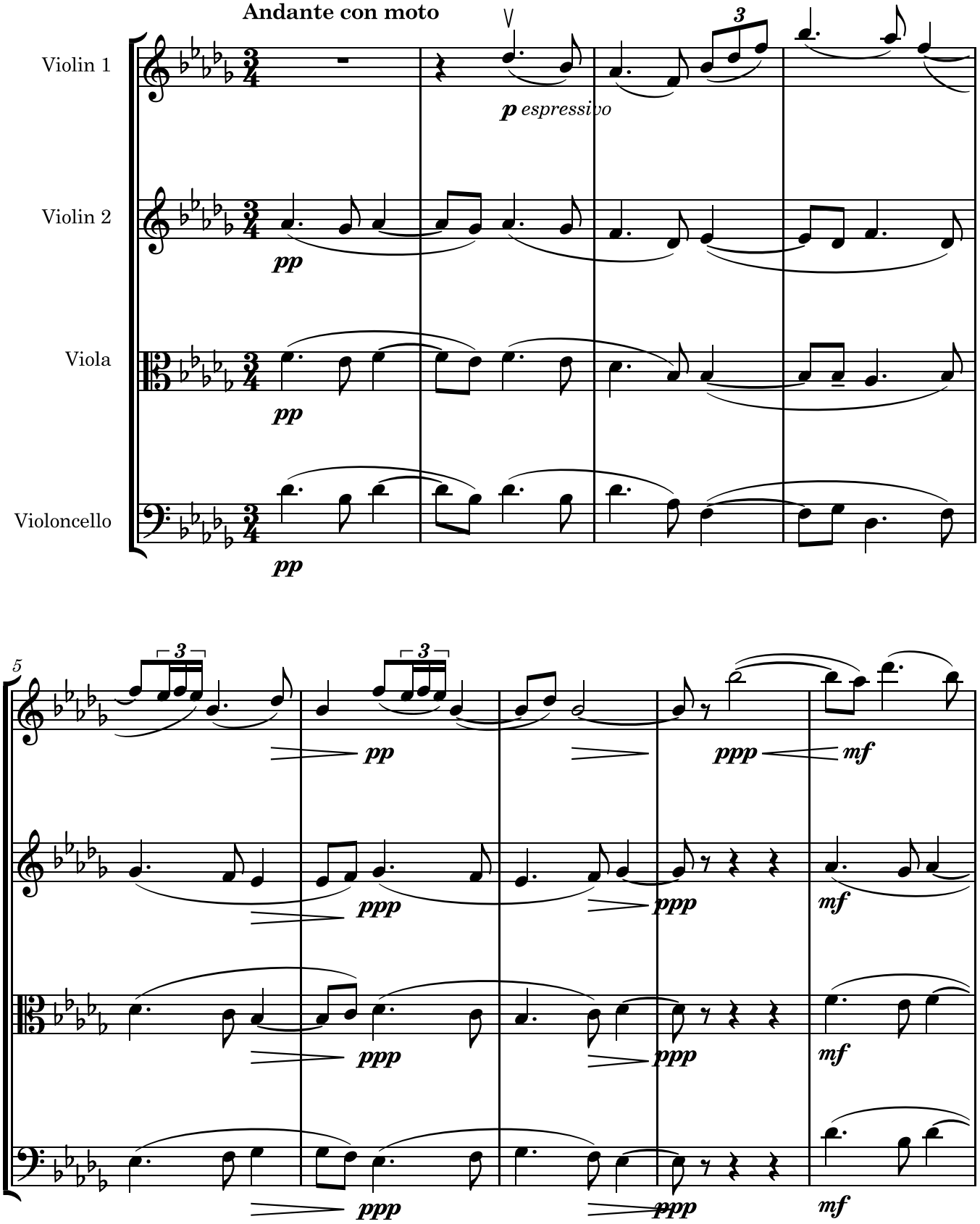
Valse brillante (1898, orchestra)
Touchstone, overture (1899)
Valse elegante (1903, orchestra)
Suite Venitienne (1903, orchestra)
Variations Caracteristiques for strings (1911)
Will o' the Wisp, orchestra (1913
String Quartet No.4 in C major (1913)
String Quartet No. 5 in A minor (1915, pub.1916)
Rhapsody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

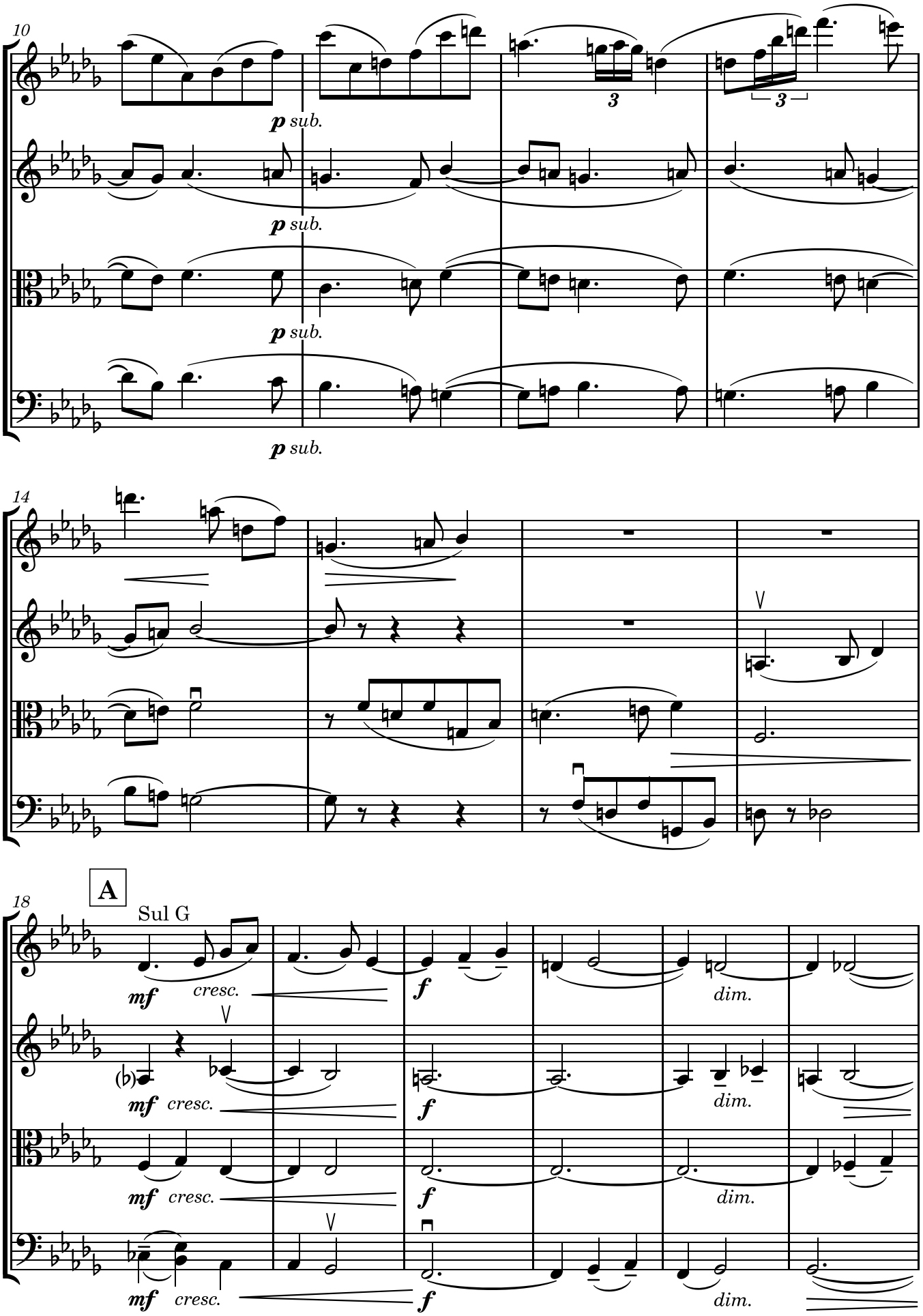
https://en.wikipedia.org/wiki/William_Henry_Reed

