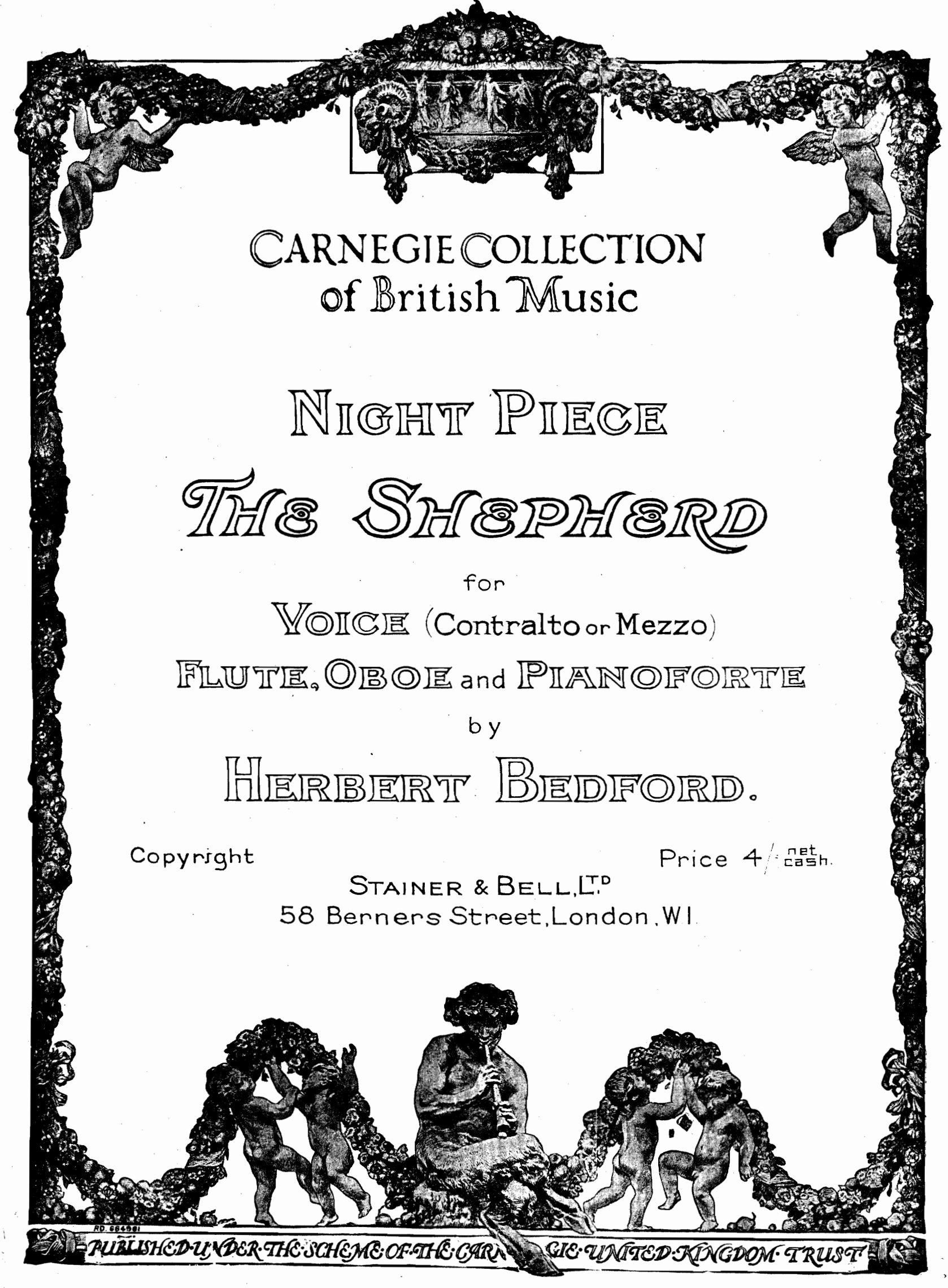




CARNEGIE COLLECTION
of British Music

NIGHT PIECE
THE SHEPHERD

for
VOICE (Contralto or Mezzo)
FLUTE, OBOE and PIANOFORTE
by
HERBERT BEDFORD.

Copyright

Price 4/- ^{net} cash.

