



# BERCEUSE

for  
Small Orchestra  
H.8d

by  
Frank Bridge

Viola



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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 &amp; 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

Viola

# Berceuse

Frank Bridge

Andante con moto

Musical notation for measures 1-10. The piece begins with a C.A. (Crescendo Allargando) marking. The tempo is Andante con moto. The music features a melodic line with a fermata at the end of measure 10, followed by a *pp* (pianissimo) dynamic marking.

Musical notation for measures 11-17. Measure 11 starts with a fermata. The tempo changes to A tempo. A first ending bracket (marked '1') spans measures 12-13. The music is marked *pizz.* (pizzicato).

Musical notation for measures 18-24. The tempo is A tempo. The music is marked *tenuto* (tenuto).

Musical notation for measures 25-31. The tempo is A tempo. The music is marked *poco rit.* (poco ritardando).

Musical notation for measures 32-38. The tempo is A tempo. The music is marked *a tempo*.

Musical notation for measures 39-46. The tempo is A tempo. The music is marked *poco rit.* (poco ritardando) and *arco* (arco).

Musical notation for measures 47-52. The tempo changes to Poco più mosso. The music features a series of triplets starting at measure 47, marked *p* (piano).

Musical notation for measures 53-58. The tempo is Poco più mosso. The music continues with triplets.

Viola

58

3 3 3 3 3 2 6

*p*

71 **poco rit** **Tempo primo**  
con sord.

*pp* *ppp*

80

*mf* *p* *pp*

88 **A tempo**

7

*pp* *pp*

100

3

*pp* *pp*



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