



INTERMEZZO

FOR
STRING ORCHESTRA

William Henry Reed

CONTRABASS

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COVER IMAGE

“The Happy Violinist” - Gerrit van Honthorst, 1624



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.

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Source Information

<i>Full Score Manuscript</i>	Royal College of Music Library, London (GB-Lcm): MS 5396
<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

97 9

99-100 *dim.* 103-104 105-112

Detailed description: This musical staff contains measures 97 through 112. It features several rests and melodic lines. Fingerings 2, 2, and 8 are indicated above the staff. A dynamic marking of *dim.* (diminuendo) is shown with a wedge-shaped line under measures 103-104.

113 10

mf cresc. *f* *dim.* *p*

Detailed description: This musical staff contains measures 113 through 120. It begins with a *mf cresc.* (mezzo-forte crescendo) and a *f* (forte) dynamic. A *dim.* (diminuendo) marking is present, followed by a *p* (piano) dynamic. Fingerings 1 and 1 are indicated above the staff.

121

122-123 *p*

Detailed description: This musical staff contains measures 121 through 129. It includes a *p* (piano) dynamic marking. A slur is placed over measures 122-123. Fingerings 2 and 1 are indicated above the staff.

11

130-131 *p* *f* *p*

Detailed description: This musical staff contains measures 130 through 138. It features dynamics of *p* (piano), *f* (forte), and *p* (piano). Fingerings 2, 1, and 1 are indicated above the staff.

139 12

f *dim.* *pp* *ppp*

Detailed description: This musical staff contains measures 139 through 146. It features dynamics of *f* (forte), *dim.* (diminuendo), *pp* (pianissimo), and *ppp* (pianississimo). A *f* (forte) dynamic is also present in measure 140.

147 13

150-152 *f* *p* *cresc. poco a poco*

Detailed description: This musical staff contains measures 147 through 156. It features dynamics of *f* (forte), *p* (piano), and *cresc. poco a poco* (crescendo poco a poco). A triplet of 3 is indicated above measures 150-152.

157

f

Detailed description: This musical staff contains measures 157 through 164. It features a *f* (forte) dynamic marking. A slur is placed under measures 157-164.

165 14

dim. *p sempre*

Detailed description: This musical staff contains measures 165 through 172. It features dynamics of *dim.* (diminuendo) and *p sempre* (piano sempre). A slur is placed under measures 165-172.

14

172-173 *p* 176-177 *p* 179-181 *pp*

Detailed description: This musical staff contains measures 172 through 181. It features dynamics of *p* (piano) and *pp* (pianissimo). Fingerings 2, 2, and 3 are indicated above the staff.



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