

FRANK BRIDGE

Mid of the Night

SYMPHONIC POEM
FOR ORCHESTRA

(1903)

Preview File Only

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The first performance of *Mid of the Night* was given on 20 May 1904 at the first Patron's Fund Concert in St James' Hall, London conducted by the composer.

This edition was prepared for press by Paul Hindmarsh.

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Duration: c.22 minutes

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ORCHESTRA

3 Flutes (III = Piccolo)
2 Oboes (II = Cor Anglais)

2 Clarinets in A
2 Bassoons

4 Horns in F
2 Trumpets in F
3 Trombones
Tuba

Timpani
Cymbals

Strings

Orchestral parts available on hire from the publishers

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INTRODUCTORY NOTE

Frank Bridge did not hear any of his orchestral works played professionally until 20 May 1904, when he conducted the first performance of a substantial symphonic poem, his most ambitious composition to date. This performance, which was to be the work's only performance in the twentieth century, took place in St James' Hall, London, during the first Patron's Fund Concert presented under the auspices of the Royal College of Music.

Bridge had left the Royal College in April 1903, armed with his ARCM, the Tagore Gold Medal and a glowing report from the Principal, Sir Hubert Parry, to set about the business of establishing himself in the musical profession. Over the summer he composed nine songs, four of which were soon published. The big project, however, was the symphonic poem, which he completed on 18 October.

Bridge prefaced the score with a short 'programme':

Comes the mid of the night, ends for a while the brooding,
Up from the depths of the soul memories well into life.
Emblazened against the night more and more real they are growing!
Comes the approach of dawn and they die in the bleak grey light.

The autograph manuscript is headed 'Symphonic Poem'; for its publication the title *Mid of the Night* has been used for the work.

No longer under the watchful eye of Sir Charles Stanford, his composition teacher at the Royal College of Music, the 24-year-old Bridge looked further afield than Brahms and Dvořák for models. The brooding opening, for example, is much more chromatic than Stanford would have sanctioned. Bridge admired the music of Tchaikovsky, and some of his dark orchestral colouring finds its way into the introduction and coda. All the work's thematic content is presented in the introduction. The images suggested in the text are vague enough to give Bridge ample opportunity to demonstrate all that he could do as composer and orchestrator.

Stanford would have been proud of the way Bridge constructed the work—an expansive sonata form movement in D minor, with the second subject appearing first in F major and re-appearing in D major. However, within that traditional framework, Bridge writes with considerable freedom and confidence. The rhythmic first subject and the lyrical, almost Elgarian, second episode are both fast and flowing, ending with an exuberant climax. Bridge replaces conventional development with an extended lyrical episode, begun—hauntingly—with a cor anglais solo. He incorporates some closely worked string details and brings it to an impassioned climax. The recapitulation is compressed—something he was to do consistently in his fully mature work—driving the music on until the second subject subsides with the 'approach of dawn'. Bridge would go on to write for the orchestra with greater sophistication, but *Mid of the Night* is a work of youthful exuberance and power.

The autograph manuscript is part of the Frank Bridge manuscript collection left to the RCM on the death of Bridge's widow, Ethel. Bridge wrote it with great care. Preparing the work for publication has been largely a matter of clarifying and making consistent his bowing, phrasing, dynamics and articulation. Only two adjustments have been made to the music text: bar 341—the last viola note has been changed from E flat to A flat; bar 423—the fourth note in the first flute has been changed from B to G.

Paul Hindmarsh

Mid of the Night

SYMPHONIC POEM FOR ORCHESTRA

FRANK BRIDGE
(1879-1941)

Andante

The score is arranged in two systems. The first system includes:

- Piccolo
- 2 Flutes
- 2 Oboes
- 2 Clarinets in A (starting with a *pp* dynamic)
- 2 Bassoons (starting with a *pp* dynamic)
- Horns 1, 2 in F
- Horns 3, 4 in F
- 2 Trumpets in F
- Trombones 1, 2
- Trombone 3 & Tuba
- Timpani (starting with a *p* dynamic)
- Cymbals

The second system includes:

- Violin I (starting with a *p* dynamic and a first solo marked '1. solo')
- Violin II
- Viola
- Violoncello
- Double bass

The tempo is marked 'Andante' at the beginning of each system. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

A

Cl. 1.2 in A

Bsn 1.2

Timp.

A

Vln I (solo)

Vln II

Vla

Vc.

Db.

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Hn 1.2 in F

Timp.

Vln I

Vln II div. pp

Vla div. pp

Vc. V

Db. V

40

Picc.

Fl. 1.2

Ob. 1

C. A.

Cl. 1.2 in A

Bsn 1.2

Hn 1.2 in F

Hn 3.4 in F

Tpt. 1.2 in F

Tbn. 1.2

Tbn. 3 & Tba

Timp.

Vln I

Vln II

Vla

Vc.

Db.

cresc.

f

mf

ff

div.