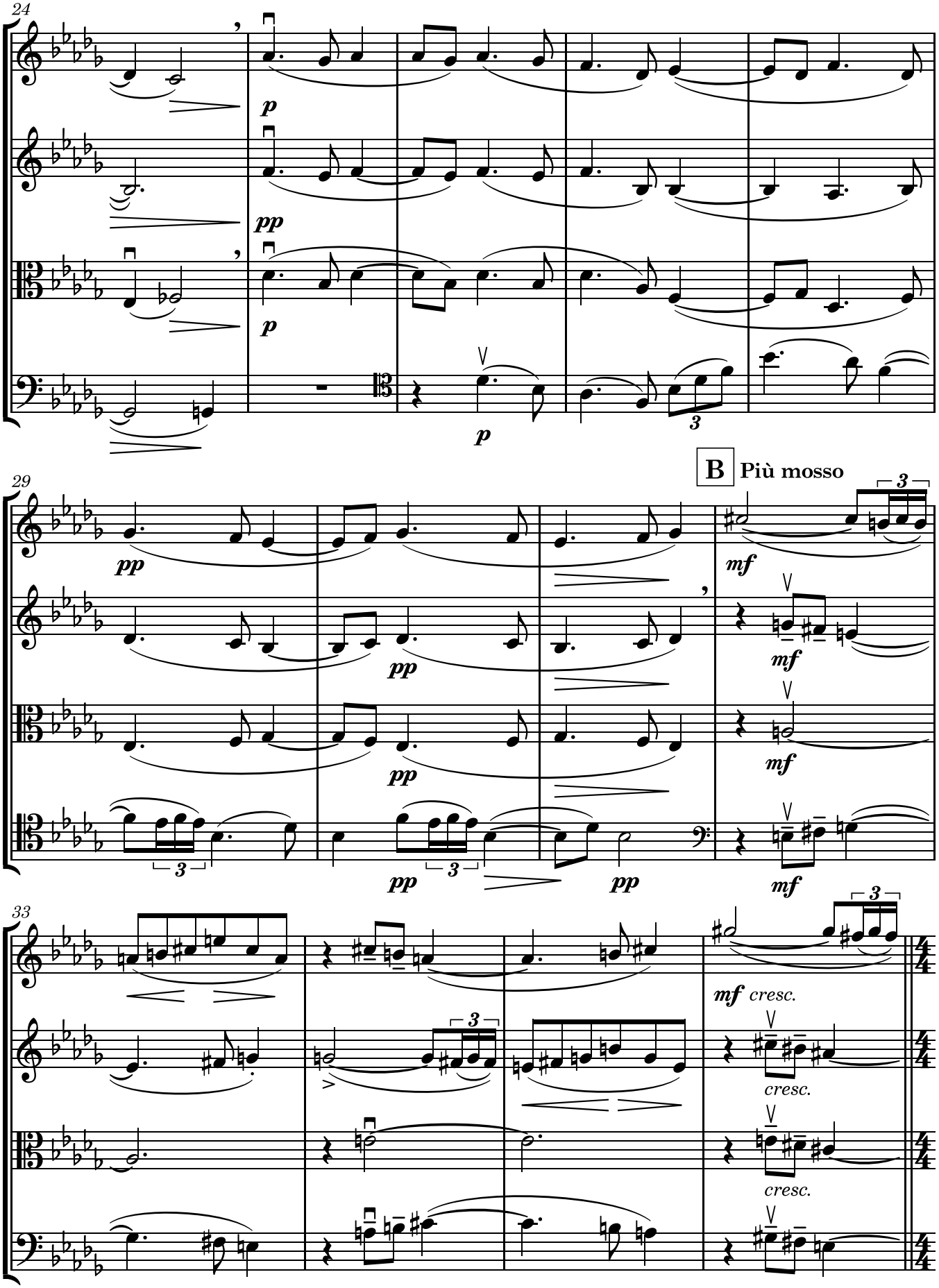
LEGENDE

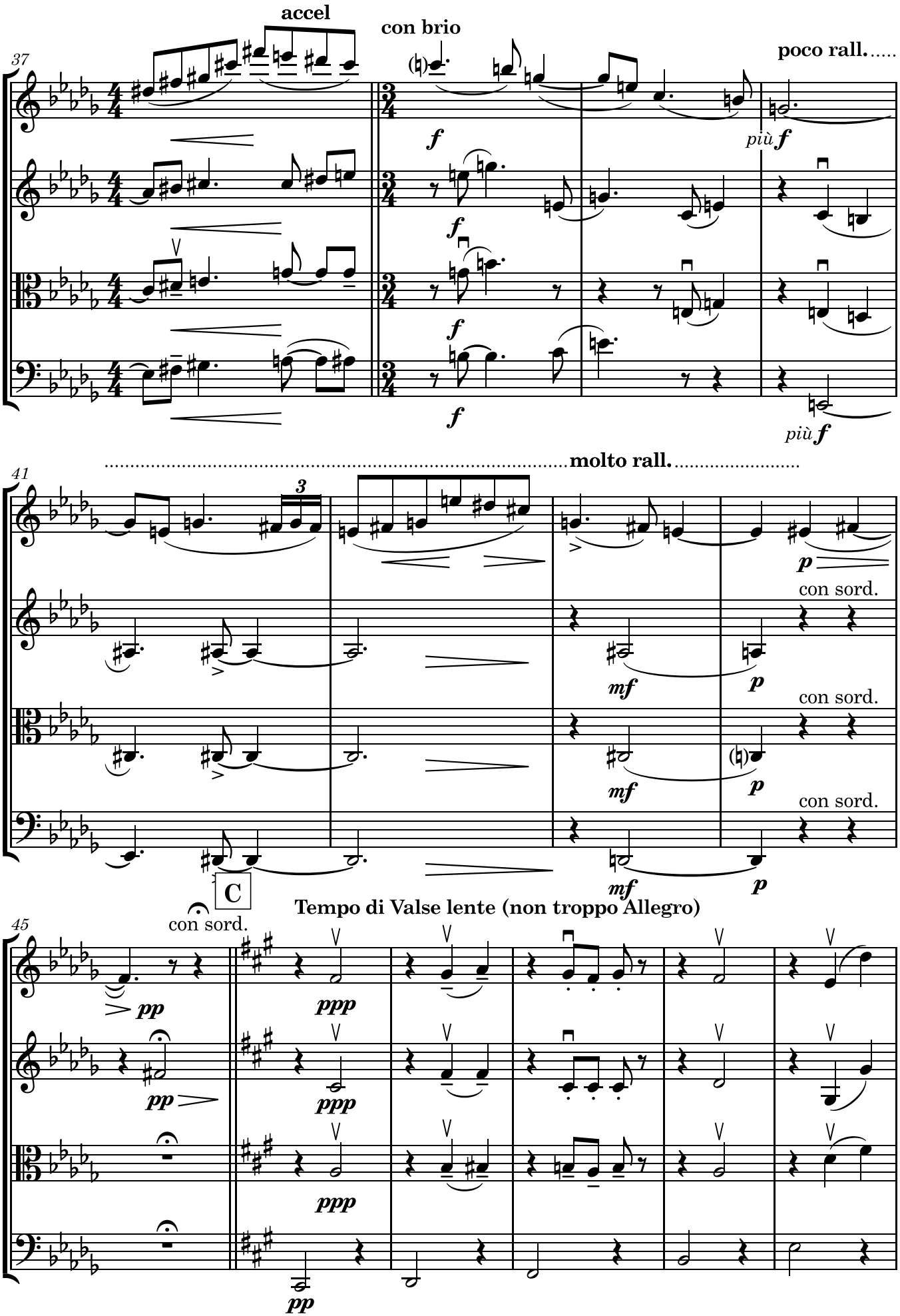
W.H. Reed
1923

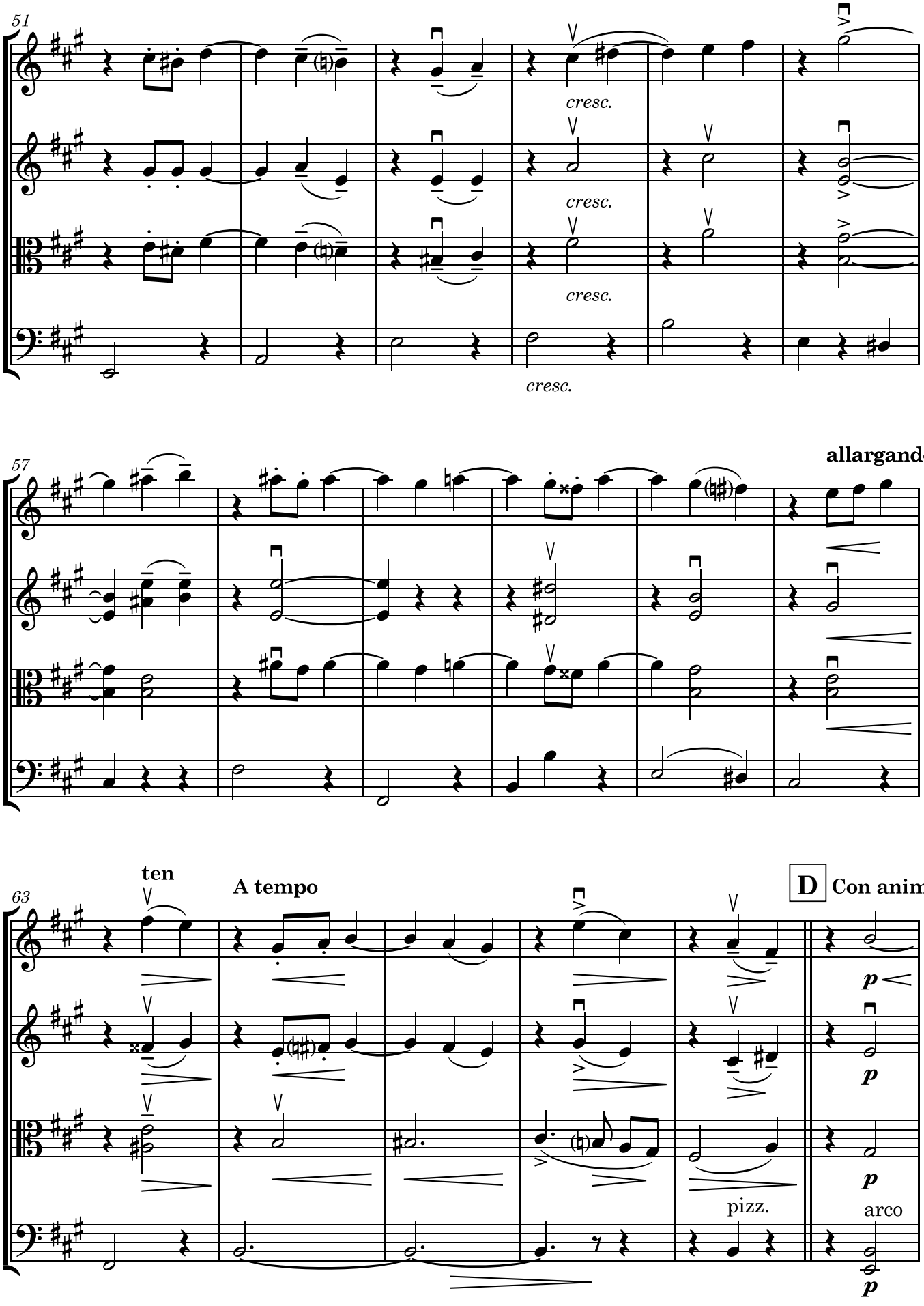
I

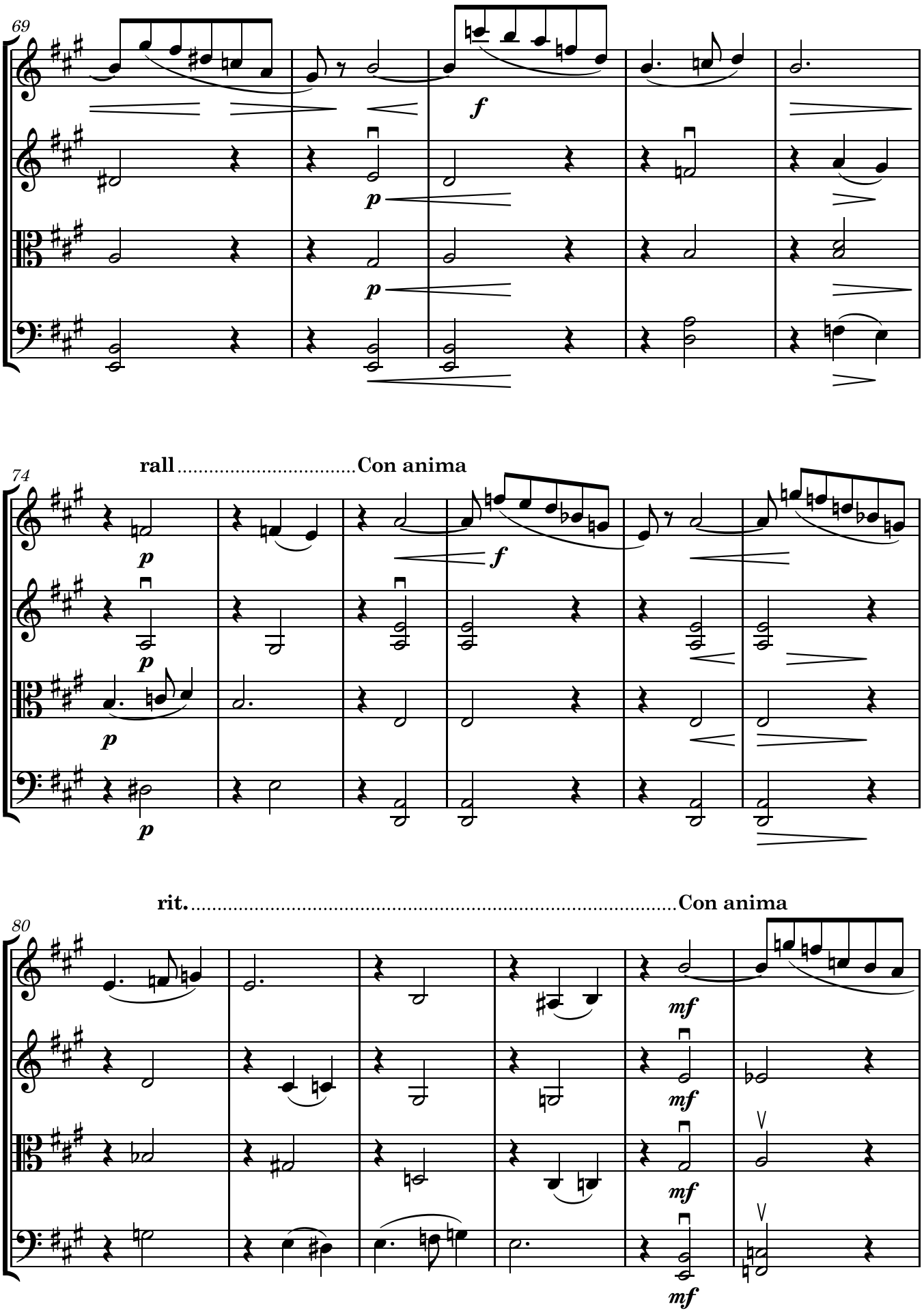


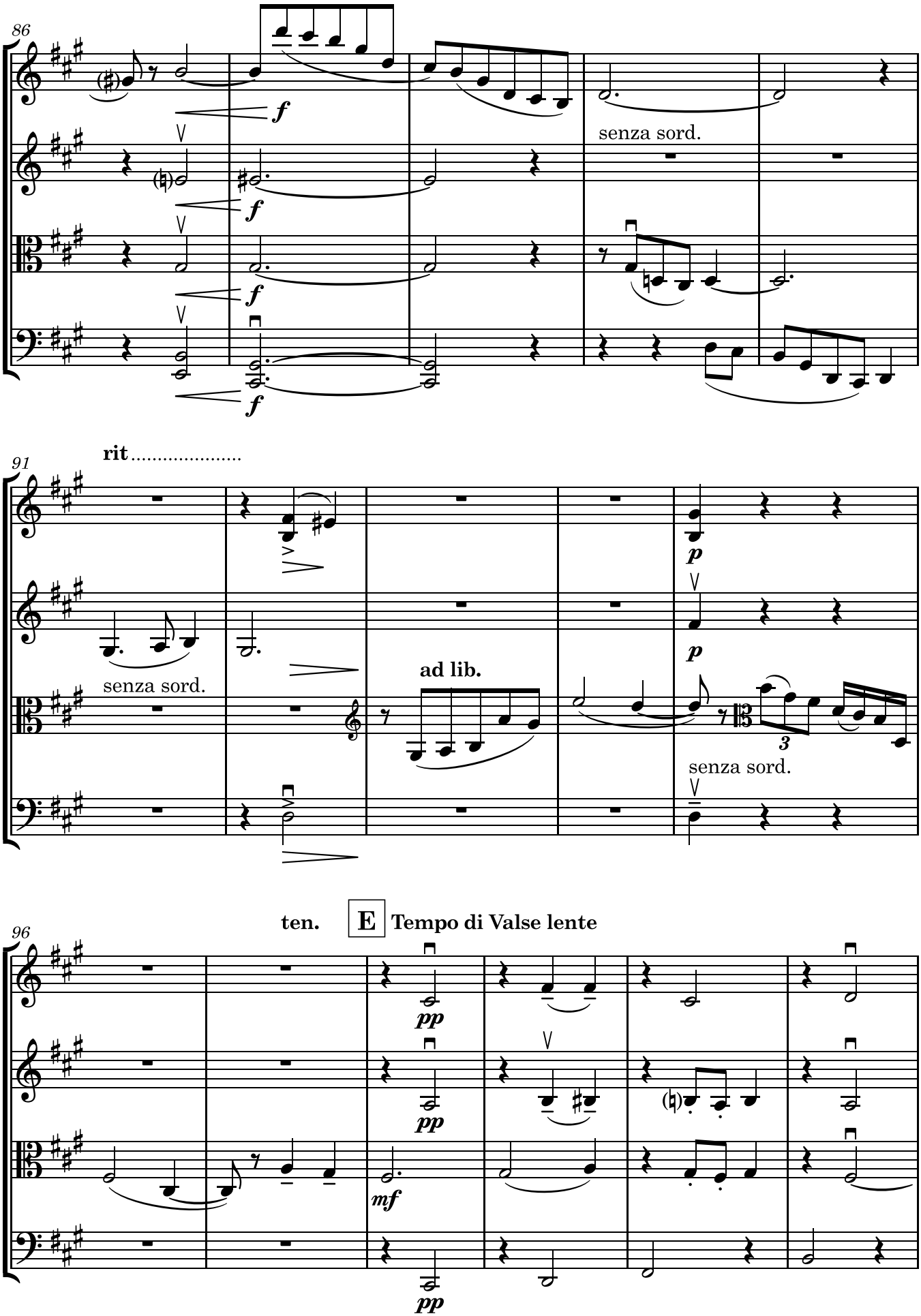

10
p sub.
p sub.
p sub.
p sub.
3
3
14
A
18
Sul G
mf cresc.
f
dim.

