

ELEGIE
FOR
STRINGS & ORGAN

William Henry Reed

FULL SCORE

This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. The English Heritage Music Series makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use.

<http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution Non-Commercial license. (CC BY-NC 4.0 International) <https://creativecommons.org/licenses/by-nc/4.0/>

COVER IMAGE

“A Woman Weeping” - Rembrandt Harmenszoon van Rijn, mid to late 1640’s



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 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

| | |
|---|--|
| <i>Full Score Manuscript</i> | Royal College of Music Library, London (GB-Lcm): MS 5387 |
| <i>Manuscript Transcription & Score Preparation</i> | David Fielding - dhcfielding@charter.net |

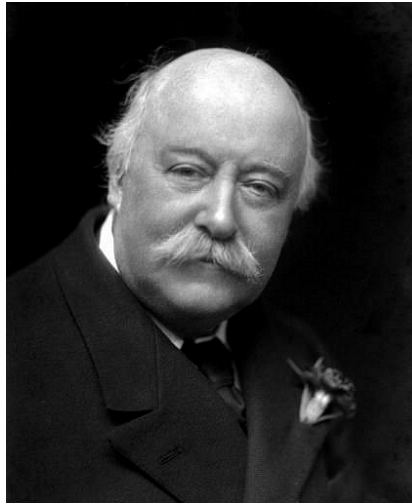
Reference Material and Software

Notation Software: Dorico Pro 4.3.30.1132 *Audio Software:* NotePerformer 3.3.2 *Graphic Software:* Adobe Photoshop CS5
Document Software: Affinity Serif Publisher *Music Notation Reference:* [Behind Bars](#) by Elaine Gould, Faber Music © 2011

Elegie

FOR STRINGS & ORGAN

William H. Reed



Composed for the Gloucester Choral Society
in memory of their late President
Sir Hubert Parry
December 1918

Lento ma non troppo
con espressivo

Violin I
p

Violin II
div.
p

Viola
pizz.
p

Violoncello
pizz.
p

Double Bass
p

Organ
p 8 ft.

The musical score is arranged in a standard orchestral format. It features five staves for strings (Violin I, Violin II, Viola, Violoncello, and Double Bass) and one staff for the Organ. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is 'Lento ma non troppo' with the instruction 'con espressivo'. The score shows the first four measures of the piece. The Violin I part has a melodic line starting on a half note. The Violin II part has a 'div.' (divisi) instruction and plays a sustained chord. The Viola, Violoncello, and Double Bass parts play pizzicato chords. The Organ part plays a sustained chord on the 8-foot register.

Elegie for Strings & Organ

6

Vln I

Vln II

Vla

Vc.

D. B.

Org.

A

p pizz.

pp arco

pp div.

pp arco

p arco

pp

12

Vln I

Vln II

Vla

Vc.

D. B.

Org.

pp

pp arco

pp

pp

B

Musical score for measures 17-21. The score includes parts for Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), Double Bass (D. B.), and Organ (Org.).

- Vln I:** *p cresc.* (with *pizz.* in the first measure), *f* (measures 18-19), *p* (measure 20).
- Vln II:** *f* (measures 18-19), *p* (measure 20, with *arco*).
- Vla:** *p cresc.* (with *pizz.* in the first measure), *f* (measures 18-19), *p* (measure 20).
- Vc.:** *p cresc.* (with *pizz.* in the first measure), *f* (measures 18-19), *p* (measure 20, with *arco*).
- D. B.:** *f* (measures 18-19), *p* (measure 20).
- Org.:** *p cresc.* (with *pizz.* in the first measure), *f* (measures 18-19), *p* (measure 20).

Measure 21 is marked with a box containing the letter 'B'. The Organ part includes a *unis.* marking in measure 20.

B

Musical score for measures 22-26. The score includes parts for Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), Double Bass (D. B.), and Organ (Org.).

- Vln I:** *dim.* (measures 22-23), *pp* (measure 24), *p* (measures 25-26, with *pizz.* in measure 25).
- Vln II:** *ppp* (measures 24-25), *p cresc.* (measures 25-26, with a triplet in measure 26).
- Vla:** *dim.* (measures 22-23), *ppp* (measures 24-25), *p* (measures 25-26).
- Vc.:** *dim.* (measures 22-23), *ppp* (measures 24-25), *p* (measures 25-26, with *div.* in measure 24).
- D. B.:** *dim.* (measures 22-23), *ppp* (measures 24-25), *p* (measures 25-26).
- Org.:** *dim.* (measures 22-23), *pp* (measures 24-25), *p* (measures 25-26, with *cresc.* in measure 26).

Measures 24-25 are marked with the tempo instruction *Lunga*. Measure 26 is marked with a box containing the letter 'B'.

Elegie for Strings & Organ

29

C

arco

Vln I

Vln II

Vla

Vc.

D. B.

Org.

p cresc.

p cresc.

p

pizz.

p

p

p cresc.

p

34

Vln I

Vln II

Vla

Vc.

D. B.

Org.

f

mf

f

f

f

f

f

f

38 D

Vln I
Vln II
Vla
Vc.
D. B.
Org.

43 **Agitato e accel poco a poco**

Vln I
Vln II
Vla
Vc.
D. B.
Org.

cresc. *f* *cresc.* 3

cresc. *f* *cresc.* 3

cresc. *f* *cresc.* 3

cresc. *f* *cresc.*

cresc. *f* *cresc.*

Agitato e accel poco a poco

cresc. *f* *cresc.*

cresc. *f* *cresc.*

Musical score for measures 49-54. The score is for Vln I, Vln II, Vla, Vc., D. B., and Org. The key signature has three flats (E-flat major/C minor). The time signature is 4/4. The dynamic is *ff*. There are two boxed 'E' markings above the Vln I staff. There are two '3' markings above the Vln II and Vc. staves. The Organ part has a *ff* dynamic. A double bass line is present at the bottom of the system.

Musical score for measures 55-60. The score is for Vln I, Vln II, Vla, Vc., D. B., and Org. The key signature has three flats. The time signature is 4/4. The dynamics are *dim.* and *rit. poco a poco*. There are *rit....* markings above the Vln I and Org. staves. The Organ part has a *dim.* dynamic. A double bass line is present at the bottom of the system.

61 **F** rit. molto allarg.

Vln I
Vln II
Vla
Vc.
D. B.

F rit. molto allarg.

Org.

69 con sord. *p* *pp* *pizz.*

Vln I
Vln II
Vla
Vc.
D. B.

Org.

Elegie for Strings & Organ

76 *molto rit.*

Vln I *pp* *ppp*

Vln II *con sord.* *pp* *ppp*

Vla *con sord.* *pp* *ppp*

Vc. *con sord.* *pp* *ppp*

D. B. *con sord.* *pp* *ppp*

Org. *pp* *ppp*

ppp



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the Future SM



PUBLISHING

ehms.lib.umn.edu

Catalog Number

23.4/01