



BERCEUSE

for
Small Orchestra
H.8d

by
Frank Bridge

Violin I



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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

Andante con moto

Musical notation for measures 1-10. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a whole rest, followed by a series of eighth and quarter notes. A dynamic marking of *pp* is present at the end of the line. The instruction "C. A." is written below the first few notes.

Musical notation for measures 11-18. Measure 11 starts with a first ending bracket. Measure 12 has a first ending bracket with a "1" above it. Measure 13 has a first ending bracket with a "1" above it. Measure 14 has a first ending bracket with a "1" above it. Measure 15 has a first ending bracket with a "1" above it. Measure 16 has a first ending bracket with a "1" above it. Measure 17 has a first ending bracket with a "1" above it. Measure 18 has a first ending bracket with a "1" above it. The tempo marking "A tempo" is above measure 15, and the dynamic marking "*mf* con tenerezza" is below measure 15.

Musical notation for measures 19-27. Measure 19 has a tenuto mark above the first note. Measure 20 has a tenuto mark above the first note. Measure 21 has a tenuto mark above the first note. Measure 22 has a tenuto mark above the first note. Measure 23 has a tenuto mark above the first note. Measure 24 has a tenuto mark above the first note. Measure 25 has a tenuto mark above the first note. Measure 26 has a tenuto mark above the first note. Measure 27 has a tenuto mark above the first note. The dynamic marking "*mf*" is below measure 23.

Musical notation for measures 28-36. Measure 28 has a tenuto mark above the first note. Measure 29 has a tenuto mark above the first note. Measure 30 has a tenuto mark above the first note. Measure 31 has a tenuto mark above the first note. Measure 32 has a tenuto mark above the first note. Measure 33 has a tenuto mark above the first note. Measure 34 has a tenuto mark above the first note. Measure 35 has a tenuto mark above the first note. Measure 36 has a tenuto mark above the first note. The tempo markings "poco rit" and "a tempo" are above measures 29 and 32 respectively. The dynamic marking "*mf*" is below measure 32.

Musical notation for measures 37-44. Measure 37 has a tenuto mark above the first note. Measure 38 has a tenuto mark above the first note. Measure 39 has a tenuto mark above the first note. Measure 40 has a tenuto mark above the first note. Measure 41 has a tenuto mark above the first note. Measure 42 has a tenuto mark above the first note. Measure 43 has a tenuto mark above the first note. Measure 44 has a tenuto mark above the first note. The dynamic markings "*f*" and "*pp*" are below measures 38 and 44 respectively. The tempo marking "poco rit" is above measure 44.

Musical notation for measures 45-55. Measure 45 has a tenuto mark above the first note. Measure 46 has a tenuto mark above the first note. Measure 47 has a tenuto mark above the first note. Measure 48 has a tenuto mark above the first note. Measure 49 has a tenuto mark above the first note. Measure 50 has a tenuto mark above the first note. Measure 51 has a tenuto mark above the first note. Measure 52 has a tenuto mark above the first note. Measure 53 has a tenuto mark above the first note. Measure 54 has a tenuto mark above the first note. Measure 55 has a tenuto mark above the first note. The tempo marking "Poco più mosso pizz." is above measure 45. The dynamic markings "*p*" and "*p*" are below measures 50 and 55 respectively. The instruction "pizz." is above measure 55.

Musical notation for measures 56-60. Measure 56 has a tenuto mark above the first note. Measure 57 has a tenuto mark above the first note. Measure 58 has a tenuto mark above the first note. Measure 59 has a tenuto mark above the first note. Measure 60 has a tenuto mark above the first note. The dynamic marking "*f*" is below measure 58. The instruction "arco" is above measure 56. The dynamic marking "*p*" is below measure 60. The instruction "2" is above measure 60.

Violin I

Tempo primo

64

6

poco rit
con sord.

Musical staff 64-76: Treble clef, key signature of two flats. Measure 64 starts with a quarter rest, followed by a six-measure rest. The music begins in measure 65 with a series of eighth notes, some beamed together and some with slurs. Dynamics include *pp* and *ppp*.

77

Musical staff 77-84: Treble clef, key signature of two flats. Continuation of the eighth-note pattern from the previous staff. Dynamics include *mf*.

85

A tempo

Musical staff 85-91: Treble clef, key signature of two flats. Continuation of the eighth-note pattern. Dynamics include *p*, *pp*, and *pp*.

92

2

Musical staff 92-99: Treble clef, key signature of two flats. Measure 92 starts with a quarter rest, followed by a two-measure rest. The music begins in measure 93 with a series of eighth notes. Dynamics include *pp*.

100

3

Musical staff 100-106: Treble clef, key signature of two flats. Measure 100 starts with a quarter rest, followed by a three-measure rest. The music begins in measure 101 with a series of eighth notes. Dynamics include *pp* and *pp*.



ENGLISH HERITAGE

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Catalog Number

19.3/03