

Frank Bridge
(1879 - 1941)
Novelletten (1904)
for string quartet

arranged for Wind Quintet by Toby Miller (2016)



Thanks to [Trevor Bray: Frank Bridge – A Life in Brief](http://trevor-bray-music-research.co.uk/Bridge%20LinB/contents.html) for the biographical details below.
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Frank Bridge was a musician who surely deserves more than most the title 'professional'. He played violin and viola professionally; was known as the 'emergency conductor' of professional orchestras (Henry Wood was one of many who always called on Bridge as a deputy); was the teacher and mentor of the most famous English composer of the twentieth century, Benjamin Britten; and he was a composer – professional after 1923 thanks to support from the American heiress Elizabeth Sprague Coolidge. Yet Bridge fell out of favour, increasingly isolated later in life as he moved away from the 'English school', the compositional establishment dominated by fellow alumni of the Royal College of Music (RCM), and is still under-represented in concert programmes today, overshadowed by pupil and peers. Some of his key formative influences were:

- his father William. Stern disciplinarian and hard taskmaster, he gave up his printing profession in middle age in favour of music: peripatetic violin teacher in private schools (and of his son), and musical director of a theatre orchestra in Brighton, in which Frank began playing and later also deputising for his father as conductor.
- his musical siblings (he was the 10th of 12 altogether, from William's three wives); though only two others were notably musical, they joined in a family string quartet, shaping Frank's lifelong preference for chamber music from an unusually early age.
- the RCM, where Frank went aged 17 to study the violin and piano. In 1896 its building next to the Royal Albert Hall was only three years old, and it had existed for just ten years before that. Hubert Parry was the director and music historian, C V Stanford the rigorous, unbending composition teacher ('it won't do, me bhoy') and orchestral conductor, and Achille Rivardo Frank's violin professor. Both Rivardo and especially Stanford stood for hard work and a 'no nonsense' practical approach without affectation: attitudes which rubbed off on Bridge (and through him on Britten), even while he resented Stanford's musical conservatism.
- W W Cobbett, amateur chamber music enthusiast who published a *Cyclopedic Survey* in 1929 which has remained a standard work ever since. In 1905 he started a composition competition designed to revive the Elizabethan 'Phantasy', a single movement with contrasting sections and looser rules than classical forms like the sonata. Bridge's Phantasy (String) Quartet won second prize in 1906, and his Piano Trio took first prize in 1907. All five prizewinners were pupils of Stanford. Cobbett later commissioned Bridge's Phantasy (Piano) Quartet.

Bridge made the most of his time at the RCM, studying, practising, conducting, joining chamber groups and meeting his future wife. By the time he officially left in 1903 (he returned regularly), he was playing in three professional string quartets, two on viola and one on second violin. This period of Bridge's life, continuing up to the First World War, was also his most prolific and successful as a composer. His early music is accessible, drawing not only on the Romantic German tradition that he was exposed to at the RCM but also French and more contemporary influences, yet distinctly original from the start. Thus in the second of these *Novelletten* (a title first used by Schumann, suggesting the idea of story-telling), written in 1904, we find a clear quotation from the Scherzo of the String Quartet by César Franck, which was published only 12 years earlier in 1892; but overall the music sounds distinctly English to our ears. The three pieces (clearly intended to be played together, as with Schumann's) are strongly contrasting. As with the last movement of Franck's quartet, the fanfare subject which opens Bridge's third piece seems to want to exceed the bounds of four stringed instruments, and suggested the transcription for wind (in fact this movement would work well for brass I think). But other passages and the first piece call for extreme delicacy, while the second piece with its constant changes of tempo and short silences (also a hallmark of Franck's Scherzo) is very challenging ensemble writing. So – not recommended for groups just looking for pieces to play through, but I hope those looking for music worth working on will enjoy these.

3 Novelletten for String Quartet arr. for Wind Quintet by Toby Miller

Score (concert pitch)

I - Andante moderato

Bridge

Andante moderato $\text{♩} = 63$

Flute *pp*

Oboe *pp*

B♭ Clarinet *pp*

Horn in F

Bassoon *pp*

7 *dolce* *pp espress.*

4 5 1 6 7

pp

pp

ff *pp dolce*

ff *pp*

ff *pp*

ff *pp*

ff *pp*

1

pp

2

pp

sfz *pp*

3

p espressivo *f*

p *f* *mf*

p *f*

p *f*

p *f*

Measures 33-40. Dynamics include *f*, *ff*, *pp*, *p*, *mf*, and *dolce*. Articulations include accents and slurs. A box with the number 4 is present in the first staff.