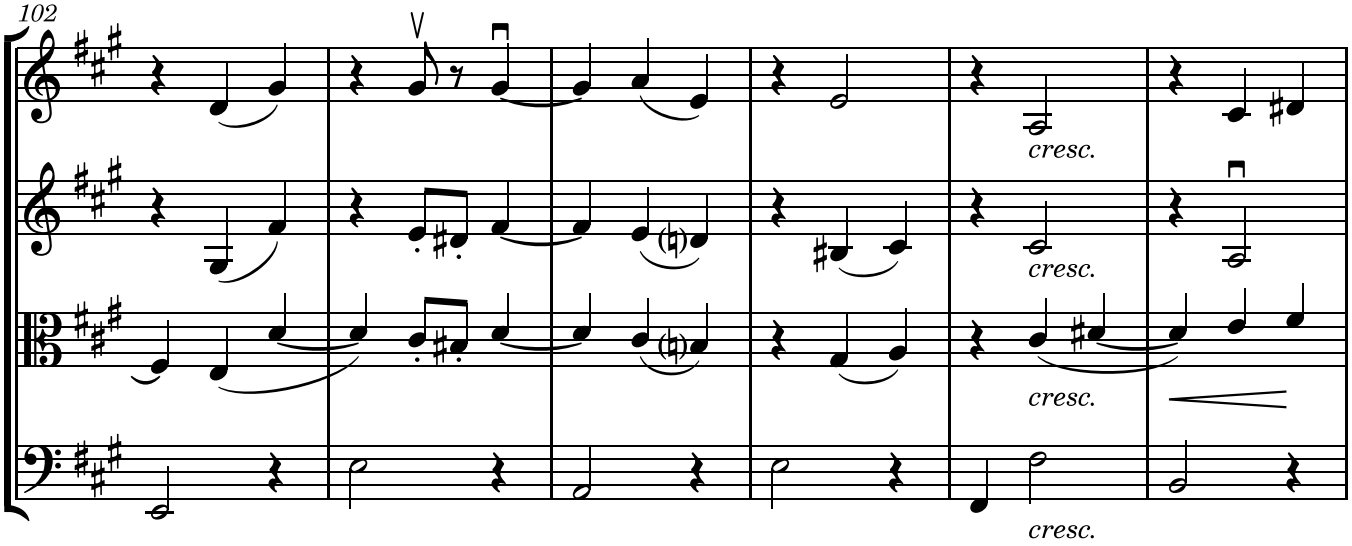

24
p
pp
p
p
29
B
Più mosso
pp
pp
pp
pp
mf
mf
mf
mf
33
mf cresc.
cresc.
cresc.

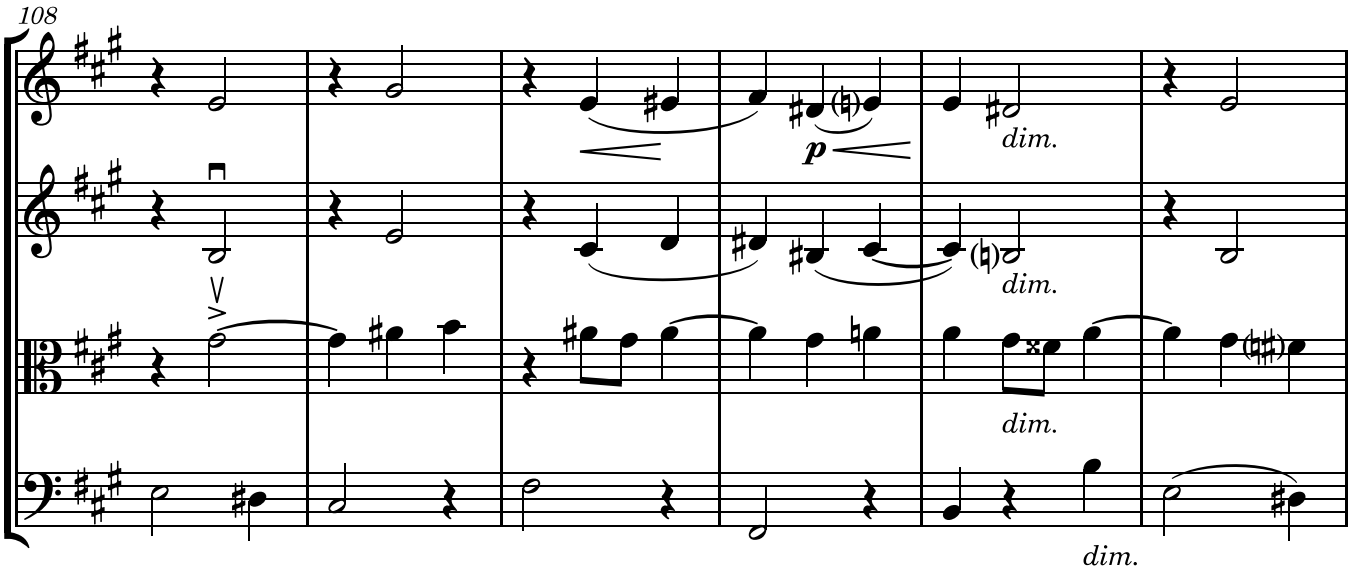

accel
con brio
poco rall.
37
più
molto rall.
41
con sord.
C
Tempo di Valse lente (non troppo Allegro)
45

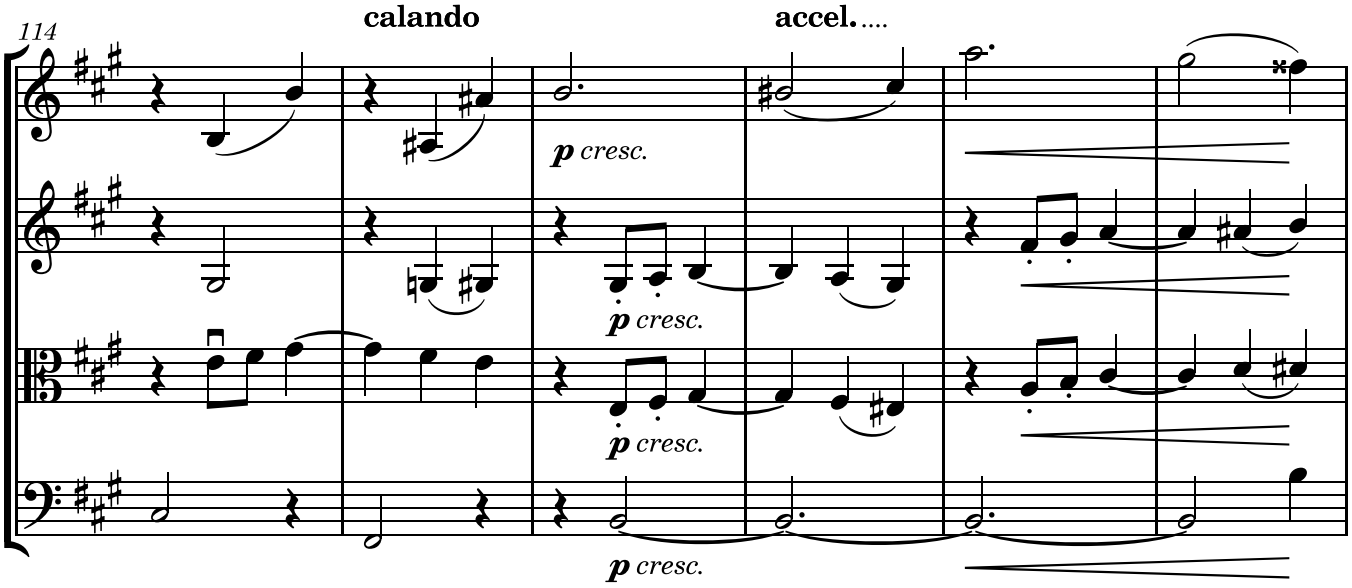

51
cresc.
cresc.
cresc.
cresc.
57
allargando
63
ten
A tempo
D
Con anima
p
p
p
pizz.
arco
p

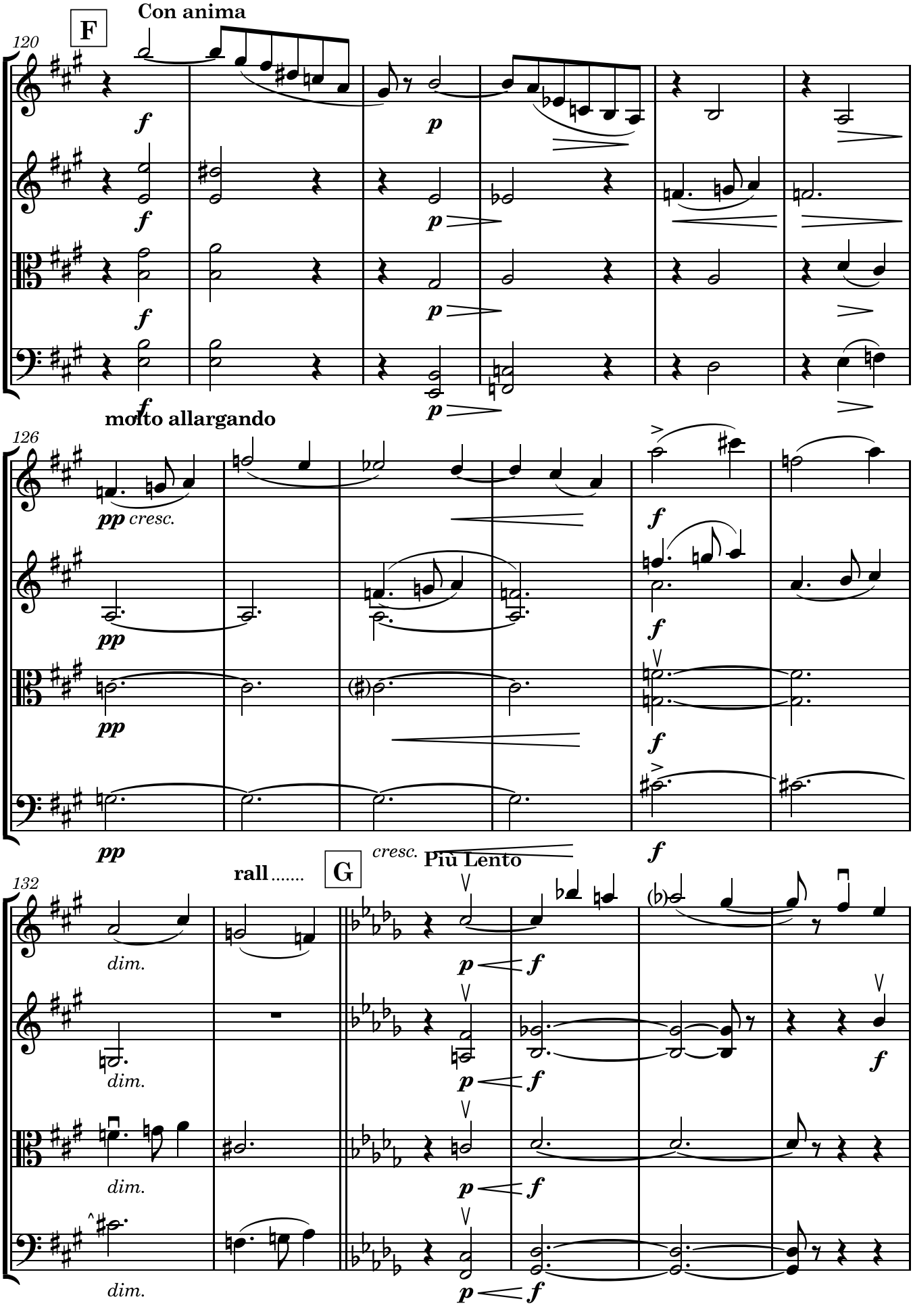

69
f
p
p
74
rall.....Con anima
p
p
p
f
p
80
rit.....Con anima
mf
mf
mf
mf

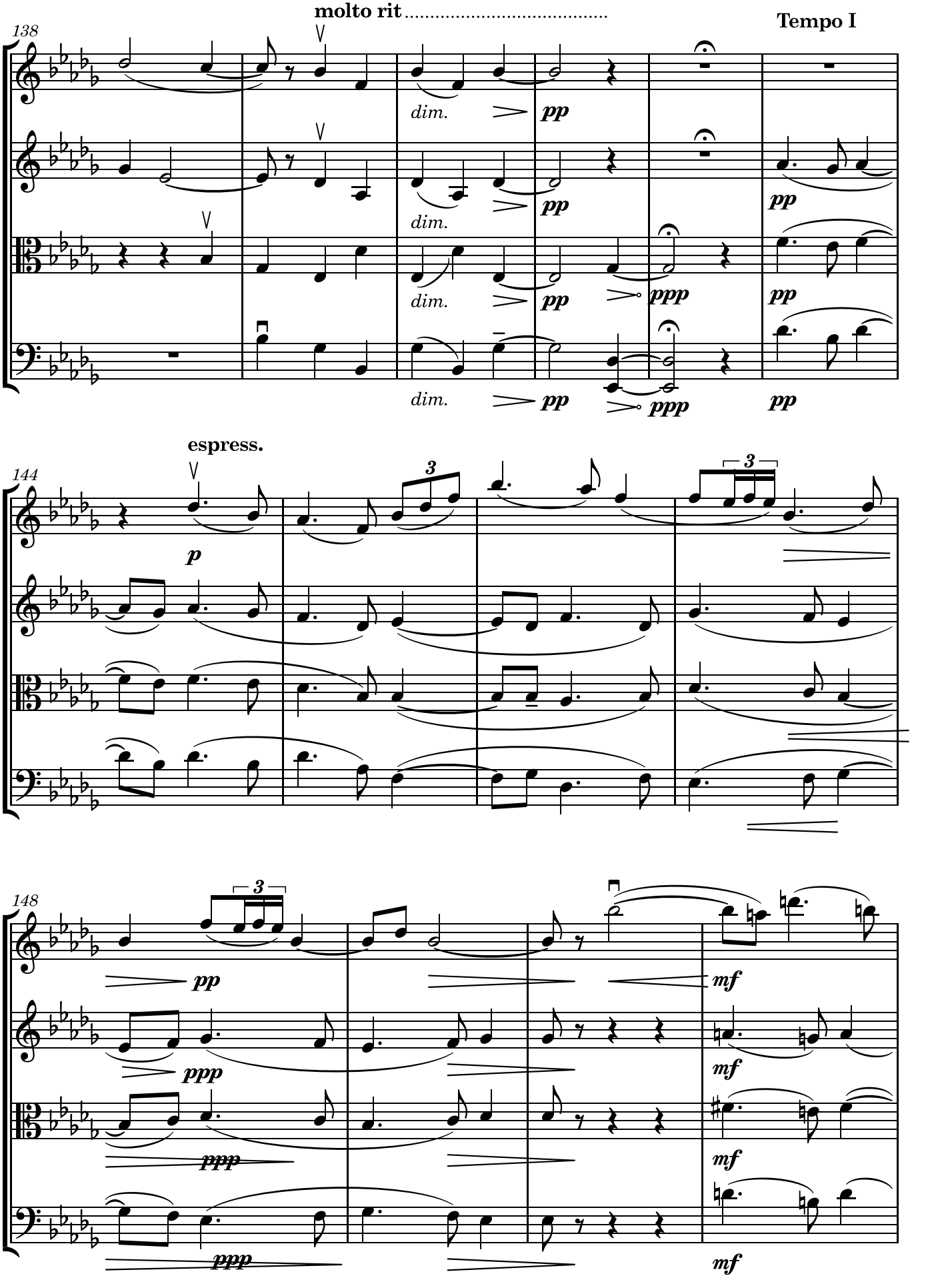

86
f
senza sord.
91
rit.....
p
ad lib.
senza sord.
ten.
E
Tempo di Valse lente
96
pp
mf

