



SCHERZO

FOR
STRING ORCHESTRA

William Henry Reed

1906

FULL SCORE

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COVER IMAGE

“Vanitas - An Allegorical Still Life” - Edwaert Colyer, 1662



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 5381
<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

Scherzo for String Orchestra

William Henry Reed

Allegro vivo

Violin I: *pp*, *leggiere*, *p*

Violin II: *pp*

Viola: *pp*, *leggiere*

Violoncello: *pp*, *pizz.*

Contrabass: *p*

9

1

Vln I: *ben marcato*, *fz p*

Vln II: *p*

Vla: *p*

Vc.: *p*

Cb.: *p*

17

Vln I: *p*, *mf*, *pp*, *cresc.*

Vln II: *p*, *mf*, *pp*, *cresc.*

Vla: *p*, *mf*, *pp*, *cresc.*

Vc.: *p*, *mf*, *pp*, *p cresc.*

Cb.: *p*, *mf*, *pp*

24 2

1 Vln I

2 Vln I

Vln II

Vla

Vc.

Cb.

div. *f*

1 2

f

f

f

f

f

30

1 Vln I

2 Vln I

Vln II

Vla

Vc.

Cb.

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

35 3

1 Vln I

2 Vln I

Vln II

Vla

Vc.

Cb.

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff* *div. unis.*

cresc. *ff*

cresc. *ff*

55 5

1
Vln I *cresc.* *f dim.* *pp*

2
Vln I *cresc.* *f dim.* *pp*

1
Vln II *cresc.* *f dim.* *pp*

2
Vln II *cresc.* *f dim.* *pp*

Vla *arco* *f dim.* *pp*

Vc. *p* *f dim.* *pp*

Cb. *p* *f dim.* *pp*

p *pp*

65 6

rall. *Poco meno mosso*

1
Vln I *pp* *mf* *pp*

2
Vln I *pp* *mf* *pp*

1
Vln II *pp* *mf* *pp*

2
Vln II *pp* *mf* *pp*

Vla *pp* *mf* *pp*

Solo *pp* *mf* *pp*

Vc. 1 *fz f* *mf* *pp*

Vc. 2 *pp* *mf* *pp*

Cb. *pp* *mf* *pp*

7

Musical score for measures 77-85. The score is for a string orchestra with parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The dynamics are marked as *cresc.*, *molto cresc.*, *ff*, and *dim.*. There are accents (>) over many notes. A box with the number '7' is located above the first measure.

Musical score for measures 86-90. The score is for a string orchestra with parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The dynamics are marked as *p*, *pp*, *mf*, and *mp*. There are accents (>) over many notes. The Contrabass part includes a *pizz.* marking.

Musical score for measures 91-95. The score is for a string orchestra with parts for Violin I, Violin II (1 and 2), Viola (1 and 2), Violoncello, and Contrabass. The key signature changes to two sharps (F#, C#) and the time signature changes to 2/4. The dynamics are marked as *pp*, *cresc.*, and *f*. There are accents (>) over many notes. The Contrabass part includes a *pizz.* marking and a *f arco* marking.

97 8

Vln I *mf* *f* *f* *p*

Vln II 1 *mf* *f* *f* *p*

Vln II 2 *mf* *f* *f* *p*

Vla 1 *mf* *f* *f* *p* unis.

Vla 2 *mf* *f* *f* *p* unis.