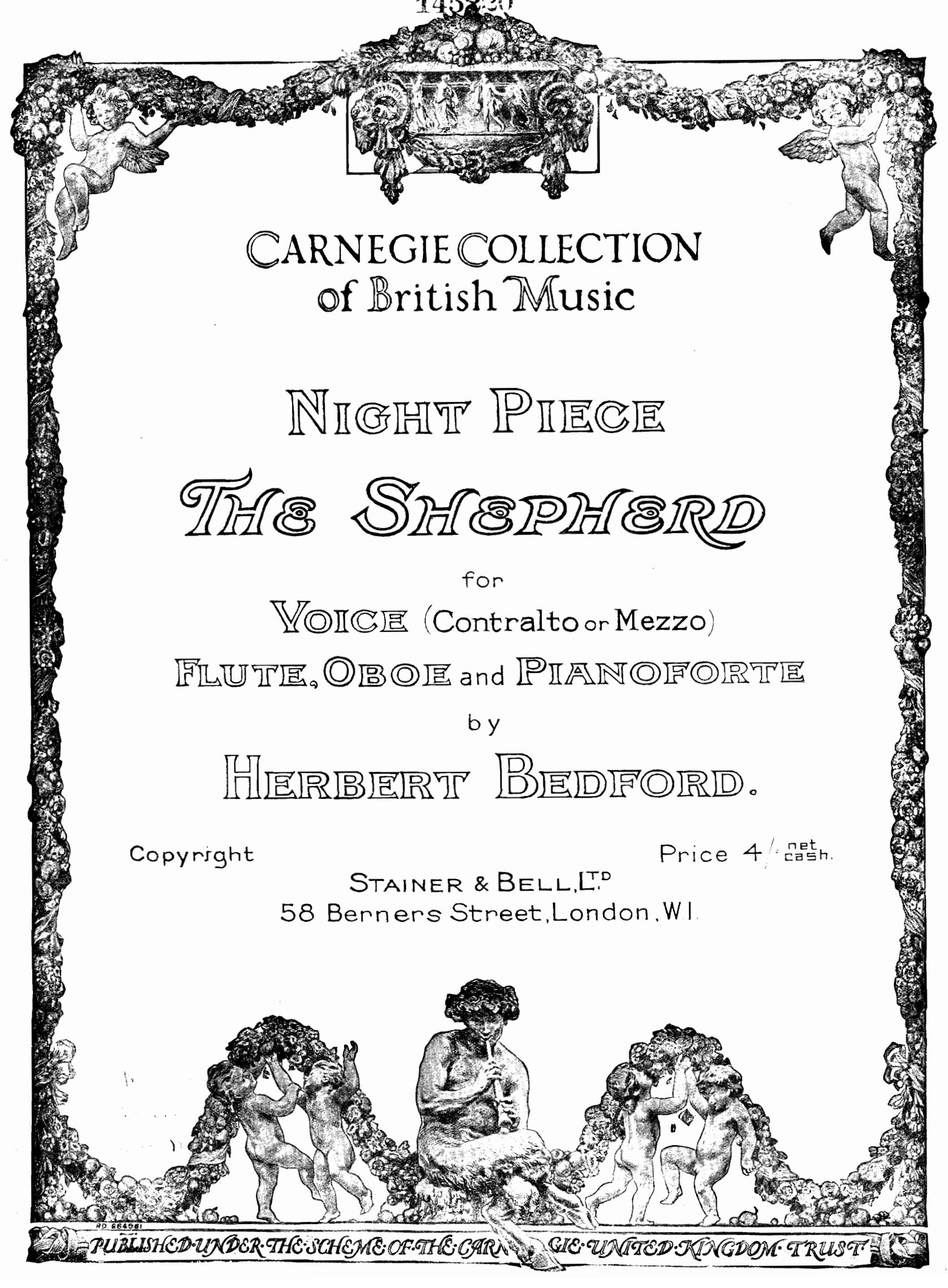
STAINER & BELL, LTD
58 Berners Street, London, W1.



RD. 884981

PUBLISHED UNDER THE SCHEME OF THE CARNEGIE UNITED KINGDOM TRUST

145-20



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NOTE

Alternative part playable on either Oboe or Flute can be hired from the publishers when only one of the instruments is available.

A transposed Score and parts (1 tone higher) can be hired from the publishers.

Night Piece: The Shepherd

High over the breezy upland,
Through many a drowsing valley,
My little brown friend and I,
We guide the flock.

Holà!

In the village there may be dancing,
But here in the cool, on the brow of the hill,
We dream a dream more beautiful
Than words can tell.

