



PAVANE
FOR
STRING ORCHESTRA

William Henry Reed

FULL SCORE

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COVER IMAGE

“A Pavane” (detail) - Edward Austin Abbey, 1897



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 5386
<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

Pavane

William Henry Reed

Violin I

Violin II

Violin III

Viola

Violoncello

Contrabass

pp
div.

pizz.

p

p

p

p

This block contains the first five measures of the score. The Violin I, II, and III parts enter in measure 3 with a piano (*p*) dynamic. The Viola part begins in measure 1 with a pianissimo (*pp*) dynamic and includes a *div.* (divisi) instruction. The Violoncello and Contrabass parts also begin in measure 1, with the Cello playing *pizz.* (pizzicato) and the Contrabass playing *p* (piano).

Vln I

Vln II

Vln III

Vla

Vc.

Cb.

p

This block contains measures 6 through 10. The Violin I part has a measure rest in measure 6. The Violoncello and Contrabass parts continue with their respective parts, with the Cello playing *pizz.* and the Contrabass playing *p*.

11

Vln I

Vln II

Vln III

Vla

Vc.

Cb.

p

p

p

dim.

pizz.

arco

pizz.

16

poco rit.

a tempo

A

Vln I

Vln II

Vln III

Vla

Vc.

Cb.

p

pizz.

arco

pizz.

21 B

Vln I
Vln II
Vln III
Vla
Vc.
Cb.

pp
p
pp
pp
mf
pp
mf
arco
mf
arco
pp

26 *sempre spiccato*

Vln I
Vln II
Vln III
Vla
Vc.
Cb.

sempre spiccato
sempre spiccato
sempre spiccato
f
div.
pizz.
arco
f
pizz.

31

Musical score for measures 31-34. The score is for a string ensemble consisting of Violin I, Violin II, Violin III, Viola, Violoncello, and Contrabasso. The key signature is two sharps (F# and C#). The tempo is marked *mf*. The score features a complex rhythmic pattern with many sixteenth notes and rests. The Viola and Violoncello parts include a *cresc.* marking. The Contrabasso part is marked *arco*. The score is divided into four measures, with a double bar line at the end of the fourth measure.

35

Musical score for measures 35-38. The score is for a string ensemble consisting of Violin I, Violin II, Violin III, Viola, Violoncello, and Contrabasso. The key signature is two sharps (F# and C#). The tempo is marked *mf*. The score features a complex rhythmic pattern with many sixteenth notes and rests. The Viola and Violoncello parts include a *cresc.* marking. The Contrabasso part is marked *arco*. The score is divided into four measures, with a double bar line at the end of the fourth measure.

39

Vln I *mf cresc.*

Vln II *mf cresc.*

Vln III *mf cresc.*

Vla *mf cresc.*
unis.

Vc. *mf cresc.*

Cb. *mf cresc.*

43

[C]

Vln I *f*

Vln II *f*

Vln III *f*

Vla *f*

Vc. *f*

Cb. *f*

47

Vln I

Vln II

Vln III

Vla

Vc.

Cb.

ff

tr

dim.

ff

dim.

ff

dim.

div.

ff

dim.

ff

dim.

ff

dim.

51

Vln I

Vln II

Vln III

Vla

Vc.

Cb.

D

a tempo

dim. e rit.

56

Vln I

Vln II

Vln III

Vla

Vc.

Cb.

div.

unis.

61

E

Vln I

Vln II

Vln III

Vla

Vc.

Cb.

p

p

p

dim.

pizz.

66 *rall.* *a tempo*

Vln I
Vln II
Vln III
Vla
Vc.
Cb.

arco pizz.

p

Detailed description: This system of musical notation covers measures 66 to 71. It features six staves: Violin I, Violin II, Violin III, Viola, Violoncello, and Contrabasso. The key signature is two sharps (F# and C#). The tempo markings are *rall.* (rallentando) for measures 66-70 and *a tempo* for measure 71. The Violin parts have various articulations including accents and slurs. The Viola part has a *stacc.* marking. The Violoncello and Contrabasso parts include *arco* and *pizz.* (pizzicato) markings. Dynamics include *p* (piano) in measures 70 and 71.

72 *rall.* *a tempo*

Vln I
Vln II
Vln III
Vla
Vc.
Cb.

espress. div. div. arco pizz. arco

p

Detailed description: This system of musical notation covers measures 72 to 77. It features the same six staves as the previous system. The key signature remains two sharps. The tempo markings are *rall.* (rallentando) for measures 72-76, indicated by a dotted line, and *a tempo* for measure 77. The Violin parts have accents and slurs. The Viola part has *espress.* and *div.* markings. The Violoncello and Contrabasso parts include *div. arco*, *pizz.*, and *arco* markings. Dynamics include *p* (piano) in measures 73, 74, and 75.



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