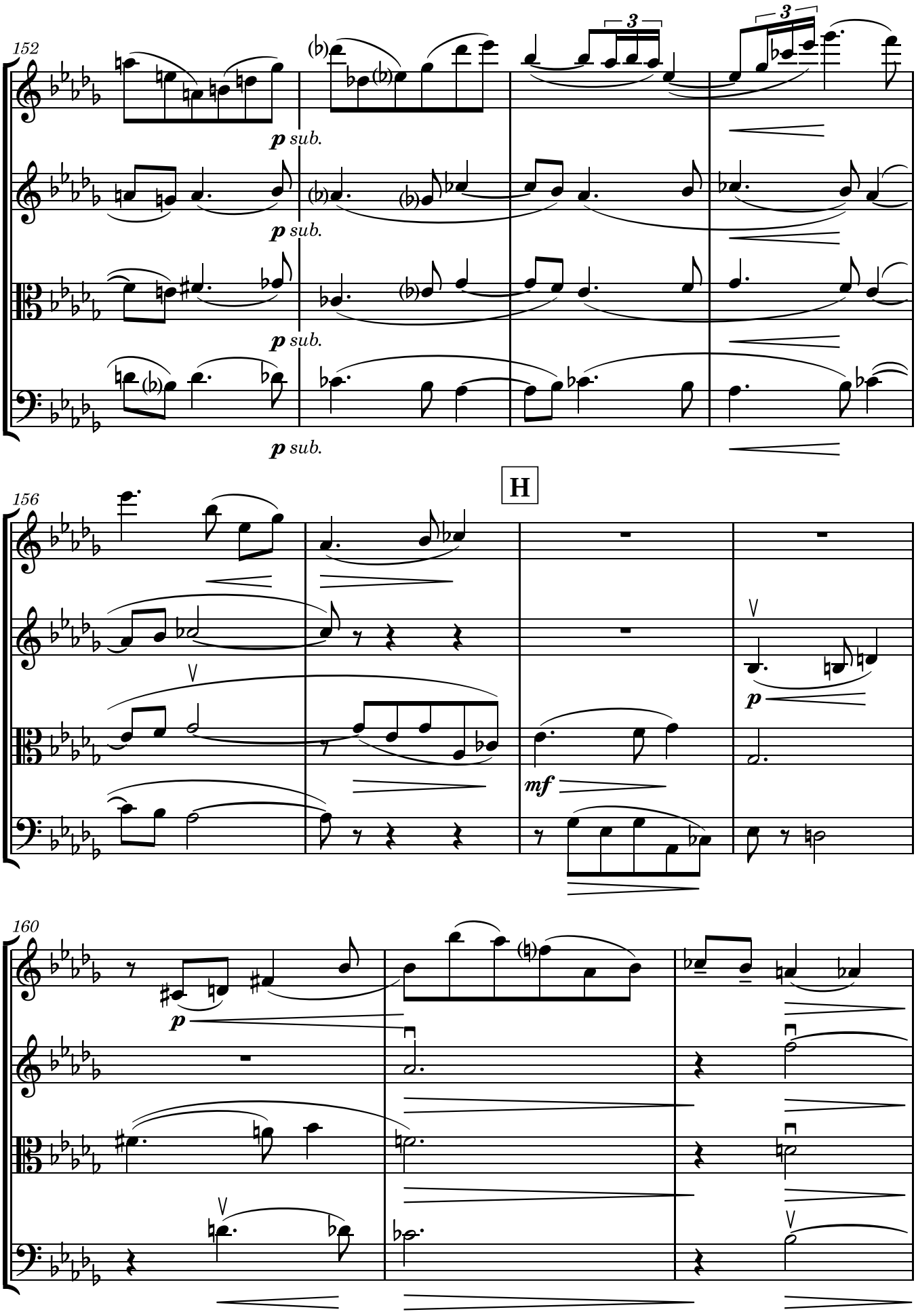

102
cresc.
cresc.
cresc.
cresc.

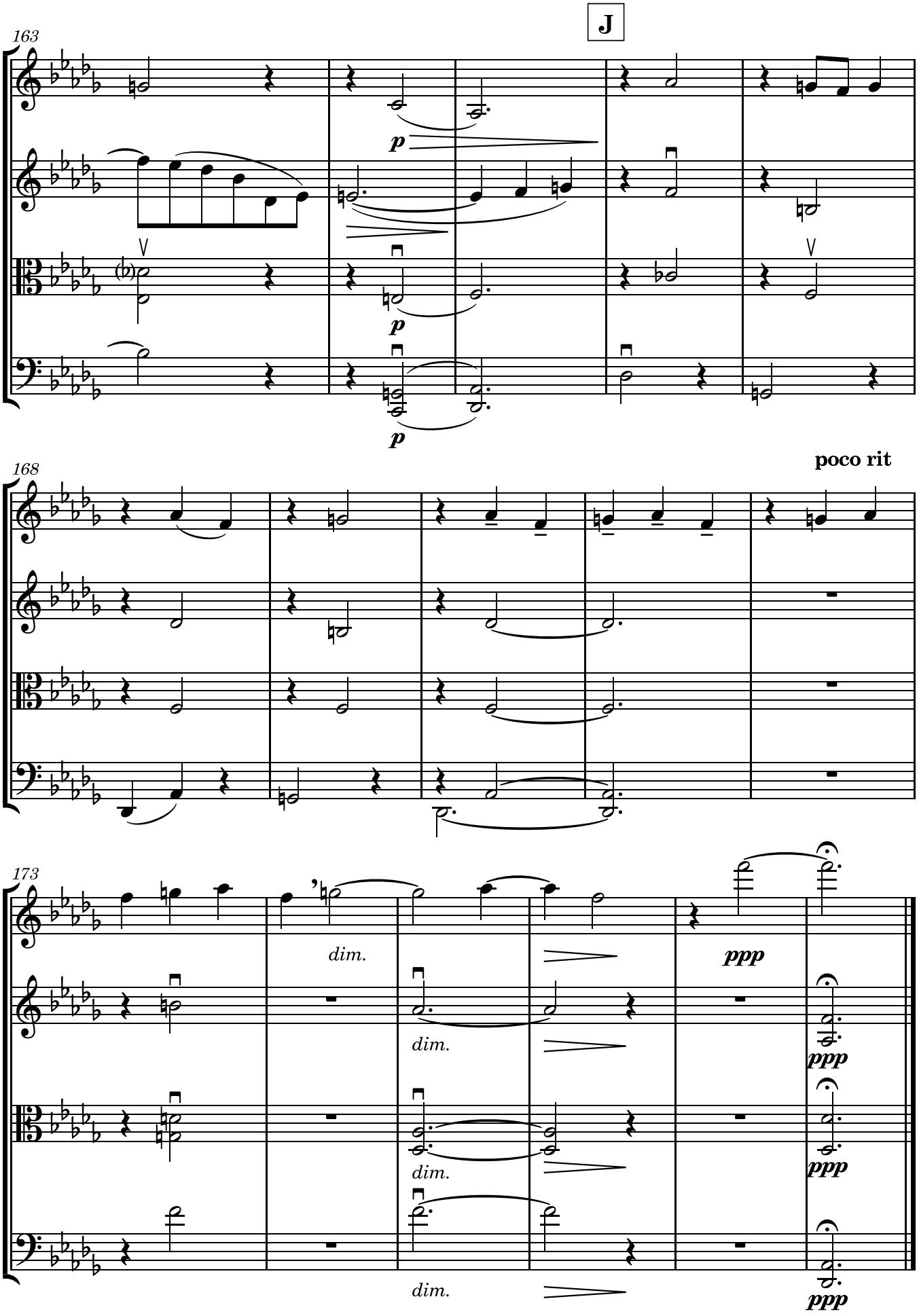

108
p
dim.
dim.
dim.
dim.


114
calando
accel.....
p cresc.
p cresc.
p cresc.
p cresc.


F
Con anima
120
molto allargando
126
rall.....
G
cresc.
Più Lento
132
dim.