Vc. *mf* *f* *f* *p*

Cb. *mf* *f* *f* *p*

Tempo I

105 9

Vln I *pp* unis. *p*

Vln II *pp* *p*

Vla *pp* *p*

Vc. *pp* *p*

Cb. *pp* pizz. *p*

112

Vln I *fz p* *fz p* *p*

Vln II *p* *p* *p*

Vla *p* *p* *p*

Vc. *p* *p* *p*

Cb. *p* *p* *p* arco

120 10

Vln I *mf* *p* *cresc.*

Vln II *mf* *p* *cresc.*

Vla *mf* *p* *cresc.*

Vc. *mf* *pp* *cresc.*

Cb. *mf* *pp*

127 11

Vln I *f* *p*

Vln II *f* *p*

Vla *f* *p*

Vc. *f* *p*

Cb. *f* *p*

134

1 Vln I *f* *cresc.* *ff*

2 Vln I *f* *cresc.* *ff*

Vln II *f* *cresc.* *ff*

Vla *f* *cresc.* *ff* *div.*

Vc. *f* *cresc.* *ff* *unis.*

Cb. *f* *cresc.* *ff*

Detailed description: This page of the score covers measures 134 to 140. It features six staves for string instruments: Violin I (1 and 2), Violin II, Viola, Violoncello, and Contrabass. The music is in a minor key with a 3/4 time signature. The dynamics start at *f* (forte) and build through *cresc.* (crescendo) to *ff* (fortissimo) by measure 138. The Violin I parts have first and second endings marked with '1' and '2'. The Viola part includes a *div.* (divisi) instruction in measure 138. The Violoncello and Contrabass parts have a *unis.* (unison) instruction in measure 140.

141

12

1 Vln I *fff*

2 Vln I *fff*

Vln II *div.* *unis.* *fff* *div.*

Vla *fff* *div.*

Vc. *fff* *div.*

Cb. *fff*

Detailed description: This page of the score covers measures 141 to 146. It features the same six staves for string instruments. The music continues with a high level of intensity, marked *fff* (fortississimo) from measure 141 onwards. The Violin I parts play a rapid sixteenth-note pattern. The Violin II part has a *div.* instruction in measure 142, followed by a *unis.* instruction in measure 143. The Viola, Violoncello, and Contrabass parts provide a rhythmic accompaniment with sustained notes and some sixteenth-note patterns. A rehearsal mark '12' is placed above the Violin I staff in measure 142.

147 **Tranquillo**

1 Vln I *p*

2 Vln I *p*

1 Vln II *mf* *p* 1

2 Vln II *mf* *p* 2

Vla *pizz.* *p* (b)

Vc.

Cb.

156 **13**

1 Vln I *cresc.* *f dim.* *pp*

2 Vln I *cresc.* *f dim.* *pp*

1 Vln II *cresc.* *f dim.* *pp*

2 Vln II *cresc.* *f dim.* *pp*

Vla *cresc.* *arco* *f dim.* *pp*

1 Vc. *cresc.* 1 *f dim.* *Solo* *pp*

2 Vc. *p cresc.* 2 *f dim.* *pp*

Cb. *p cresc.* *f dim.* *pp*

pp

166 *rall.* **14** *stringendo*

1 Vln I *p cresc.* *fz*

2 Vln I *p cresc.* *fz*

1 Vln II *p* *fz*

2 Vln II *p* *fz*

1 Vla *p cresc.* *fz*

2 Vla *p cresc.* *fz*

Solo *p cresc.* *fz*

1 Vc. *p cresc.* *fz*

2 Vc. *p cresc.* *fz*

Cb. *p cresc.* *fz*

177 *Con Animato* *Con fuoco* **15**

1 Vln I *f* *ff*

2 Vln I *f* *ff*

1 Vln II *f* *ff*

2 Vln II *f* *ff*

1 Vla *f* *ff*

2 Vla *f* *ff*

1 Vc. *f* *ff*

2 Vc. *f* *ff*

Cb. *f* *ff*

Scherzo for String Orchestra

a tempo

197

Vln I

1 *pp*

2 *pp*

Vln II

1 *pp*

2 *pp*

Vla

unis. pizz. *p*

Vc.

unis. pizz. *p*

Cb.

pizz. *p*

pp *pp*

pp *pp*

1

2

ppp

ppp

ppp

ppp

pp *pp*

pp *pp*



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