46

Picc. *ff*

Fl. 1.2 *ff*

Ob. 1 *ff*

C. A. *ff* take Oboe 2

Cl. 1.2 in A *ff*

Bsn 1.2 *ff*

Hn 1.2 in F *ff*

Hn 3.4 in F *ff*

Tpt. 1.2 in F *f* *f* *ff* *a 2* *ff*

Tbn. 1.2 *f* *f* *ff* *a 2*

Tbn. 3 & Tba *f* *f* *ff*

Timp. *tr* *ff* *lunga*

Cym. *ff*

Vln I (div.) V *ff*

Vln II div. V *ff*

Vla (div.) V *ff*

Vc. div. V *ff*

Db. *ff*

55 **C** Allegro moderato poco rit.

Cl. 1.2 in A

Bsn 1.2

Vln I

Vln II

Vla (div.) *pp* unis. *p*

Vc. unis., pizz. *pp*

Db. pizz. *pp*

62 **a tempo**

Cl. 1.2 in A

Bsn 1.2

Vln I unis. *pp*

Vln II unis. *pp*

Vla *pp*

Vc.

Db.

poco rit.

D a tempo

69

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2 in A

Bsn 1.2

Hn 1.2 in F

Hn 3.4 in F

Tpt. 1.2 in F

Tbn. 1.2

Tbn. 3 & Tba

Timp.

poco rit.

D a tempo

Vln I

Vln II

Vla

Vc.

Db.

81

1.

Fl. I. 2

Ob. 1. 2
(a 2)
dim.

Cl. 1. 2
in A
a 2
dim.

Bsn. 1. 2
p
pp
dim.

Vln I

Vln II

Vla

Vc.
div., arco
pp

Db.
arco
pp

89

E

Ob. 1. 2
mf cresc.

Cl. 1. 2
in A
p
cresc. poco a poco
mf

Bsn. 1. 2
pp
p
cresc. poco a poco
mf

Hn. 1. 2
in F
mf

Timp.
pp
cresc.

E

Vln I

Vln II
arco
pp
cresc. poco a poco

Vla
arco
pp
cresc. poco a poco
mf

Vc.
unis.
pp
pp
cresc. poco a poco
mf

Db.
pp
cresc. poco a poco
mf

cresc. poco a poco
mf

F

96

Picc. *ff*

Fl. 1.2 *f* *ff* *ff*

Ob. 1.2 *f* *ff* *ff*

Cl. 1.2 in A *f* *ff* *ff*

Bsn. 1.2 *f* *ff* *ff*

Hn. 1.2 in F *f* *ff* *ff*

Hn. 3.4 in F *f* *ff* *ff*

Tpt. 1.2 in F *ff* *ff*

Tbn. 1.2 *f* *ff* *ff*

Tbn. 3 & Tba *ff* *ff* *ff*

Timp. *f* *ff* *fff* solo

Cym. *f*

F

Vln I *arco* *mf* *f* *ff* *ff*

Vln II *mf* *f* *ff* *ff*

Vla. *f* *ff* *ff*

Vc. *f* *ff* *ff*

Db. *f* *ff* *ff*

103

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2 in A

Bsn. 1.2

Hn. 1.2 in F

Hn. 3.4 in F

Tpt. 1.2 in F

Tbn. 1.2 (a 2) *ff*

Tbn. 3 & Tba. *ff*

Timp. *fff*

Cym.

Vln. I

Vln. II

Vla.

Vc. *ff*

Db. *ff*

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H

124

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2
in A

Bsn 1.2

Hn 1.2
in F

Hn 3.4
in F

Tpt. 1.2
in F

Tbn. 1.2

Tbn. 3
& Tba

Timp.

H

Vln I

Vln II

Vla

Vc.

Db.

J Poco meno mosso

156

Picc. *ff*

Fl. 1.2 *ff*

Ob. 1.2 *ff* a 2

Cl. 1.2 in A *ff*

Bsn. 1.2 (a 2) *ff*

Hn. 1.2 in F *ff* a 2

Hn. 3.4 in F *ff* a 2

Tpt. 1.2 in F *ff*

Tbn. 1.2 *ff*

Tbn. 3 & Tba *ff*

Timp. *ff*

J Poco meno mosso

Vln I *ff*

Vln II *ff*

Vla *ff*

Vc. *ff*

Db. *ff*

164

Fl. 1.2
dim. *pp*

Ob. 1.2
(a 2)
dim. *pp*

Cl. 1.2 in A
dim. *pp*

Bsn. 1.2
(a 2)
dim. *p* *pp* *ppp*

Tpt. 1.2 in F
dim. *pp*

Tbn. 1.2
dim. *pp*

Tbn. 3 & Tba
dim. *pp*

Timp.
p dim. *pp*

Vln I
dim. *pp*

Vln II
dim. *pp*

Vla
dim. *pp*

Vc.
dim. *mf* dim. *p*

Db.
dim. *mf* dim. *pp*

poco rit. **K** a tempo

171

Timp.

Vln I
div. *pp* possibile

Vln II
div. *pp* possibile

Vla

Vc.
pp *p semplice pizz.*

Db.
pp