



BERCEUSE

for
Small Orchestra
H.8d

by
Frank Bridge

Bassoon 2



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COVER IMAGE

“Le Lever” by William-Adolphe Bouguereau, 1865



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 open Internet 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 MS 10338
<i>Vocal Score</i>	n.a.
<i>Manuscript Transcription & Score Preparation</i>	David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro Version 4.3.0.1110 *Audio Software:* Garritan Personal Orchestra 5
Document Software: Affinity Serif Publisher *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

Berceuse

Frank Bridge

1. Flow 1

Andante con moto

3

p

Detailed description: This block contains the first ten measures of the piece. It begins with a 3-measure rest, followed by a melodic line in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The dynamics range from piano (*p*) to piano-piano (*pp*).

11

4

A tempo

4

tenuto

3

pp

Bsn 1

Detailed description: This block contains measures 11 through 26. It features a 4-measure rest, followed by a melodic line with a tenuto mark. The dynamics include piano-piano (*pp*) and piano (*p*). A first bassoon part (Bsn 1) is indicated for the final measure.

27

poco rit

a tempo

8

p

f

Detailed description: This block contains measures 27 through 42. It includes a 4-measure rest, followed by a melodic line with a tenuto mark. The dynamics range from piano (*p*) to forte (*f*).

43

poco rit..... Poco più mosso

4

8

Cl. 1

Detailed description: This block contains measures 43 through 59. It features a 4-measure rest, followed by a melodic line with a tenuto mark. The dynamics range from piano (*p*) to piano-piano (*pp*). A first clarinet part (Cl. 1) is indicated for the final measure.

60

mp

mf

Detailed description: This block contains measures 60 through 69. It features a melodic line with a tenuto mark. The dynamics range from mezzo-piano (*mp*) to mezzo-forte (*mf*).

70

poco rit..... Tempo primo

1

pp

pp

mf <

Detailed description: This block contains measures 70 through 80. It features a 1-measure rest, followed by a melodic line with a tenuto mark. The dynamics range from piano-piano (*pp*) to mezzo-forte (*mf*).

81

A tempo

3

pp

pp

Bsn 1

Detailed description: This block contains measures 81 through 90. It features a 3-measure rest, followed by a melodic line with a tenuto mark. The dynamics range from piano-piano (*pp*) to piano-piano (*pp*). A first bassoon part (Bsn 1) is indicated for the final measure.

Bassoon 2

93

Musical staff for measures 93-100. The staff is in bass clef with a key signature of one flat (B-flat). Measures 93-94 contain eighth notes with slurs. Measures 95-100 contain half notes with slurs. There are six fermatas above the staff, one in each measure from 93 to 100.

101

Musical staff for measures 101-108. The staff is in bass clef with a key signature of one flat (B-flat). Measures 101-104 contain half notes with slurs. Measure 105 contains a quarter rest. Measure 106 contains a quarter note with a dynamic marking of *pp*. Measure 107 contains a quarter note. Measure 108 contains a half note with a fermata. A fingering '1' is written above the staff in measure 107.



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