



# THE VALE OF CLWYD

CAMBRIAN ROMANCE  
FOR  
STRING ORCHESTRA

William Henry Reed

VIOLIN I



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COVER IMAGE

“The Vale of Clwyd” - Edward Hartley Mooney, 1920



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

*Full Score Manuscript*

Royal College of Music Library, London (GB-Lcm): MS 5395

*Manuscript Transcription & Score Preparation*

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### 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

Violin I

# The Vale of Clwyd

William Henry Reed

**Andante** **1** *con espress e tranquillo*

*p*

**1**

8

1

2

5

*pp sub.*

*cresc.*

*mf*

*pp sub.*

*cresc.*

*mf*

**2**

16

1

2

*f*

*p*

*p*

*pp*

*f*

*p*

*pp*

**3**

*appassionato*

**4**

24

Solo

1

2

*cresc.*

*poco cresc.*

*p cresc.*

*poco accel.*

**5** *sost. poco a poco .....*

31

Solo

1

2

*sempre cresc.*

*f*

*mf dim.*

*mf dim.*

38 *rall.* **6** *a tempo*

Solo

1

2

*dim.*

*p* *f con molto espress.*

*p* *f con molto espress.*

45 **7**

1

2

*mf cresc.*

*mf cresc.*

52 **8**

1

2

*f* *p* **1** *p* *mf*

*f* *p* *p* *mf*

60 **9** *sul D*

Desk 1 & 5

Desk 2 & 6

Desk 3 & 7

Desk 4 & 8

*f* *sul D* *f*

66

10

Desk 1 & 5

Desk 2 & 6

Desk 3 & 7

Desk 4 & 8

*p*

*p*

*molto cresc.*

*ff dim.*

*p*

*mf*

*molto cresc.*

*ff dim.*

*p*

*p*

*molto cresc.*

*ff dim.*

*p*

*p*

*molto cresc.*

*ff*

72

Desk 1 & 5

Desk 2 & 6

Desk 3 & 7

Desk 4 & 8

*p*

*p semplice*

*pp*

*pp*

*pp*

79

1

2

*pp*

Measures 79-85. The key signature is G major (one sharp). The time signature is 4/4. The score is for Violin I and Violin II. Measure 79: Violin I has a quarter rest, Violin II has a whole note G2. Measure 80: Violin I has eighth notes G4 and A4, Violin II has a whole note G2. Measure 81: Violin I has eighth notes A4 and B4, Violin II has a whole note G2. Measure 82: Violin I has a quarter note C5, Violin II has a whole note G2. Measure 83: Violin I has a half note B4, Violin II has a whole note G2. Measure 84: Violin I has a half note A4, Violin II has a whole note G2. Measure 85: Violin I has a half note G4, Violin II has a whole note G2. Dynamics: *pp* (piano) is indicated in measure 84. A crescendo hairpin is present from measure 83 to measure 85.



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