



BERCEUSE

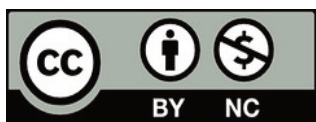
for
Small Orchestra
H.8d

Music Composed
by
Frank Bridge
(1901)

FULL SCORE

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COVER IMAGE

“Le Lever” by William-Adolphe Bouguereau, 1865



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

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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Editor

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SOURCE INFORMATION

Full Score (Original)

Royal College of Music Library, London (GB-Lcm): MS 10338

Full Score (Online Scan)

<https://archive.org/details/RCM-MS-10338>

Vocal Score

n.a.

REFERENCE MATERIAL AND SOFTWARE

Notation Software: Dorico Pro Version Version 4.3.0.1110 (Nov 13 2022) *Audio Software:* Garritan Personal Orchestra 5

Graphic Software: Affinity Photo

Document Software: Affinity Publisher 1.10.5.1342

Music Notation Reference: [Behind Bars](#) by Elaine Gould, Faber Music © 2011

Berceuse

Frank Bridge

Andante con moto

This musical score is for the piece "Berceuse" by Frank Bridge, marked "Andante con moto". The score is arranged for a full orchestra and includes the following parts:

- Flute 1:** Enters in the 7th measure with a *p* dynamic.
- Flute 2:** Enters in the 8th measure with a *p* dynamic.
- Oboe:** Enters in the 7th measure with a *p* dynamic.
- Cor Anglais:** Enters in the 3rd measure with a *mf* dynamic.
- Clarinet in B♭ 1:** Enters in the 7th measure with a *p* dynamic.
- Clarinet in B♭ 2:** Enters in the 8th measure.
- Bassoon 1:** Enters in the 7th measure with a *p* dynamic.
- Bassoon 2:** Enters in the 7th measure with a *p* dynamic.
- Horn in F 1:** Enters in the 8th measure with a *p* dynamic.
- Horn in F 2:** Remains silent throughout this section.
- Violin I:** Enters in the 8th measure with a *pp* dynamic.
- Violin II:** Enters in the 8th measure with a *pp* dynamic.
- Viola:** Enters in the 8th measure with a *pp* dynamic.
- Violoncello:** Enters in the 8th measure with a *pp* dynamic.
- Double Bass:** Remains silent throughout this section.

The score is written in 2/4 time with a key signature of two flats (B♭ and E♭). The woodwind and string parts feature melodic lines with various dynamics and articulations, while the brass parts provide harmonic support.

13 **A tempo** **tenuto**

Fl. 1

Fl. 2

Ob.

C. A.

Cl. in B \flat 1

Cl. in B \flat 2

Bsn 1

Bsn 2

Hn in F 1

Hn in F 2

Vln I

Vln II

Vla

Vc.

D. B.

mf

p

pp

mf con tenerezza

pizz.

pp

24 *poco rit* *a tempo*

Fl. 1 *p* *mf*

Fl. 2 *p*

Ob. *p* *mp*

C. A.

Cl. in Bb 1 *p*

Cl. in Bb 2 *p*

Bsn 1 *p* *mf*

Bsn 2 *p*

Hn in F 1 *mf*

Hn in F 2

Vln I *mf*

Vln II

Vla

Vc. *arco* *mf*

D. B.

poco rit.....

35

Fl. 1

Fl. 2

Ob.

C. A.

Cl. in B \flat 1

Cl. in B \flat 2

Bsn 1

Bsn 2

Hn in F 1

Hn in F 2

Vln I

Vln II

Vla

Vc.

D. B.

mf

f

pp

arco

pp

f

pp

mf

45 Poco più mosso

Fl. 1

Fl. 2

Ob.

C. A.

Cl. in Bb 1

Cl. in Bb 2

Bsn 1

Bsn 2

Hn in F 1

Hn in F 2

Vln I

Vln II

Vla

Vc.

D. B.

p

p

p

p

p

p

p

p

p

mf

p

p

pizz.

p

pizz.

p

p

pp

3 3 3 3 3 3 3 3 3 3 3 3

55

Fl. 1
Fl. 2
Ob.
C. A.
Cl. in B \flat 1
Cl. in B \flat 2
Bsn 1
Bsn 2
Hn in F 1
Hn in F 2
Vln I
Vln II
Vla
Vc.
D. B.

mf
f
p
mp
pizz.
arco
p
f
pp
pp

poco rit.....Tempo primo

64

Fl. 1
mf *dim.* *pp* *pp*

Fl. 2
mf *dim.* *pp* *pp*

Ob.
mf *dim.* *pp* *pp*

C. A.
mf *dim.* *pp* *pp*

Cl. in Bb 1
mf *dim.* *pp* *pp*

Cl. in Bb 2
mf *dim.* *pp* *pp*

Bsn 1
mf *dim.* *pp* *pp*

Bsn 2
mf *pp* *pp*

Hn in F 1
pp

Hn in F 2
mp *pp*

Vln I
con sord. *pp*

Vln II
con sord. *pp*

Vla
con sord. *pp*

Vc.
con sord. *pp*

D. B.
pizz. *p*

81

Fl. 1

Fl. 2

Ob.

C. A.

Cl. in Bb 1

Cl. in Bb 2

Bsn 1

Bsn 2

Hn in F 1

Hn in F 2

Vln I

Vln II

Vla

Vc.

D. B.

pp

pp

pp

p

pp

pp

pp

pp

pp

p

pp

p

pp

pp

pp

pp

pp

88 **A tempo**

Fl. 1 *pp*

Fl. 2 *pp*

Ob. *pp*

C. A. *mf* *pp*

Cl. in B \flat 1 *p pp*

Cl. in B \flat 2 *p*

Bsn 1 *pp* *mf* *dim.* *pp*

Bsn 2 *pp*

Hn in F 1 *pp* *pp*

Hn in F 2 *pp* *pp*

Vln I *pp* *pp*

Vln II *pp* *pp*

Vla *pp* *pp*

Vc. *pp* *pizz.* *arco* *mf* *dim.* *pp*

D. B. *pp* *pizz.* *mf* *dim.* *pp*

99

Fl. 1 *mf* *pp* *pp*

Fl. 2 *mf* *pp* *pp*

Ob. *pp*

C. A. *pp*

Cl. in Bb 1 *mf* *pp* *pp*

Cl. in Bb 2 *mf* *pp*

Bsn 1 *pp* *pp*

Bsn 2 *pp*

Hn in F 1 *pp*

Hn in F 2 *pp*

Vln I *pp* *pp*

Vln II *pp* *pp*

Vla *pp* *pp*

Vc. *pizz.* *pp* arco *pp*

D. B. arco *pp* *pp*



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 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

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