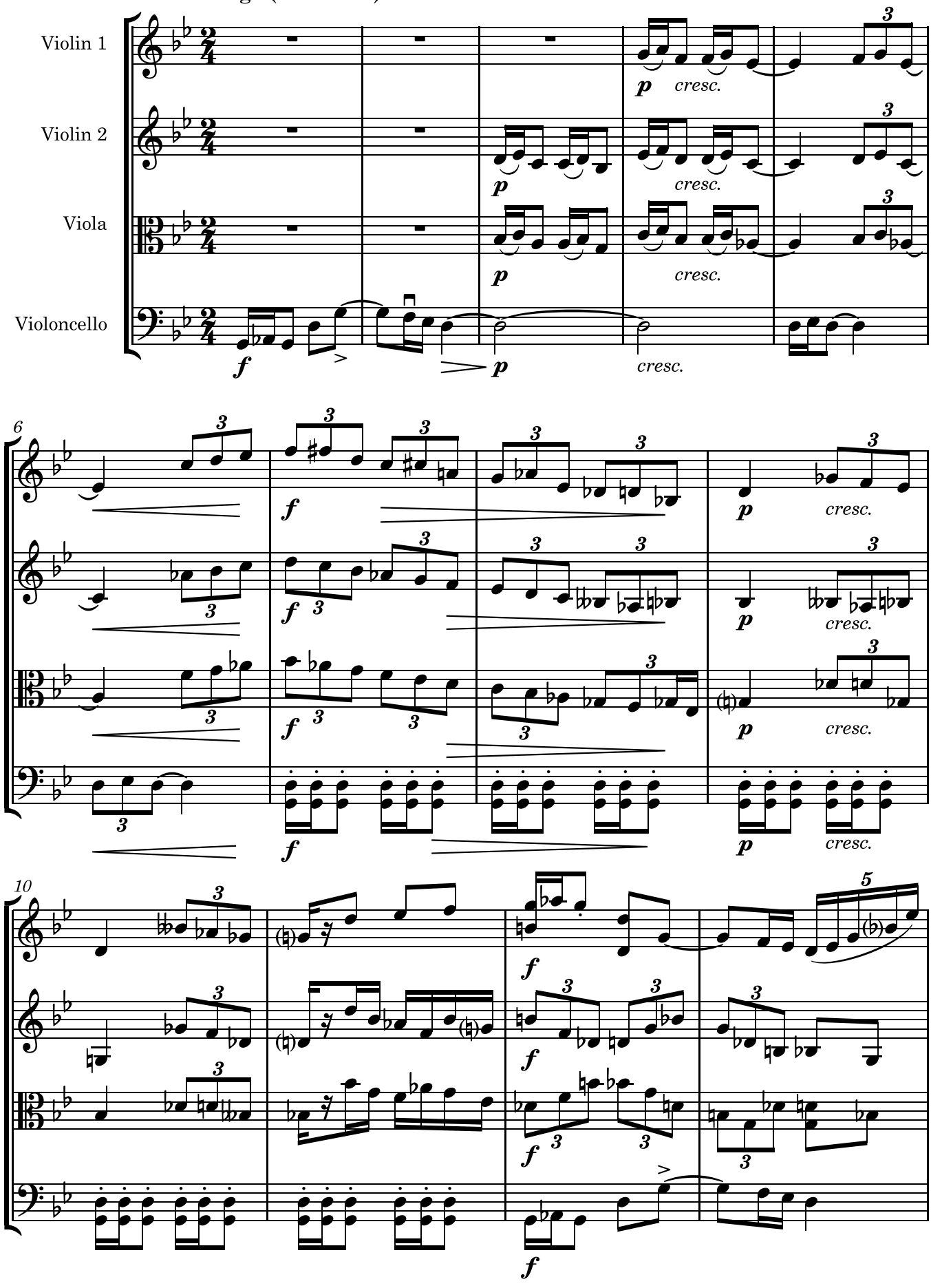

molto rit
Tempo I
138
dim.
pp
ppp
espress.
144
p
148
mf

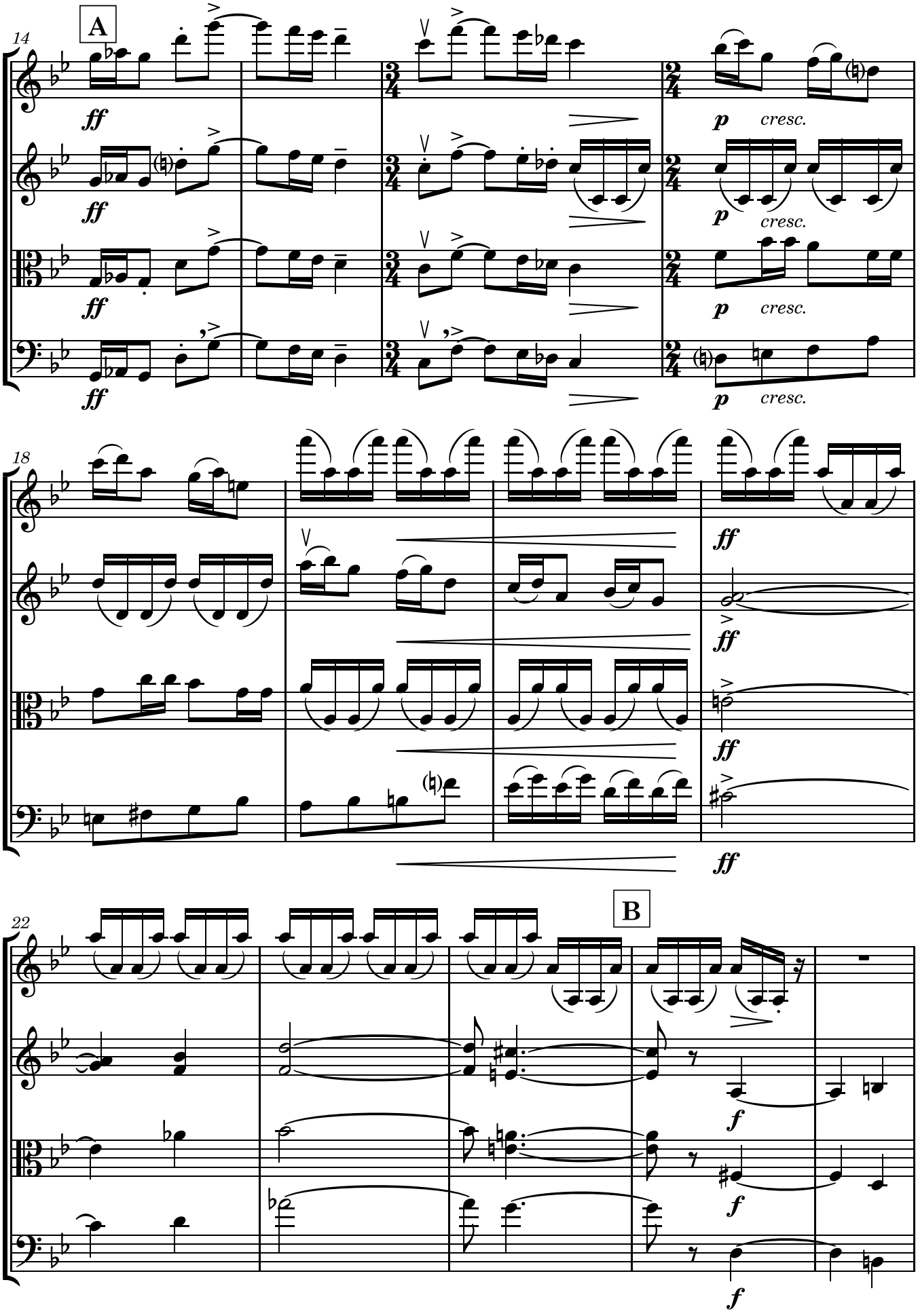

152
p sub.
p sub.
p sub.
p sub.
H
156
mf
p
160
p

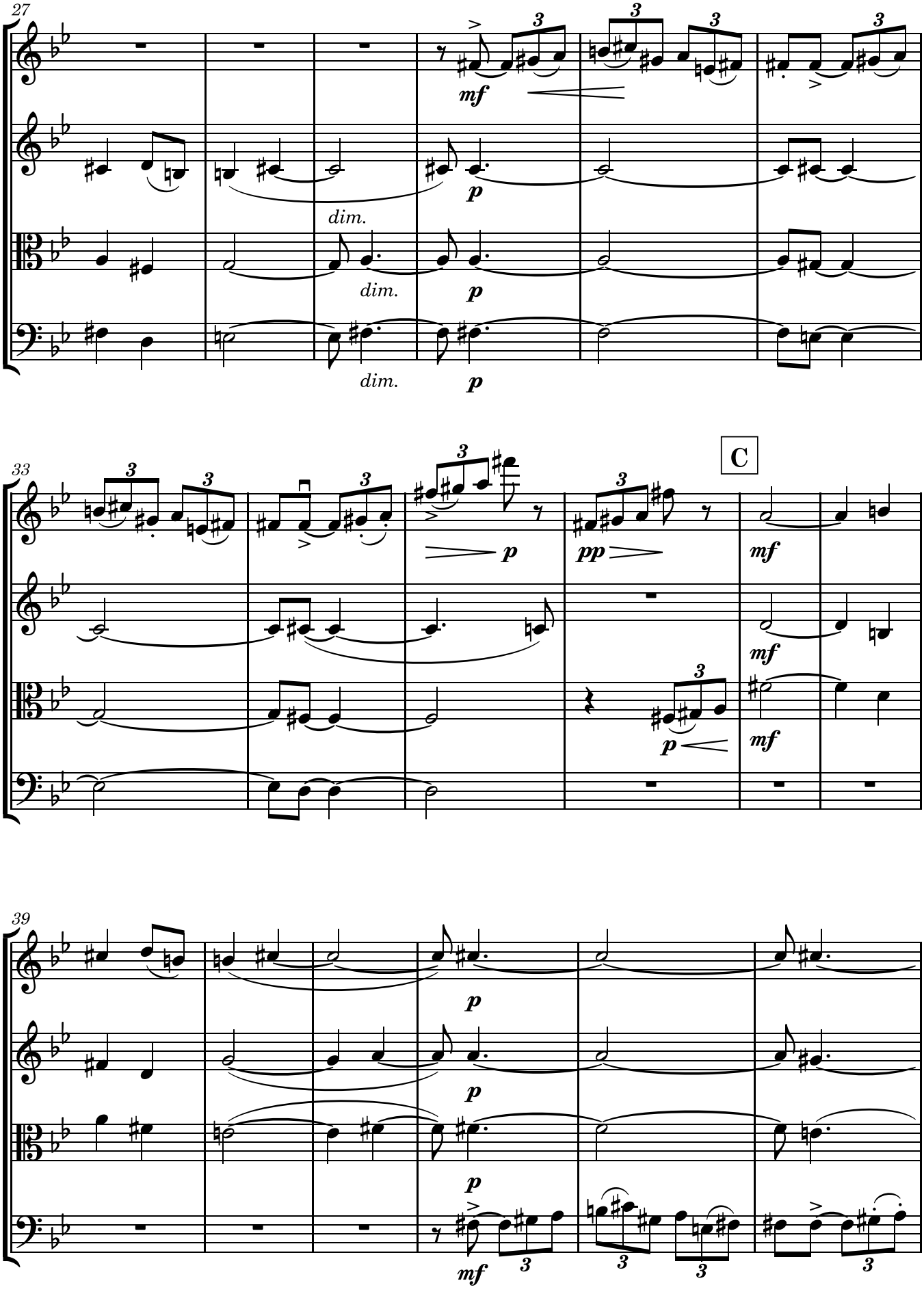

J
163
p
p
p
168
poco rit
173
dim.
dim.
dim.
dim.
ppp
ppp
ppp
ppp

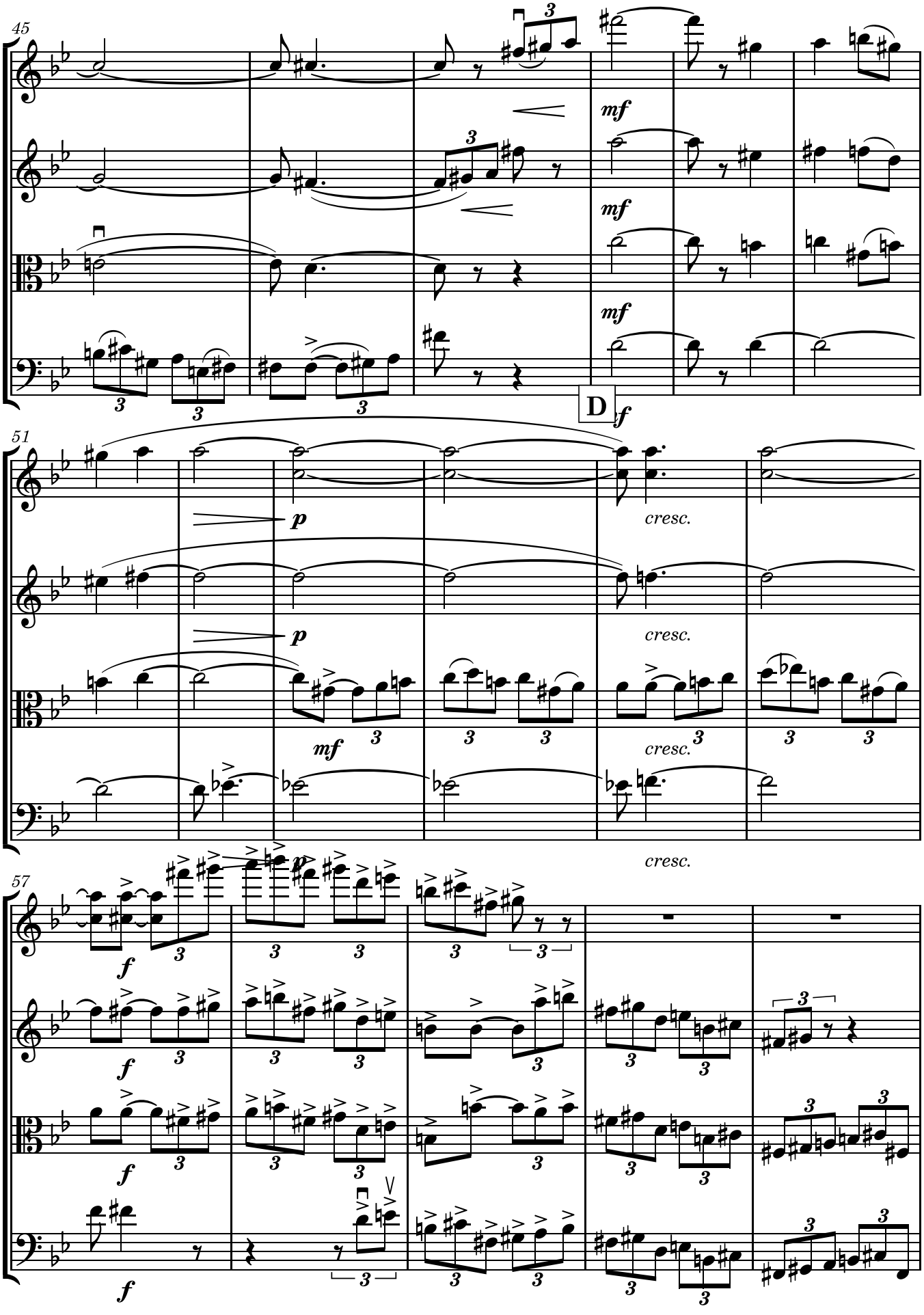
II

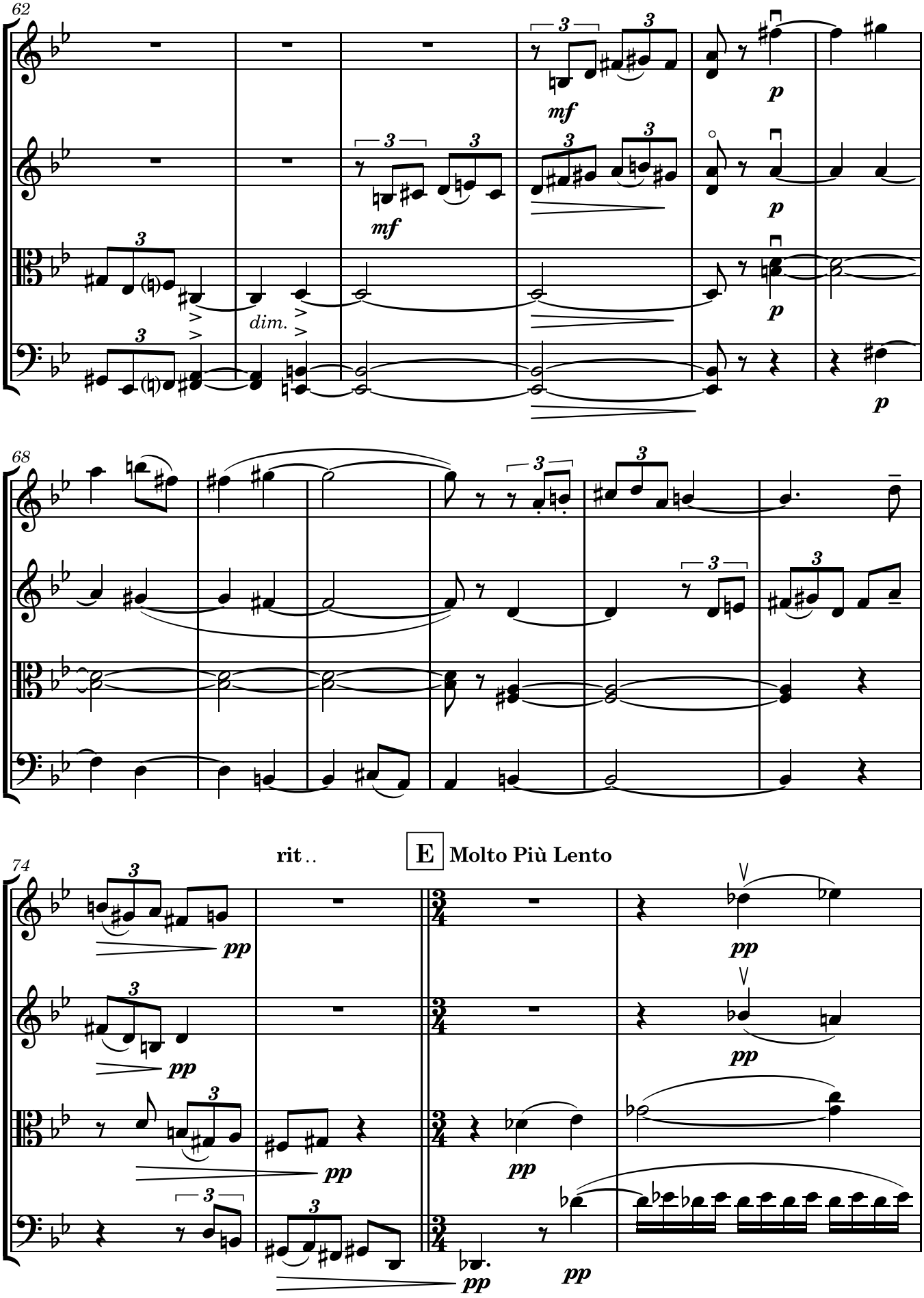
Allego (Moderato)