Measures 40-47. Dynamics include *pp*, *mf*, and *f con passione*. Articulations include slurs and accents. A box with the number 5 is present in the first staff.

Measures 47-54. Dynamics include *f*, *p*, *pp*, and *mf espressivo*. Articulations include slurs and accents. A box with the number 6 is present in the first staff.

57

60

4

69 *Marcato* *molto dim. e perendosi* *rubato*

The musical score for measures 69-72 consists of five staves. The first three staves are in treble clef, and the last two are in bass clef. The key signature has two flats (B-flat and E-flat). Measure 69 features a *Marcato* tempo marking and includes accents and slurs. Measure 70 continues the *Marcato* tempo and includes a *ff* dynamic marking. Measure 71 features a *molto dim. e perendosi* instruction and includes a *fff* dynamic marking. Measure 72 features a *rubato* instruction and includes a *p* dynamic marking. The score includes various musical notations such as notes, rests, slurs, and dynamics.

10 **Tranquillo**

[illegible]

11 *Meno mosso e sostenuto*

Measures 82-88. The score is in B-flat major (two flats). Measure 82 has a whole rest in the treble and a half note G2 in the bass. Measures 83-88 feature various melodic lines in both staves with dynamic markings: *pp*, *ppp*, *pp*, *pp dolcissimo*, *pp*, and *pp*. There are also slurs and a *2* marking in the bass staff.

[più sostenuto]

12 *Tempo 1*

Measures 89-97. The score continues in B-flat major. Measure 89 has a half note G2 in the treble and a half note G2 in the bass. Measures 90-97 feature various melodic lines with dynamic markings: *mp*, *ppp*, *pp*, *ppp*, *mp dolce*, *pp*, *dolcissimo*, *pp*, *ppp*, *mp*, *pp*, *ppp*, *mf*, and *ppp*. There are also slurs and a *2* marking in the bass staff.

Measures 98-103. The score continues in B-flat major. Measure 98 has a half note G2 in the treble and a half note G2 in the bass. Measures 99-103 feature various melodic lines with dynamic markings: *ppp*, *pp*, *dolcissimo*, *pp*, *dolcissimo*, and *pp*. There are also slurs and a *3* marking in the bass staff.

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Score (concert pitch)

II - Presto - Allegretto - Moderato

Bridge

Presto ♩ = 152

[pizz.] **G P** **G P** *lunga* **1** **Allegretto** ♩ = 76

Flute

Oboe

Clarinet in B♭

Horn in F

Bassoon

7

13

The musical score is for a Bridge section of a piece titled "3 Novelletten for String Quartet arr. for Wind Quintet by Toby Miller". The score is for a Wind Quintet, specifically for Flute, Oboe, Clarinet in B♭, Horn in F, and Bassoon. The tempo is marked "Presto" at 152 bpm, followed by a section marked "Allegretto" at 76 bpm. The key signature is B♭ major. The score includes various dynamics (p, f, mf, pp, mp) and articulations (pizz., arco). The bridge section starts with a measure rest of 8 measures. The score is divided into two systems, with measures 7 and 13 marked at the beginning of the second and third systems respectively.

2 Presto
[pizz.]

G P

G P
[arco]

3 Moderato ♩ = 104

mf p p f p p pp mf dolce mf dolce mf dolce mp dolce mf f pp mf f

p pp sempre mp crescendo pp crescendo p crescendo pp sempre p crescendo pp sempre p crescendo

4

f p f pp f p f pp f p f pp f p f pp

41

5 Allegretto

[pizz.] staccatissimo

pp sempre

pp

fpp sempre

pp

pp

stopped pp sempre

pp

48

54

6 Moderato

[arco]

mf

p

p

mf

diminuendo mf

p

diminuendo mf

p

mf

open mf

f

mf

p

mf

[illegible]

68

Violin I

Violin II

Viola

Violoncello

Double Bass

74

8

Example 10-10

80

Measures 80-86 of the Scherzo. The score is for a string quartet (Violin I, Violin II, Viola, Violoncello, and Double Bass). The key signature is B-flat major (two flats). The time signature is 3/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *f* (forte), *p* (piano), and *ff* (fortissimo). There are also markings for *pizz.* (pizzicato) and *arco* (arco). The first four staves (Violin I, Violin II, Viola, and Violoncello) show a continuous melodic line. The fifth staff (Double Bass) has a more rhythmic, punctuated part.

