



LEGENDE

FOR
STRING QUARTET

BY
William H. Reed
(1923)

VIOLIN 2



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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.

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Source Information

Full Score Manuscript

Vocal Score

Manuscript Transcription & Score Preparation

Royal College of Music Library MS 5404.

n.a.

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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)	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

I

Andante con moto

6

12

18

26

32

37

42

A

B Più mosso

accel con brio poco rall.....

molto rall.....

con sord.

pp

ppp

mf

p sub.

mf *cresc.* *f* *dim.* *pp*

mf *cresc.*

f

pp

f

pp

mf *p*

46 **C** Tempo di Valse lente (non troppo Allegro)

ppp

Detailed description: Musical staff 46-51. Treble clef, key signature of three sharps (F#, C#, G#). The music consists of eighth and sixteenth notes with various rests. Dynamic marking is ppp. There are several accents (v) and slurs.

52

cresc.

Detailed description: Musical staff 52-58. Continuation of the previous staff. Dynamic marking is cresc. There are several accents (v) and slurs.

59

allargando ten A tempo

Detailed description: Musical staff 59-65. Continuation of the previous staff. Performance markings include allargando ten and A tempo. There are several accents (v) and slurs.

66 **D** Con anima

p

Detailed description: Musical staff 66-72. Treble clef, key signature of three sharps. The music consists of eighth and sixteenth notes. Dynamic marking is p. There are several accents (v) and slurs.

73

rall.....Con anima rit..

p

Detailed description: Musical staff 73-80. Continuation of the previous staff. Performance markings include rall.....Con anima and rit.. Dynamic marking is p. There are several accents (v) and slurs.

81

Con anima

mf f

Detailed description: Musical staff 81-88. Continuation of the previous staff. Performance marking is Con anima. Dynamic markings are mf and f. There are several accents (v) and slurs.

89

senza sord. 1 rit..... ad lib. 1 p

E

Detailed description: Musical staff 89-96. Continuation of the previous staff. Performance markings include senza sord., 1, rit....., ad lib., 1, and p. There are several accents (v) and slurs.

97

ten. Tempo di Valse lente

pp

Detailed description: Musical staff 97-103. Treble clef, key signature of three sharps. Performance marking is ten. Tempo di Valse lente. Dynamic marking is pp. There are several accents (v) and slurs.

104

cresc.

Detailed description: Musical staff 104-110. Continuation of the previous staff. Dynamic marking is cresc. There are several accents (v) and slurs.

111 **calando** **accel...**

dim. *p cresc.*

118 **F** **Con anima**

f *p*

125 **molto allargando**

pp *f* *dim.*

133 **rall.....** **G** **Più Lento**

p *f*

139 **molto rit.....** **Tempo I** **espress.**

dim. *pp* *pp*

146

ppp *mf*

152 **H**

p sub. *p*

159

p

166

J

poco rit

173

dim.

ppp

II

Allego (Moderato)

p

cresc.

7

f

p

cresc.

12

A

f

ff

17

p

cresc.

ff

24

B

f

dim.

p

33 C
1
mf

Musical staff 33-41: Treble clef, key signature of two flats. Measures 33-41. Measure 33 starts with a slur over measures 33-35. Measure 36 has a first ending bracket labeled '1' above it. Measure 37 has a box labeled 'C' above it. Measure 38 has a first ending bracket labeled '1' above it. Measure 39 has a first ending bracket labeled '1' above it. Measure 40 has a first ending bracket labeled '1' above it. Measure 41 has a first ending bracket labeled '1' above it. Dynamics: *mf*.

42
p *mf*

Musical staff 42-50: Treble clef, key signature of two flats. Measures 42-50. Measure 42 starts with a slur over measures 42-44. Measure 45 has a slur over measures 45-47. Measure 48 has a slur over measures 48-50. Dynamics: *p*, *mf*.