Well do I love your slender brown body,
Deck'd with its single silver band,
For it shares my twilight loneliness
None else can understand.

Come croon to me in the darkness,
And call to the straying lambs;
Then, when the sickle moon is on the wane,
We two will send a song far over the hills,
And it shall lose itself in quiet dells
Where lonely Echo dwells,
And she shall waken,
Flutter'd by your silver note,
And set it floating on and on,
Till, at the last,
Like a sweet benison,
It melt into the woodland.

O.H.

Night Piece; The Shepherd

HERBERT BEDFORD

Moderato $\text{♩} = 50$

FLUTE

OBOE

VOICE

PIANO

pp *smorz.* *rall.*

dim. *a tempo*

pp *a tempo*

rall. *dim.*

rall.

♩ = 68

First system of music, measures 1-4. The score is in 3/4 time with a tempo of 68. The key signature has one flat. The first staff (treble clef) contains a melodic line with a *pp* dynamic at the start, followed by a *p* dynamic. The second staff (bass clef) contains a bass line with a *pp* dynamic. The third staff (treble clef) is empty. The fourth staff (bass clef) is empty. The system ends with a repeat sign.

A ♩ = 68

Second system of music, measures 5-8. The score is in 3/4 time with a tempo of 68. The key signature has one flat. The first staff (treble clef) contains a melodic line with a *pp* dynamic at the start, followed by a *p* dynamic. The second staff (bass clef) contains a bass line with a *pp* dynamic. The third staff (treble clef) is empty. The fourth staff (bass clef) is empty. The system ends with a repeat sign.

B

Third system of music, measures 9-12. The score is in 3/4 time. The key signature has one flat. The first staff (treble clef) contains a melodic line with a *pp* dynamic at the start, followed by a *p* dynamic. The second staff (bass clef) contains a bass line with a *pp* dynamic. The third staff (treble clef) is empty. The fourth staff (bass clef) is empty. The system ends with a repeat sign.

Più mosso

Fourth system of music, measures 13-16. The score is in 3/4 time. The key signature has one flat. The first staff (treble clef) contains a melodic line with a *pp* dynamic at the start, followed by a *p* dynamic. The second staff (bass clef) contains a bass line with a *pp* dynamic. The third staff (treble clef) is empty. The fourth staff (bass clef) is empty. The system ends with a repeat sign.

Più mosso.

Fifth system of music, measures 17-20. The score is in 3/4 time. The key signature has one flat. The first staff (treble clef) contains a melodic line with a *pp* dynamic at the start, followed by a *p* dynamic. The second staff (bass clef) contains a bass line with a *pp* dynamic. The third staff (treble clef) is empty. The fourth staff (bass clef) is empty. The system ends with a repeat sign.

First system of the musical score. It consists of five staves. The top two staves are for a melodic instrument (likely violin or flute), and the bottom three are for a grand piano. The key signature has one flat (B-flat). The first staff has a *dim.* marking. The second staff has a *dim.* marking. The third staff is empty. The fourth and fifth staves are for the piano, with a *dim.* marking. The system ends with a double bar line and a repeat sign.

Second system of the musical score. It consists of five staves. The top two staves are for a melodic instrument. The third staff is empty. The fourth and fifth staves are for the piano. The system begins with a *pp* marking. The fourth staff has a *cresc.* marking. The fifth staff has a *pp* marking and a *due Pedale* marking. The system ends with a double bar line and a repeat sign.

Third system of the musical score. It consists of five staves. The top two staves are for a melodic instrument. The third staff is empty. The fourth and fifth staves are for the piano. The system begins with a *rit.* marking. The fourth staff has a *sf* marking and a *rit.* marking. The fifth staff has a *dim.* marking. The system ends with a double bar line and a repeat sign.

First system of the musical score, measures 1-4. It features a vocal line and a piano accompaniment. The piano part begins with a circled 'C' and a dynamic marking of *p*. The tempo is marked 'Cantabile' with a quarter note equal to 50 beats per minute. The key signature has one flat (B-flat).

Second system of the musical score, measures 5-8. The piano part continues with a steady eighth-note accompaniment. The vocal line includes triplets and a sixteenth-note run. The word 'pressez' is written below the vocal line in measure 8. The tempo remains 'Cantabile'.

Third system of the musical score, measures 9-12. The piano part continues with a steady eighth-note accompaniment. The vocal line includes triplets and a sixteenth-note run. The word 'pressez' is written below the vocal line in measure 12. The tempo remains 'Cantabile'.