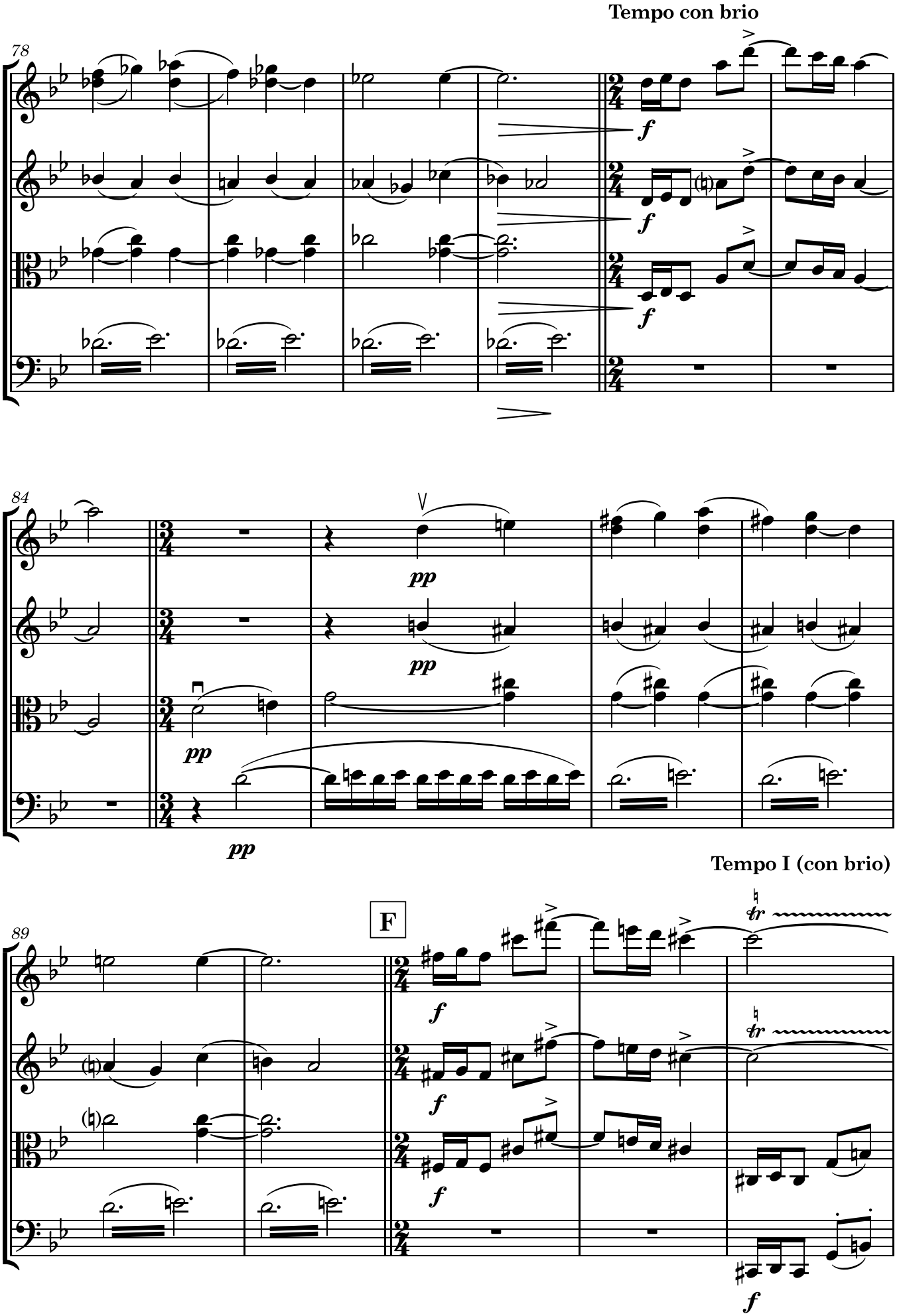


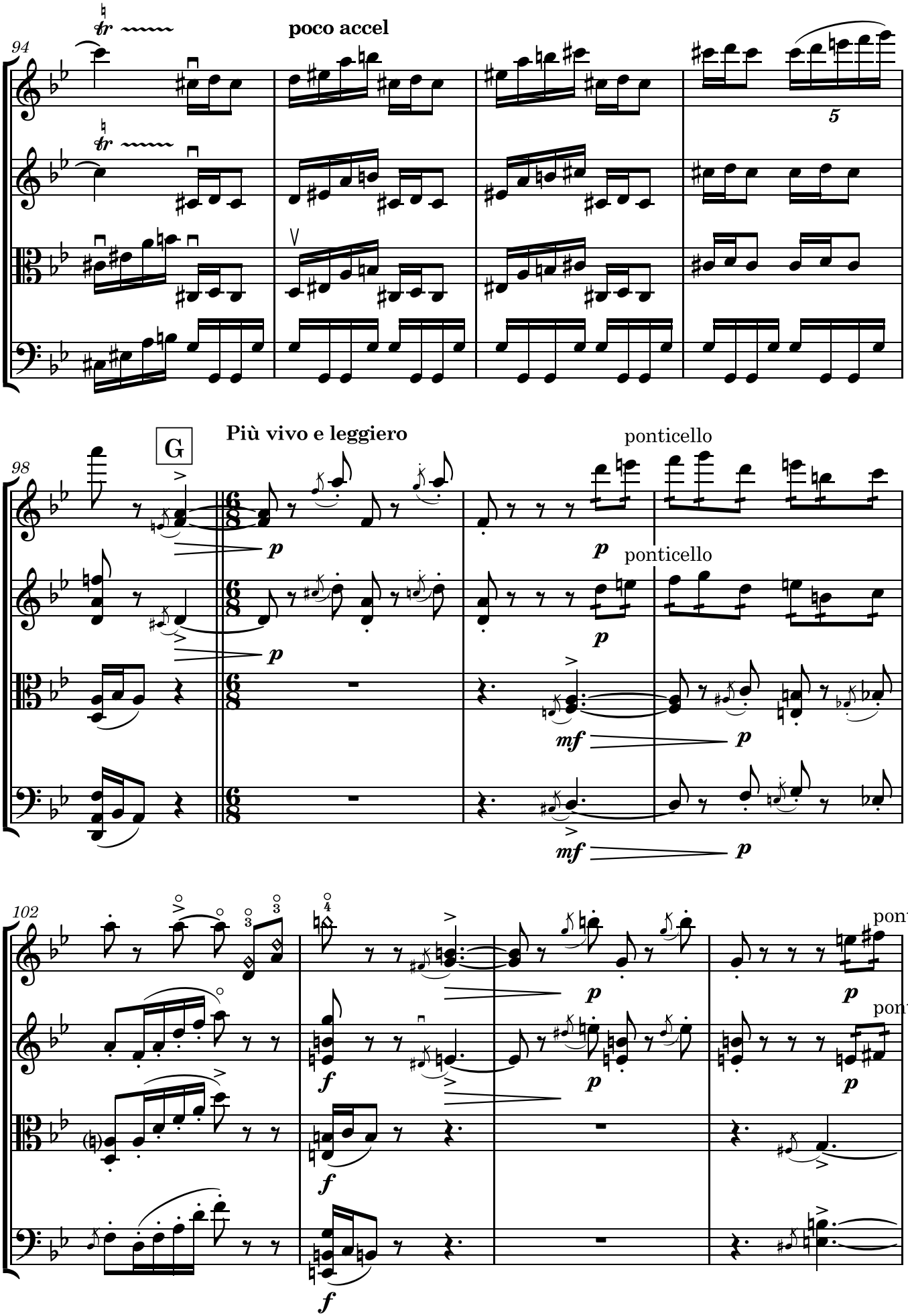

14
A
ff
p
cresc.
18
ff
22
B
f

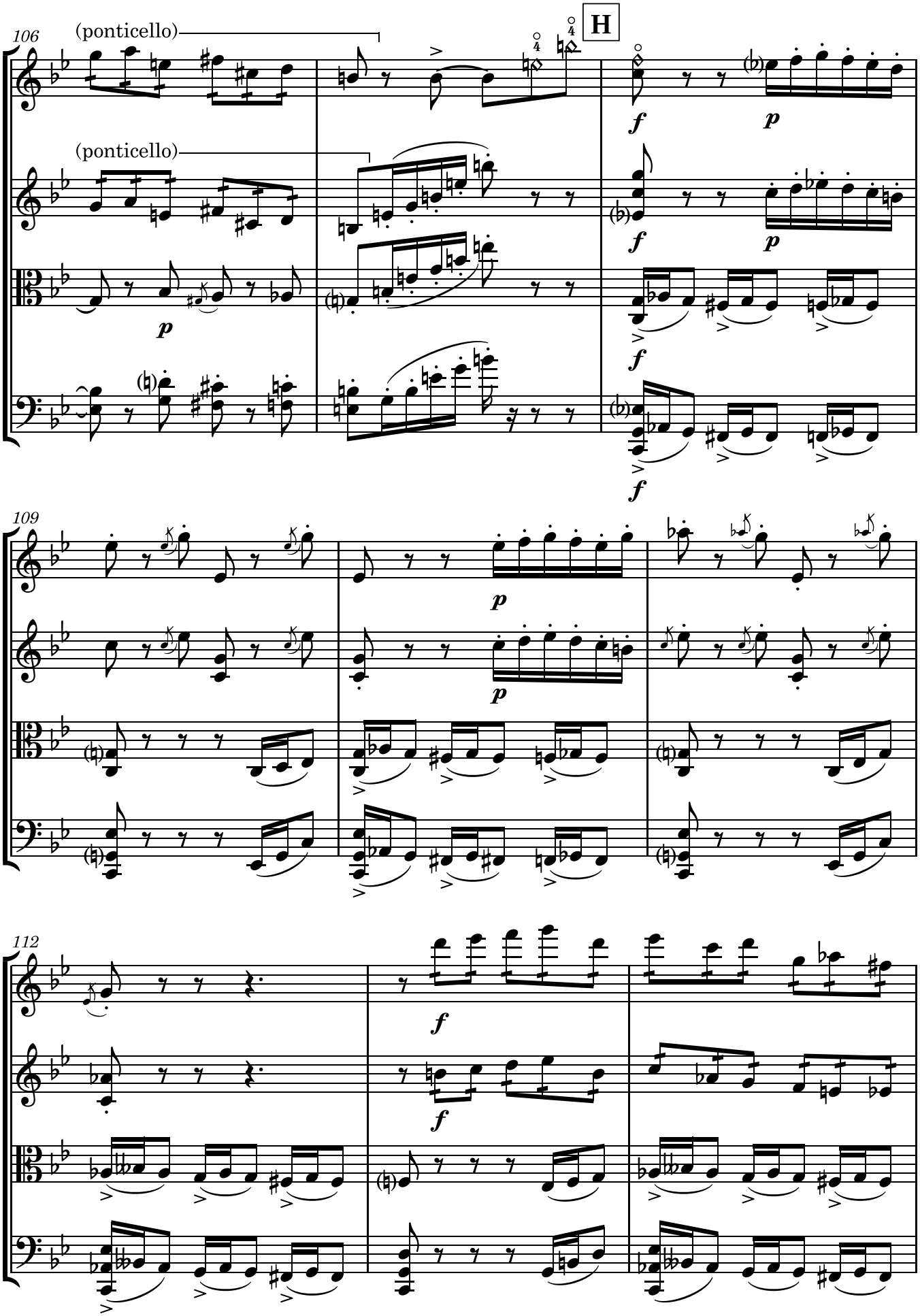

27
dim.
dim.
dim.
mf
p
p
p
33
C
p
pp
mf
mf
mf
p
39
p
p
p
mf

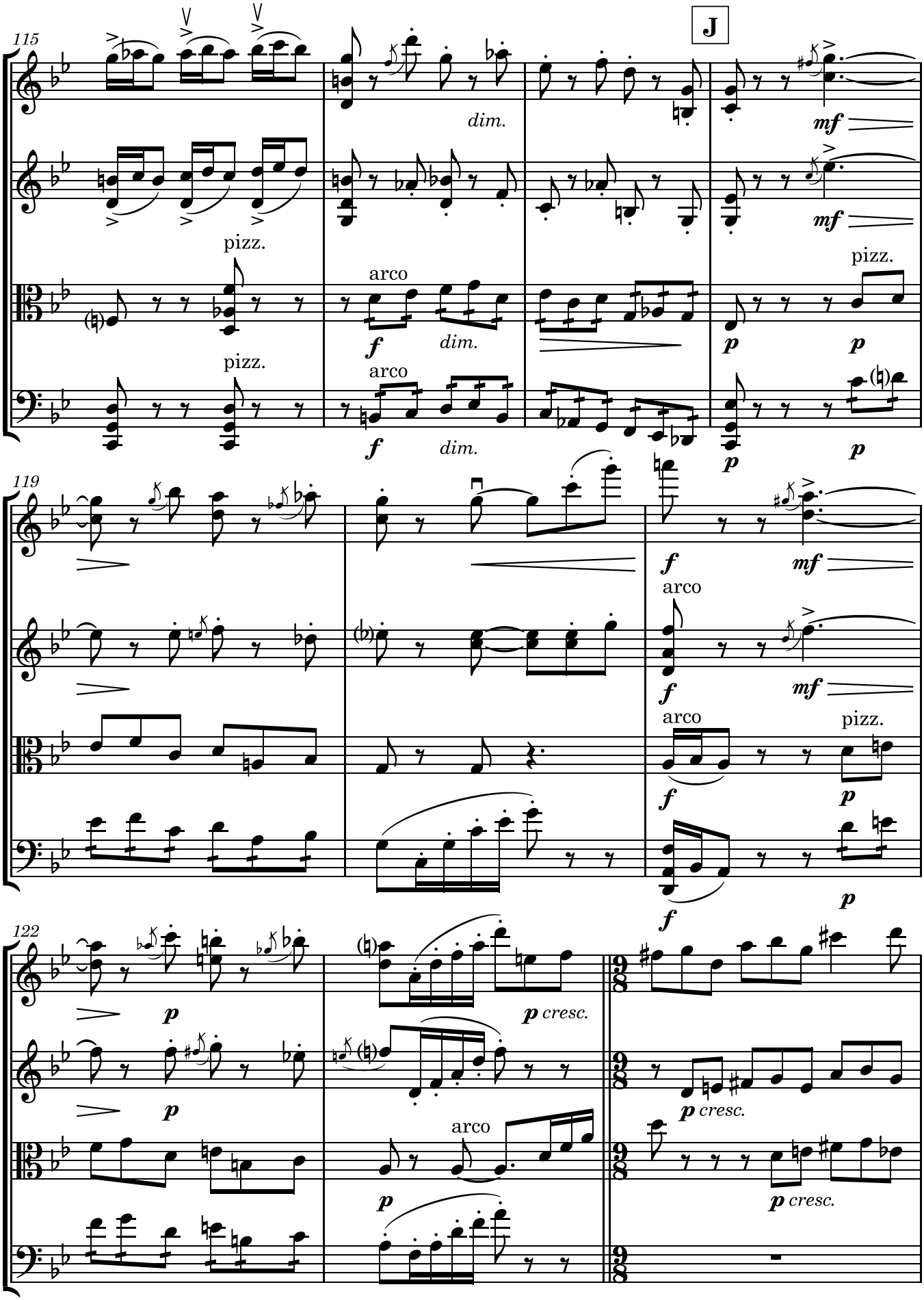

45
mf
mf
mf
D
f
51
p
p
mf
cresc.
cresc.
cresc.
cresc.
57
f
f