51 D
p *cresc.* *f*

Musical staff 51-58: Treble clef, key signature of two flats. Measures 51-58. Measure 51 has a slur over measures 51-53. Measure 54 has a slur over measures 54-56. Measure 57 has a slur over measures 57-58. Dynamics: *p*, *cresc.*, *f*.

59 *mf*

Musical staff 59-64: Treble clef, key signature of two flats. Measures 59-64. Measure 59 has a slur over measures 59-61. Measure 62 has a slur over measures 62-64. Dynamics: *mf*.

65 *p*

Musical staff 65-72: Treble clef, key signature of two flats. Measures 65-72. Measure 65 has a slur over measures 65-67. Measure 68 has a slur over measures 68-70. Measure 71 has a slur over measures 71-72. Dynamics: *p*.

73 *rit* E *Molto Più Lento*
pp *pp*

Musical staff 73-78: Treble clef, key signature of two flats. Measures 73-78. Measure 73 has a slur over measures 73-75. Measure 76 has a slur over measures 76-78. Dynamics: *pp*, *pp*.

79 *Tempo con brio*
f

Musical staff 79-86: Treble clef, key signature of two flats. Measures 79-86. Measure 79 has a slur over measures 79-81. Measure 82 has a slur over measures 82-84. Measure 85 has a slur over measures 85-86. Dynamics: *f*.

86 F

pp *f*

Tempo I (con brio)

92 *tr* *poco accel*

98 G Più vivo e leggero *ponticello*

p *p*

102 *f* *p* *p* *ponticello*

106 H *f* *p*

110 *p* *f*

114

118 J *arco* *mf* *f* *mf* *p*

123 *p cresc.* *dim.*

126

p

130

K

p *p* *mf* *p*

135

2

Tempo I

dim. *p*

143

1

cresc.

150 **L**

f 6

Musical staff 150-155: Treble clef, key signature of two flats. Starts with a fermata on a quarter rest. Measure 150 has a dynamic marking *f*. Measure 151 has a sixteenth-note triplet marked '6'. Measure 152 has a sixteenth-note triplet marked '6'. Measure 153 has a sixteenth-note triplet marked '6'. Measure 154 has a sixteenth-note triplet marked '6'. Measure 155 has a sixteenth-note triplet marked '6'.

156 pizz. arco

Musical staff 156-160: Treble clef, key signature of two flats. Measure 156 has a dynamic marking *f*. Measure 157 has a dynamic marking *f*. Measure 158 has a dynamic marking *f*. Measure 159 has a dynamic marking *f*. Measure 160 has a dynamic marking *f*. The staff is marked 'pizz.' and 'arco'.

161 **M**

ff

Musical staff 161-165: Treble clef, key signature of two flats. Measure 161 has a dynamic marking *ff*. Measure 162 has a dynamic marking *ff*. Measure 163 has a dynamic marking *ff*. Measure 164 has a dynamic marking *ff*. Measure 165 has a dynamic marking *ff*.

166

6 6 6 6

Musical staff 166-167: Treble clef, key signature of two flats. Measure 166 has a dynamic marking *f*. Measure 167 has a dynamic marking *f*. The staff is marked with '6' in measures 166, 167, 168, and 169.

168

6 6 3 p p

Musical staff 168-170: Treble clef, key signature of two flats. Measure 168 has a dynamic marking *f*. Measure 169 has a dynamic marking *f*. Measure 170 has a dynamic marking *p*. The staff is marked with '6' in measures 168, 169, and 170, and '3' in measure 170.

171

p

Musical staff 171-174: Treble clef, key signature of two flats. Measure 171 has a dynamic marking *p*. Measure 172 has a dynamic marking *p*. Measure 173 has a dynamic marking *p*. Measure 174 has a dynamic marking *p*.

175

1

Musical staff 175-178: Treble clef, key signature of two flats. Measure 175 has a dynamic marking *p*. Measure 176 has a dynamic marking *p*. Measure 177 has a dynamic marking *p*. Measure 178 has a dynamic marking *p*. The staff is marked with '1' in measure 177.



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