L'istesso tempo

87

Measures 87-93 of the Scherzo. The score continues from the previous page. The key signature remains B-flat major. The time signature is 3/4. The music continues with the same complex rhythmic patterns. Dynamics include *p* (piano), *f* (forte), *ff* (fortissimo), and *pp* (pianissimo). There are also markings for *pizz.* (pizzicato), *arco* (arco), and *8va* (octave). The first four staves (Violin I, Violin II, Viola, and Violoncello) show a continuous melodic line. The fifth staff (Double Bass) has a more rhythmic, punctuated part.

3 Novelletten for String Quartet arr. for Wind Quintet by Toby Miller

Score (concert pitch)

III - Allegro vivo

Bridge

Allegro vivo ♩ = 92 [or a little less]

Flute

Oboe

Clarinet in B♭

Horn in F

Bassoon

ff

4

11

1

p

16

16

2

f *mf* *fp*

8

f *mf* *fp*

f *mf* *f*

22

22

3

fp *fp* *ff*

fp *fp* *ff*

fp *ff*

fp *ff*

ff

28

28

mf *p* *mp* *p*

mf *p*

mf *p*

mf *poco marcato* *p*

35

pp *p* *mp* *espressivo*

pp *p* *Elgar?*

pp *p*

The image displays a musical score for the song "The Rose Tree". It consists of five staves. The first staff is the vocal melody, written in treble clef with a key signature of two flats (B-flat and E-flat). The melody begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The second staff is a piano accompaniment, also in treble clef, featuring a series of eighth notes and a triplet of eighth notes. The third staff is another piano accompaniment, in treble clef, featuring a series of eighth notes and a triplet of eighth notes. The fourth staff is a piano accompaniment, in treble clef, featuring a series of eighth notes and a triplet of eighth notes. The fifth staff is the bass line, written in bass clef, featuring a series of eighth notes and a triplet of eighth notes. The score includes various musical notations such as notes, rests, and triplets.

48

5

mf *espressivo*

p *mf* *espressivo*

mp *mf*

mf *mp*

mp *mf*

55

poco rit. 6 a tempo

p *mp* *ff* *mp* *ff* *mp* *espressivo*

61

7

mf *pp* *ff* *mf* *ff* *mf* *p* *espressivo* *p*

69

pp *pp* *pp* *mp* *espressivo* *p* *solo* *mf*

Measures 75-78, system 8. The score is in B-flat major (two flats) and 4/4 time. The first staff is a grand staff with a treble and bass clef. The second staff is a treble clef. The third staff is a treble clef. The fourth staff is a treble clef. The fifth staff is a bass clef. The music features a piano introduction with a melody in the treble and a bass line in the bass. Dynamics include *p* (piano) and *mp* (mezzo-piano). The melody is characterized by eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note pattern.

Measures 79-82, system 9. The music continues with a more active melody in the treble and a bass line. Dynamics include *mf* (mezzo-forte) and *f* (forte). The melody features a mix of eighth and sixteenth notes, with some longer notes in the treble. The bass line remains a steady eighth-note pattern.

Measures 83-86, system 10. The music features a more complex texture with multiple voices. Dynamics include *ffp* (fortissimo piano). The melody is characterized by a mix of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note pattern.

Rall. 10 a tempo

mf *p dolce*

mf *p mp dolce*

p

11

mf

mf

mf

mf

f

più f

f

più f

108 **12** 8

ff *diminuendo* *p* *ff* *diminuendo* *f* *ff* *p* *mf*

114 **13** Tranquillo
♩ = ½

p *pp* *mf* *pp* *mp espressivo* *p con tenerezza* *pp*

(Novellette I)

121 **14** Tempo I

ff *ff* *ff* *ff* *ff*

128

15

f espressivo

mf

mf

mp

f espressivo

135

f

ff marcato

f

ff marcato

141

16

ff sempre

ff sempre

ff sempre

ff sempre

ff sempre

146

Musical score for measures 146-151. The score is written for five staves (treble and bass clefs). The key signature is B-flat major (two flats). The time signature is 4/4. The music features complex rhythmic patterns, including triplets and sixteenth notes. The first four staves are treble clef, and the fifth staff is bass clef. The music is characterized by frequent use of accents and slurs.

152

Musical score for measures 152-155. The score is written for five staves (treble and bass clefs). The key signature is B-flat major (two flats). The time signature is 4/4. The music features complex rhythmic patterns, including triplets and sixteenth notes. The first four staves are treble clef, and the fifth staff is bass clef. The music is characterized by frequent use of accents and slurs. The final measure of the system (measure 155) is marked with a forte (ff) dynamic.