f
f

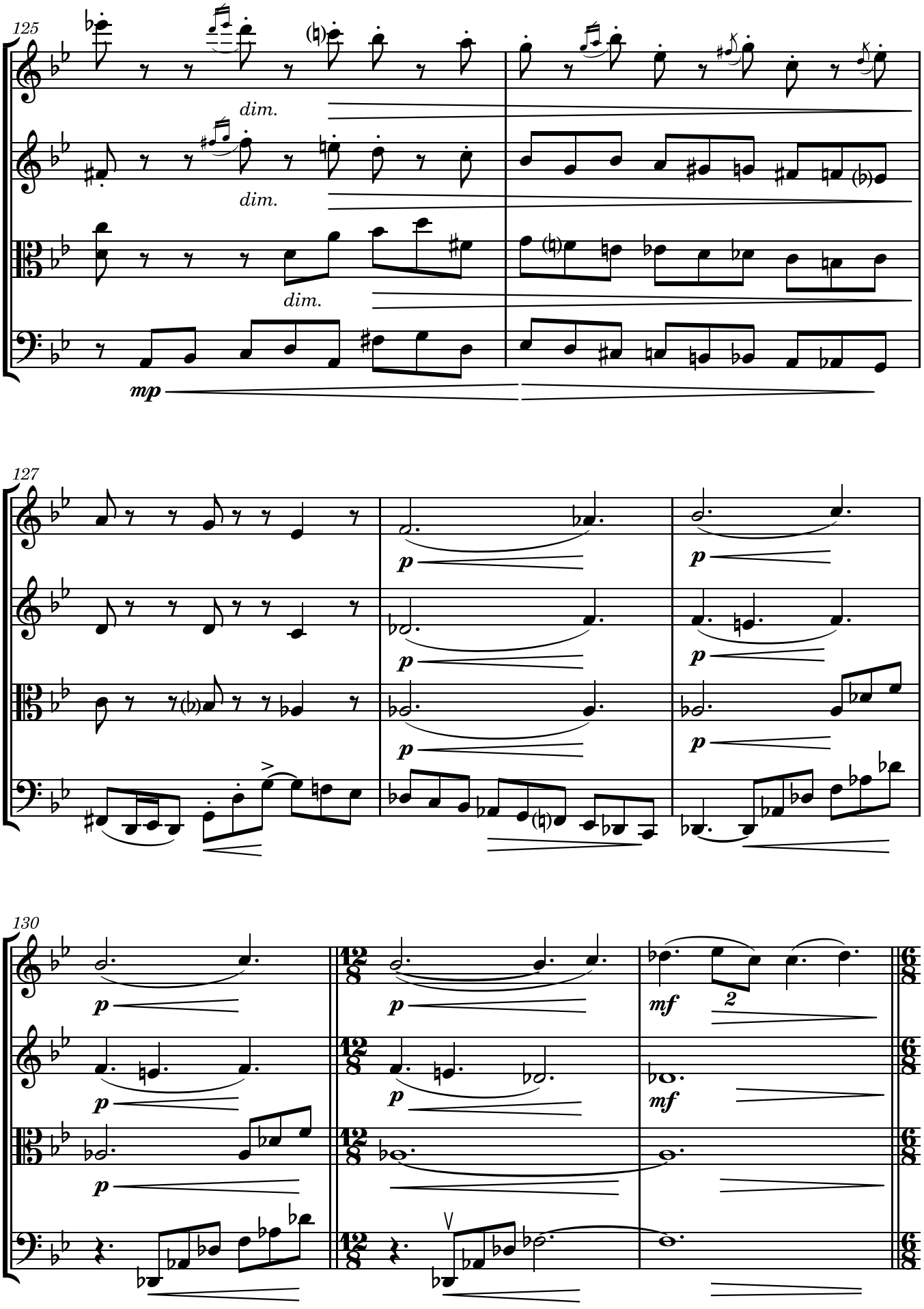

62
mf
p
dim.
68
74
rit..
E
Molto Più Lento
pp

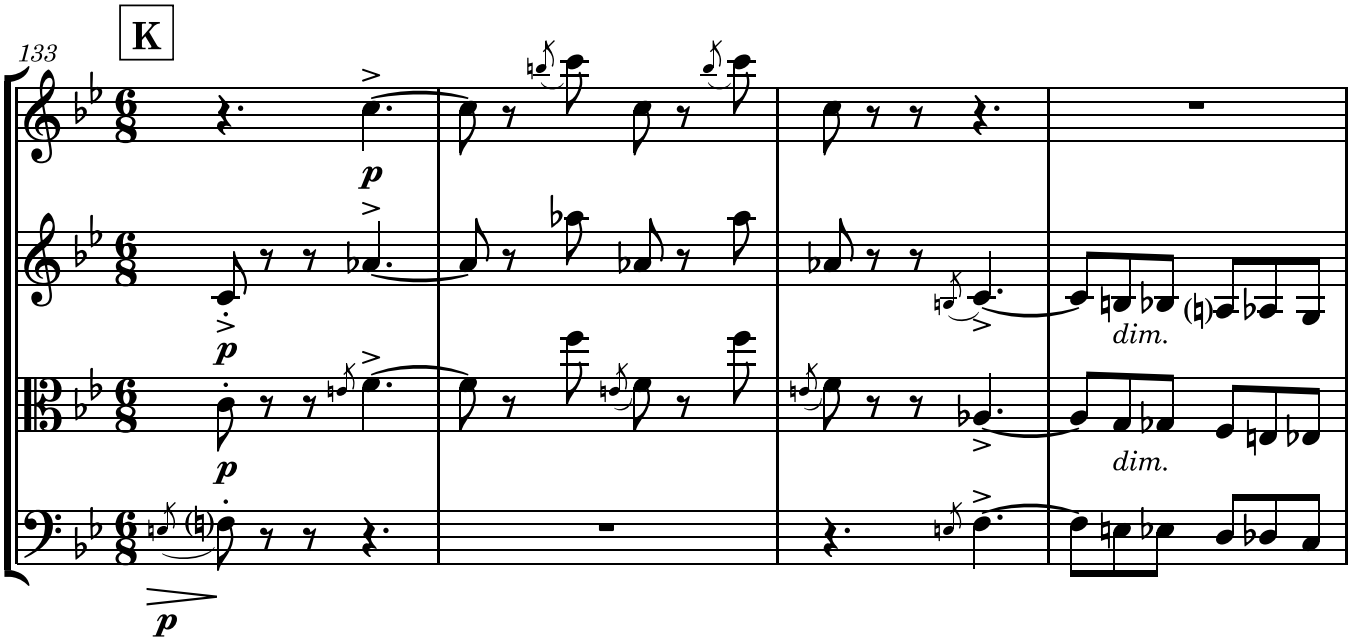

Tempo con brio
78
f
84
pp
Tempo I (con brio)
89
F
tr
f

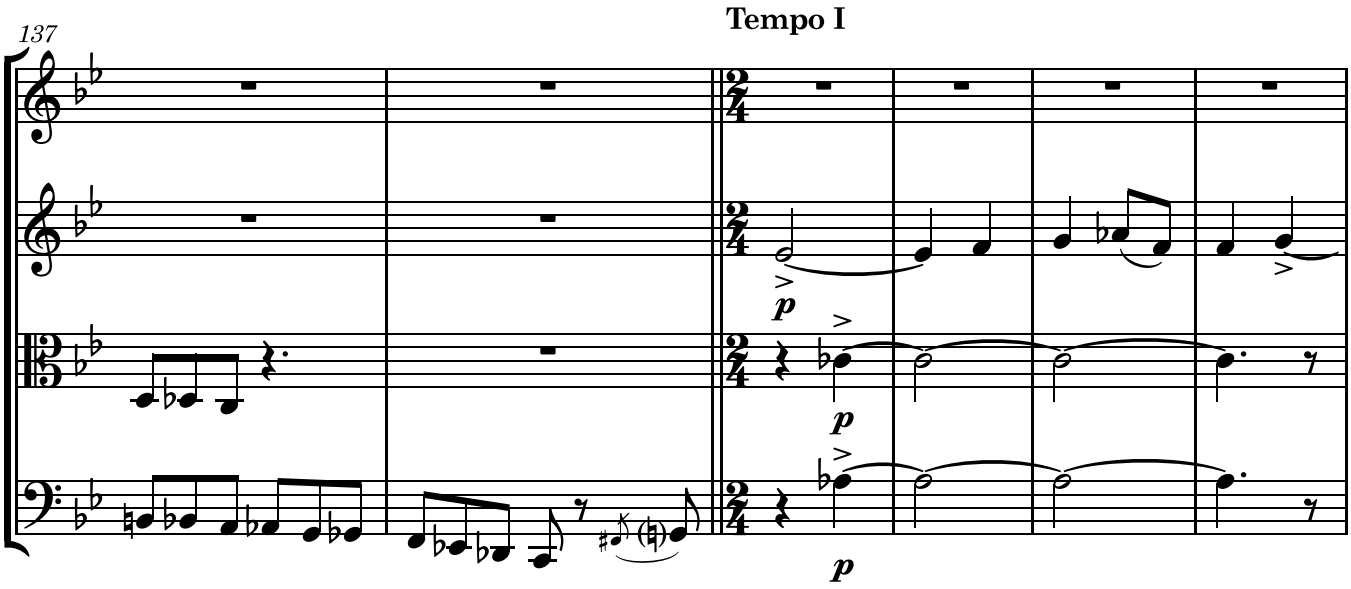

94
poco accel
5
98
G
Più vivo e leggiero
ponticello
ponticello
102
ponticello
ponticello

