

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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## 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.

# *Mid of the Night*

SYMPHONIC POEM FOR ORCHESTRA

FRANK BRIDGE  
(1879-1941)

**Andante**

Piccolo

2 Flutes

2 Oboes

2 Clarinets in A

2 Bassoons

Horns 1.2 in F

Horns 3.4 in F

2 Trumpets in F

Trombones 1.2

Trombone 3 & Tuba

Timpani

Cymbals

Violin I

Violin II

Viola

Violoncello

Double bass

A

9

Cl. 1.2  
in A

Bsn. 1.2

Tim.

3

*p*

Detailed description: This musical score page shows two staves. The top staff has two clarinets (Cl. 1.2 in A) playing eighth-note patterns. The bottom staff has two bassoons (Bsn. 1.2) and a timpani (Tim.) playing eighth-note patterns. Measure 9 ends with a dynamic of *pp*. Measure 10 begins with a dynamic of *p*.

A

(solo)

Vln I

Vln II

Vla

Vc.

Db.

*pp*

*pp*

Detailed description: This musical score page shows five staves. The top four staves (Violin I, Violin II, Viola, Cello) have a dynamic of *p* and are labeled '(solo)'. The bottom staff (Double Bass) has a dynamic of *pp*. Measures 11 and 12 consist of sustained notes followed by rhythmic patterns.



17

Hn 1.2  
in F

1.

pp

Tim.

pp

pp

Detailed description: This musical score page shows two staves. The top staff has a horn (Hn 1.2 in F) playing eighth-note patterns. The bottom staff has a timpani (Tim.) playing eighth-note patterns. Both staves have a dynamic of *pp*. Measures 17 and 18 consist of sustained notes followed by rhythmic patterns.

Vln I

Vln II

div.

pp

Vla

div.

pp

Vc.

V

Db.

V

Detailed description: This musical score page shows five staves. The top two staves (Violin I, Violin II) have dynamics of *pp* and are labeled 'div.'. The middle three staves (Viola, Cello, Double Bass) have dynamics of *pp* and are labeled 'V'. Measures 19 and 20 consist of sustained notes followed by rhythmic patterns.

25

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

Timpani

Vln I

Vln II

Vla

Vc

Db

*Preview File Only*

*p*

*p cresc.*

*cresc.*

*pp*

*pp*

*tutti, div.*

*pp*

32

**B**

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.

*p*      *mf*

Preview File Only

Vln I

Timp.

*mf*      *p*      *pp*      *mf*

**B**

Vln I

Vln II

Vla

Vc

Db

unis.

*mf*

unis.

*mf*

div.

*mf*

*mf*

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

Tim.

Vln I

Vln II

Vla

Vc.

Db.

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*mf*

*cresc.*

*f*

*mf*

*cresc.*

*f*

*ff*

*ff*

*mf*

*cresc.*

*f*

*div.*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*mf*

*cresc.*

*f*

*mf*



55 **C** Allegro moderato

poco rit.

Cl. 1.2 in A

Bsn 1.2

**C** Allegro moderato

poco rit.

Vln I

Vln II

Vla (div.) unis.

Vc. unis., pizz.

Db. pizz.

unis.

*Preview File Only*

62 a tempo

Cl. 1.2 in A

Bsn 1.2

a tempo

Vln I unis. pp

Vln II unis. pp

Vla pp

Vc.

Db.

*Preview File Only*

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.

*Preview File Only*

poco rit.

**D** a tempo

Vln I

Vln II

Vla

Vc.

Db.

75

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

Timpani

Vln I

Vln II

Vla

Vc.

D. b.

Preview File Only

Measures 1-7 (Top Section):

- Picc.: eighth-note pattern
- Fl. 1.2: eighth-note pattern
- Ob. 1.2: eighth-note pattern
- Cl. 1.2 in A: eighth-note pattern
- Bsn 1.2: eighth-note pattern
- Hn 1.2 in F: eighth-note pattern
- Hn 3.4 in F: eighth-note pattern
- Tpt. 1.2 in F: eighth-note pattern
- Tbn. 1.2: eighth-note pattern
- Tbn. 3 & Tba: eighth-note pattern
- Timpani: eighth-note pattern

Measures 8-14 (Bottom Section):

- Vln I: sixteenth-note pattern
- Vln II: sixteenth-note pattern
- Vla: sixteenth-note pattern
- Vc.: sixteenth-note pattern
- D. b.: sixteenth-note pattern

Performance Instructions:

- Measure 11: 'p' (piano), 'a 2' (dynamic), 'mp' (mezzo-piano), 'mp' (mezzo-piano), 'p' (piano)
- Measure 12: '4.' (count 4), 'p' (piano)
- Measure 13: 'div.' (divide), 'unis.' (unison)
- Measure 14: 'div.' (divide), 'unis.' (unison), 'pizz.' (pizzicato)

87

Fl. 1.2  
Ob. 1.2  
Cl. 1.2 in A  
Bsn. 1.2  
Vln I  
Vln II  
Vla  
Vc.  
Db.