Fourth system of the musical score, measures 13-16. The tempo changes to ♩ = 60. The piano part features a series of chords and a final triplet. The word 'pressez' is written below the piano part in measure 15. The key signature changes to two flats (B-flat and E-flat) in measure 15. The system ends with a double bar line and a repeat sign.

This image shows a page of musical notation for a piano piece. The score is written for a grand piano, with a right-hand part (treble clef) and a left-hand part (bass clef). The music is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *mf* (mezzo-forte), *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo). There are also *rall.* (rallentando) markings. The notation includes many slurs, accents, and phrasing marks. The page is divided into two systems, each with three staves. The first system shows the right hand playing a melodic line with triplets and the left hand playing a rhythmic accompaniment. The second system continues the piece with more complex rhythmic patterns and dynamic changes. The notation is clear and professional, typical of a published musical score.

6 9 *p*

(D)

p colla Oboe

10 *rit. e dim.* *lunga*

Con allegrezza ♩ = 90

Con allegrezza ♩ = 90 *mp*

High o-ver the bree-zy up - land Through man - y a drow - sing

ppp

val - ley, My lit - tle brown friend and (E) I, we guide the

$\text{♩} = 120$

mf *più mosso* *dim.* *ppp*

più mosso *dim.* *ppp*

più mosso $\text{♩} = 120$

flock. Ho - là Ho - là

mf These two bars are to be played only when both wind instruments are not available *mp* *mf*

Ho - là Ho - là

f *dim. (echo)* *pp*

pp

due Pedale

First system of the musical score. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has three sharps (F#, C#, G#). The first vocal staff begins with a *pp* dynamic and a *rall. e dim.* marking. The second vocal staff has a *mp* dynamic and a *rall.* marking. The piano accompaniment features a triplet in the right hand and a *mp* dynamic. A fermata is placed over the final measure of the system, marked with a circled 'F'.

Second system of the musical score. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has three sharps. The first vocal staff is marked *meno mosso* and *a tempo*. The second vocal staff has a *ten.* (tension) marking, a *sf* (sforzando) dynamic, and a *10* measure rest. The piano accompaniment has a *pp* dynamic and a *rall.* marking. The system concludes with a *ppp* (pianississimo) dynamic and a *rall.* marking.

Third system of the musical score. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has three sharps. The first vocal staff is marked *p* (piano) and *dim.* (diminuendo). The second vocal staff has a *mp* (mezzo-piano) dynamic. The piano accompaniment has a *pp* dynamic and a *rall.* marking. The system concludes with a *pp* dynamic and a *rall.* marking. The lyrics "In the vil-lage there may be" are written below the piano accompaniment. A circled 'G' is placed above the final measure of the piano accompaniment, which is marked *♩ = 60*.

dim. *ppp*

danc - ing: But here in the cool, on the brow of the hill, we

più mosso *cresc.*

dream a dream more beau - ti - ful

than words

can tell

pp *pressez*

dim.

$\text{♩} = 84$

Well do I love your

$\text{♩} = 84$

pp tranquillo

slender brown bo-dy deck'd with its sin - gle sil - ver band,

rall. *rit.* *a tempo*

For it shares my twilight loneliness none else can under-

rall. *rit.* *a tempo*

Meno mosso ♩ = 60

- stand

Meno mosso ♩ = 60

mf *p*

Come croon to me in the darkness.

p *pp*

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a *pp* (pianissimo) dynamic, followed by a *rall.* (rallentando) section, and then a *mf a tempo* (mezzo-forte at tempo) section. The piano accompaniment includes a *rall.* section and an *a tempo* section. The key signature has three flats (B-flat, E-flat, A-flat).

Second system of the musical score. The vocal line continues with a *pp* dynamic and a *dim.* (diminuendo) section. The piano accompaniment includes a *dim.* section and a *pp* section. The key signature remains three flats. The word "And" appears below the piano part.

Third system of the musical score. The vocal line includes a *a tempo pp* section and a *call* section marked with a circled 'K'. The piano accompaniment includes a *a tempo* section and a *dim.* section. The key signature remains three flats. The lyrics "to the stray-ing" are written below the vocal line.

lamps

pp

rall. dim.

cresc.

due pedale

This system features a piano introduction with a left-hand accompaniment of chords and a right-hand melody. The tempo is marked *rall.* and *dim.*. The piano part begins with a *pp* dynamic and includes a *due pedale* instruction. The right hand has a melodic line with a five-finger pattern marked with a '5'.

rall.

ten.

rall.

dim.

rall.

