

Berceuse for piano, arr. for horn quartet by Toby Miller

Score (instrumental pitch)

(pub. 1909)

Hedwige Chrétien

Andantino espressivo [$\text{♩} = 88$]

Rit.

A tempo, tranquillo

(Hn1 to fore)

(Hn3 to fore)

[illegible]

22

(Hn1)

8

Rit.

Tempo 1

28

(Hn3)

(Hn1)

pp *mp* *mf*

pp *mp* *mf*

p *p* *mp*

pp *mf*

35

Misterioso

(Hn2) + stopped

p *p* *p* *p*

+ + + +

+ stopped + + +

p

 m_j

Rit.

Tempo 1

dolce
(Hn3)

55

p *pp* *mp* *mp* *mp* *p*

(Hn1)

Rit.

A tempo

63

mf *mf* *mf* *mf* *mf* *mf*

dolce
(Hn2)

(Hn4)

(Hn2)

(Hn4)

71

mf *mf* *mf* *mf* *mf* *mf*

77 *espressivo* [Rall.] **Tempo calmato** [♩ = 72]

77 (Hn1) *sf* *p* *p* *p* *p* *p* *p*

84 **Rit.** ... *pp* *pp* *pp* *pp*

84 (Hn2+3) *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Hedwige Chrétien was a contemporary of Debussy, Pierné and Mel Bonis in the organ class of César Franck, and classes in harmony, at the Paris Conservatoire around 1880. Having a more musical and supportive family than Bonis, she had been admitted at a younger age and won successive prizes - later returning as a professor of music theory. Unlike Debussy who despised the traditional harmony taught in these classes, Chrétien was no rebel: her music is delightful rather than challenging. Her composition catalogue is extensive, although consisting mostly of shorter works - including an original 2-movement wind quintet. This arrangement of her *Berceuse* (originally for piano, published in 1909 but perhaps written earlier) is offered as a companion to my horn quartet version of Vierne's more famous lullaby (one of his 24 *Pièces en style libre* for organ), which was published 5 years later.