(a 2)  
dim.  
a 2  
dim.  
*p*  
*pp*  
*dim.*  
*pp*

*p*  
*div., arco*  
*pp*  
*arco*  
*pp*  
*pp*

**E**

89

Ob. 1.2  
Cl. 1.2 in A  
Bsn. 1.2  
Hn. 1.2 in F  
Timp.

*pp*  
*p*  
*p*  
*cresc. poco a poco*  
*mf*

*mf cresc.*  
*mf*  
*mf*

**E**

Vln I  
Vln II  
Vla  
Vc.  
Db.

*arco*  
*pp*  
*pp*  
*unis.*  
*pp*

*cresc. poco a poco*  
*mf*  
*cresc. poco a poco*  
*pp*  
*cresc. poco a poco*  
*mf*

*cresc. poco a poco*  
*mf*

96

**F**

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.

Cym.

**F**

Vln I

Vln II

Vla

Vc.

Db.

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

(a 2)

Tbn. 1.2

Tbn. 3  
& Tba

Timp.

Cym.

Vln I

Vln II

Vla

Vc.

D. b.

110

Fl. 1.2      a 2      tr.

Ob. 1.2      p

Cl. 1.2 in A      p

Bsn. 1.2      mf

Hn. 1.2 in F      p

Hn. 3.4 in F      p

Vln I      div.      p

Vln II      p

Vla      div.      pizz. p

Vc.      unis.      arco

D. b.      pizz. p

p

mf

p

unis.

div.

pizz.

arc.

pizz.

117

G

Fl. 1.2      p

Cl. 1.2 in A      a 2      p

Bsn. 1.2      a 2      p

Vln I      pp

Vln II      pp

Vla      pp

Vc.      pp

D. b.      pp

**H**

124

Picc.

Fl. 1.2 *p*

Ob. 1.2 *p*

Cl. 1.2 in A  
(a 2)  
(b) *p*

Bsn 1.2 *p*

Hn 1.2 in F  
2.  
*p*

Hn 3.4 in F  
4.  
*p*

Tpt. 1.2 in F

Tbn. 1.2

Tbn. 3 & Tba

Timpani

**H**

Vln I *mf*

Vln II *mf*

Vla unis. *p*

Vc. *mf*

D. *mf*

130

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

Timpani

Vln I

Vln II

Vla

Vc.

D. B.

*Preview File Only*

This page contains two systems of a musical score. The first system (measures 1-7) includes parts for Piccolo (Picc.), Flute 1.2, Oboe 1.2, Clarinet 1.2 in A, Bassoon 1.2, Horn 1.2 in F, Horn 3.4 in F, Trumpet 1.2 in F, Trombone 1.2, Trombone 3 & Tuba, and Timpani. The second system (measures 8-15) includes parts for Violin I (Vln I), Violin II (Vln II), Viola (Vla), Cello (Vc.), and Double Bass (Db.). The tempo is marked as 130 throughout. The instrumentation is primarily woodwind and brass in the first system, transitioning to strings in the second system. Dynamic markings such as *mf*, *f*, and *unis.* are present, along with various rhythmic patterns and grace notes.

135

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2  
in A

Bsn. 1.2

Hn 1.2  
(a 2)  
in F

Hn 3.4  
(a 2)  
in F

Tpt. 1.2  
in F

Tbn. 1.2

Tbn. 3  
& Tba

Timpani

Vln I

Vln II

Vla

Vc.

D. b.

Preview File Only

I

139

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2  
in A

Bsn. 1.2

Hn. 1.2  
in F

(a 2)

Hn. 3.4  
in F

(a 2)

Tpt. 1.2  
in F

Tbn. 1.2

Tbn. 3  
& Tba

Tim.

*Preview File Only*

I

Vln I

Vln II

Vla

Vc.

D. b.

144

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.2  
in A

Bsn 1.2

Hn 1.2  
in F

(a 2)

Hn 3.4  
in F

Tpt. 1.2  
in F

Tbn. 1.2

Tbn. 3 & Tba

Timp.

Vln I

Vln II

Vla

Vc

Db.

*Review File Only*

150

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)

Tbn. 3  
& Tba

Timp.

Vln I

Vln II

Vla

Vc.

D. b.

ff

a 2

ff

ff

ff

ff

f

f

f

f

ff

**J** Poco meno mosso

156

Picc. *ff*

Fl. 1.2 *ff*

Ob. 1.2 *ff*  
a 2

Cl. 1.2 in A *ff*  
(a 2)

Bsn 1.2 *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*

Tim. *ff*

**J** Poco meno mosso

Vln I *ff*

Vln II *ff*

Vla *ff*

Vc *ff*

D. b. *ff*

164

Fl. 1.2      dim.

Ob. 1.2      (a 2)      dim.

Cl. 1.2 in A      dim.

Bsn. 1.2      (a 2)      dim.

Tpt. 1.2 in F      dim.

Tbn. 1.2      dim.

Tbn. 3 & Tba      dim.

Timp.      tr.      p      dim.      pp

Vln I      dim.

Vln II      dim.

Vla      dim.

Vc.      dim.      mf      dim.

Db.      dim.      mf      dim.      p

poco rit.      K      a tempo

171

Tim.      div.      pp possible

Vln I      div.      pp possible

Vln II      pp possible

Vla

Vc.      pp semplice pizz.

Db.      pp