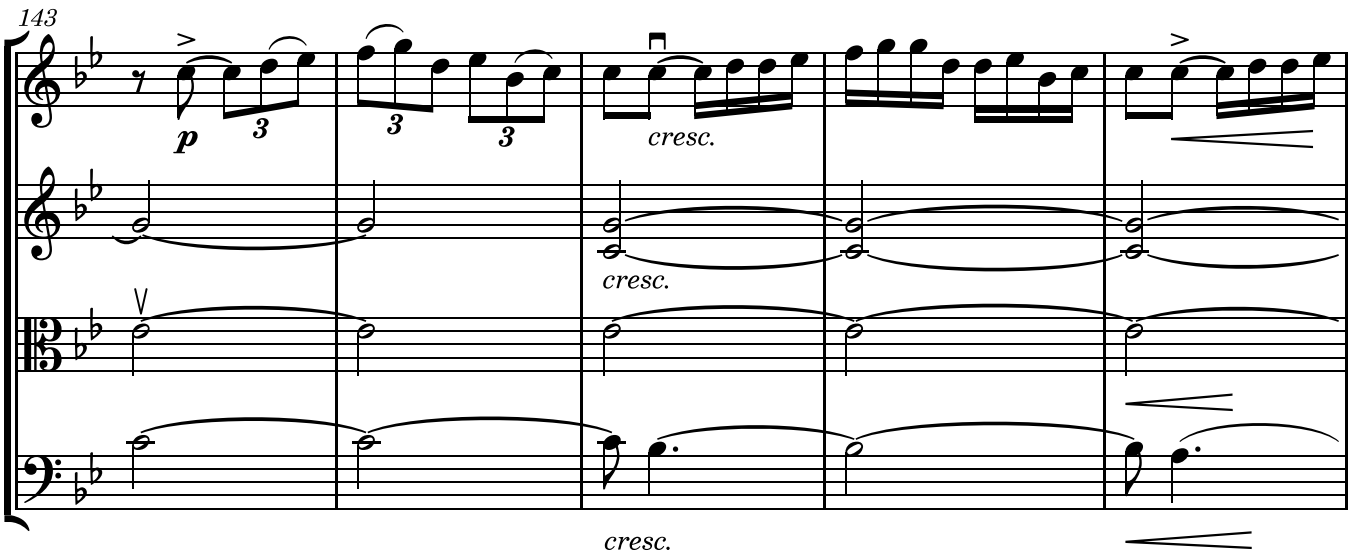

106
(ponticello)
(ponticello)
H
109
112

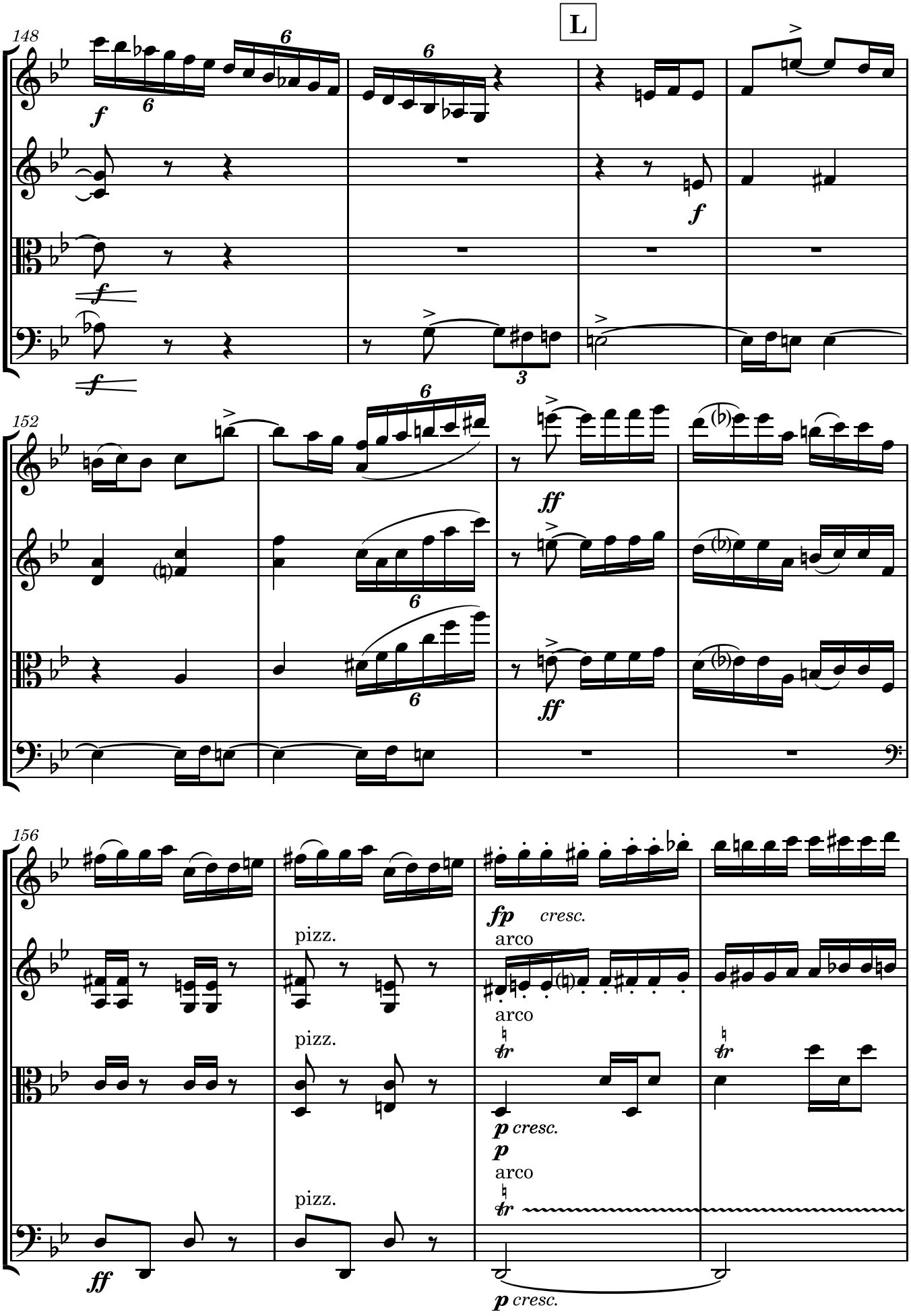

115
J
dim.
mf
pizz.
arco
f
dim.
p
119
122
p cresc.


125
dim.
dim.
dim.
mp
127
p
p
p
p
p
130
p
p
p
mf
mf
2


K
133
p
dim.
dim.


Tempo I
137
p
p
p


143
p
3
3
3
cresc.
cresc.
cresc.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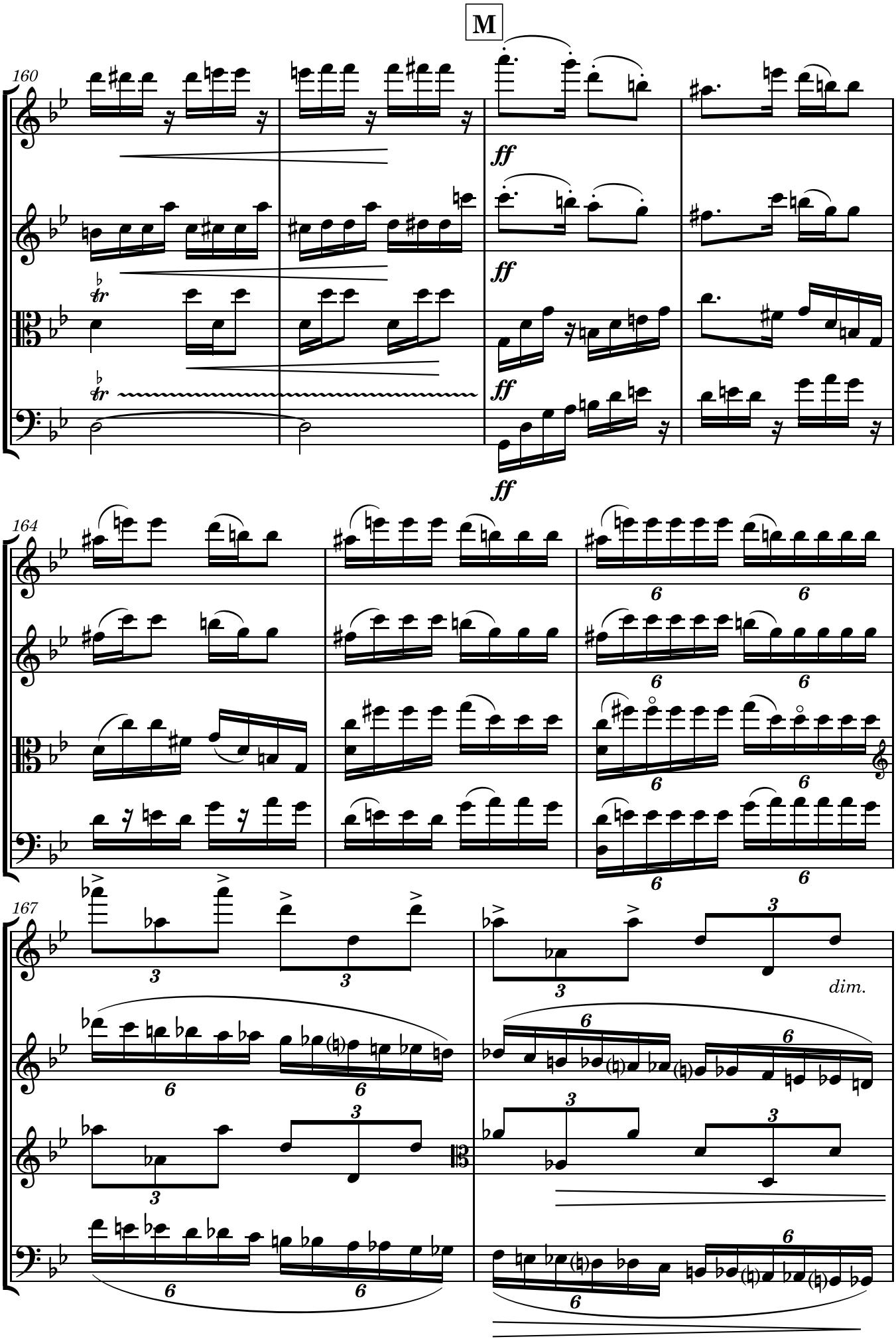
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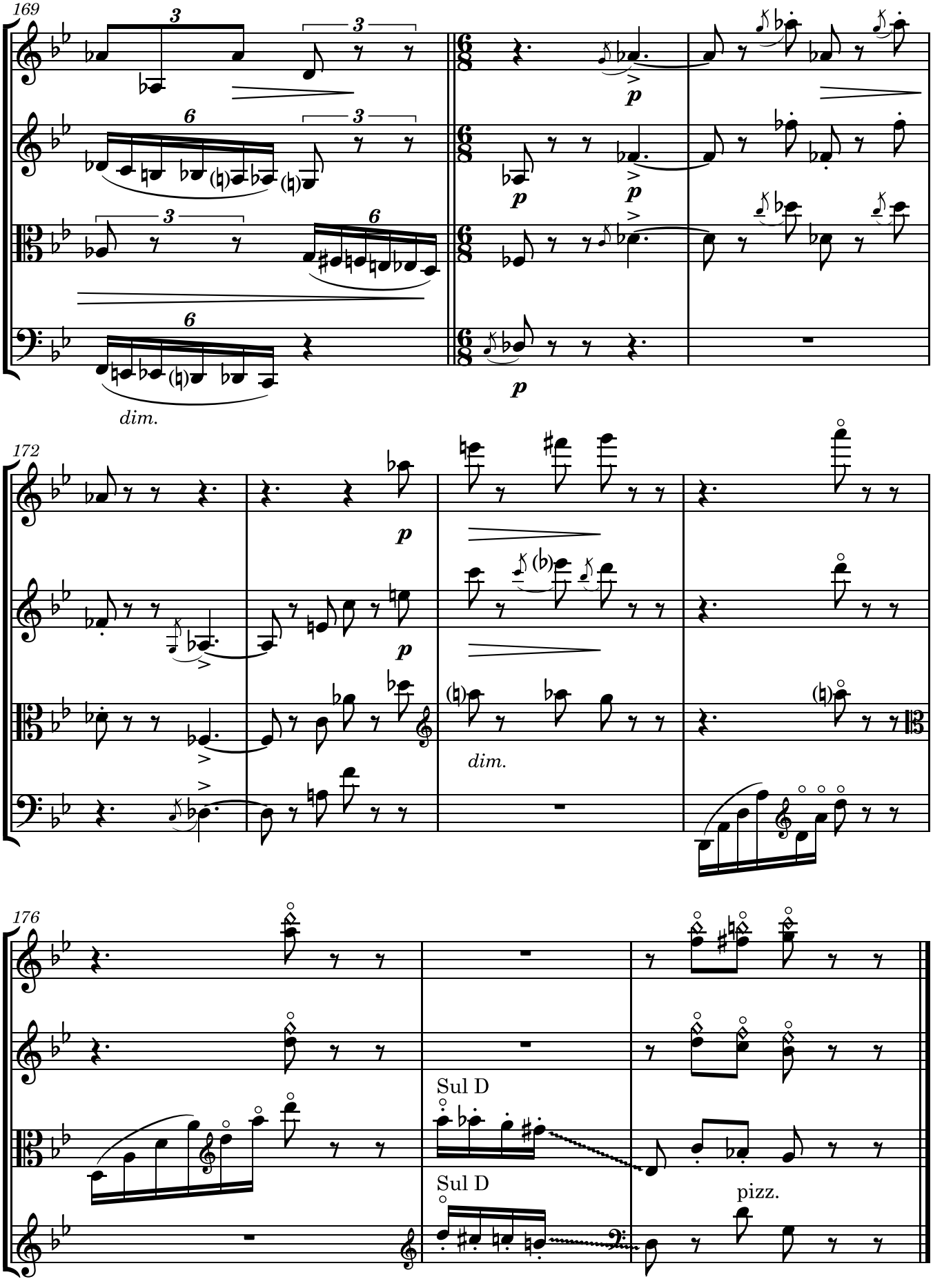
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