This system continues the musical piece with various tempo markings including *rall.*, *ten.* (tension), and *dim.*. The piano part features sustained chords and a melodic line in the right hand.

rit.

lunga

lunga

ppp

lunga Then

pp

pp

This system includes markings for *rit.* (ritardando), *lunga* (long), and *ppp* (pianississimo). The piano part has a melodic line in the right hand and sustained chords in the left hand. The system concludes with a *pp* dynamic marking.

$\text{♩} = 50$

colla voce

pp *colla voce*

when _____ the sick-le moon _____ is on the _____ wane, we two will send a

Ⓛ $\text{♩} = 50$

pp *colla voce*

dim.

song _____ far o-ver the hills, And it shall lose it-self in qui-et

Ⓜ

dells where lonely ech-o dwells, and she shall wa - ken
 flut-ter'd by your sil-ver note,

poussez
cresc.
L.H.
cresc.

*omit small notes when both Flute and Oboe are available

And she will set it float - ing on and

on, Till at the last, like a sweet

ben-i - son it melt in - to the

colla voce

pp ten.

p

colla voce

a tempo

pressez

pp

pp pressez

a tempo

pressez

dim.

pp

dim. ppp

dim. ppp

ppp colla voce

L.H.

N

0

*small notes to be played when only one wind instrument is available

meno mosso

pp

a tempo *meno mosso*

wood - land.

meno mosso

rall. *dim.* *pp*

rall. *pp*

rall. *pp*

dim. *a piacere* *ten.* *dim.* *morendo*

colla Oboe

rit. pp *ppp*

145290*

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CARNEGIE COLLECTION OF BRITISH MUSIC

CHAMBER MUSIC

BLISS, ARTHUR.

RHAPSODY.	For Flute, Cor Anglais, String Quartet, Bass, and Two Voices (Soprano & Tenor).					Length of performance—time, 7 min.		
Score	---	---	---	---	---	Net	0	5 0
Complete Parts	---	---	---	---	---	---	0	5 0
Extra Parts	---	---	---	---	---	each	0	1 0
Arrangement for Voices and Pianoforte	---	---	---	---	---	---	0	2 6

BENJAMIN, ARTHUR.

PASTORAL FANTASY.	---	---	---	---	For Two Violins, Viola and Violoncello.			
Score	---	---	0	3	6	Parts	---	0 4 6

BOWEN, YORK.

STRING QUARTET (No 2)	---	---	---	---	For Two Violins, Viola and Violoncello.						
	Length of performance—time, 27 min.										
Score	---	---	0	5	0	Parts	---	---	0	7	6

DYSON, GEORGE.

THREE RHAPSODIES.	---	---	---	For String Quartet (Two Violins, Viola and Violoncello).						
				Length of performance—time, each, 10 min.						
Score	---	---	0	4	6	String Parts	Net	0	7	6

FINZI, GERALD.

A SEVERN RHAPSODY.	---	---	For Flute, Oboe, Two Clarinets, Horn and Strings.					
Score	0	2	6	Parts	0	4	0	Extra Parts 0 0 6

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LUDLOW AND TEME.		Six Poems by A. E. HOUSMAN.				(Song Cycle for Tenor Voice.)		
String Quartet and Pianoforte.						Length of performance—time, 25 min.		
Pianoforte Score	---	---	---	---	---	---	0	4 0
Full Score	---	---	---	---	---	---	0	5 0
String Quartet	---	0	6	0	Extra String Parts, each	---	0	2 0

HAY, EDWARD NORMAN.

STRING QUARTET IN A MAJOR.	---	---	---	For Two Violins, Viola and Violoncello.					
				Length of performance—time, 25 to 27 min.					
Score and Parts	---	---	---	---	---	---	0	10	6

HOWELLS, HERBERT.

QUARTET IN A MINOR.	---	---	---	For Pianoforte, Violin, Viola and Violoncello.							
				Length of performance—time, 28 min.							
Score and Parts	---	---	---	---	---	---	0	9	0		
RHAPSODIC QUINTET.	---	---	---	For Clarinet, Two Violins, Viola and Violoncello.							
				Length of performance—time, 12 min.							
Score	---	---	0	2	6	Parts	---	---	0	5	0