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TIMEWORKS CLOCKWORK SERIES  
STRING ORCHESTRA | GRADE 3

# *Le Berceaux*

*“The Cradles” (Op. 23, No. 1)*



ARR. STEVE COLDIRON



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## INSTRUMENTATION

(Parts Included)

(1) Conductor's Score, (10) Violin I, (10) Violin II, (5) Viola, (5) Violincello, (5) Double Bass

## PERFORMANCE NOTES

**Gabriel Faure (1845 – 1924)** was one of the foremost French composers of his generation. He wrote in several types of music, but many people remember his music in the form of piano, and “**Art Songs.**” The latter, featured beautiful melodies written to promote the imagery of poetry. Still today, aspiring vocalist study and perform these works.

The text of this famous selection, was written by Sully Prudhomme. He was a prolific writer, and the first ever winner of the Nobel Prize in Literature, in 1901.

Faure wrote a sad flowing melody in 6/8 meter as a backdrop for text that depicts the sea, beautiful ships, cradles, and sailors that must leave their homes and family behind.

This piece should be performed in a legato and flowing manner, paying attention to dynamics, and overall ensemble balance so that the melody is heard at all times. A general feeling of slight rubato may be allowed to express emotion in the music.

Texture and recurring rhythm illustrate the underlying intent towards visualizing the movement of the sea, and the rocking of children’s cradles in the background.

## **The Cradles**

*Along the quay the great ships,  
Listing silently with the surge,  
Pay no heed to the cradles  
Rocked by women's hands.*

*But the day of parting will come,  
For it is decreed that women shall weep,  
And that men with questing spirits  
Shall seek enticing horizons.*

*And on that day the great ships,  
Leaving the dwindling harbor behind,  
Shall feel their hulls held back  
By the soul of the distant cradles.*

## **About the Composer**

**Steve Coldiron**, received a Bachelor of Arts degree in music from Wayne State University in Detroit, Michigan where he studied composition with Dr. James Hartway. He was also awarded a Master of Church Music Degree with a major in music theory from the Southern Baptist Theological Seminary in Louisville, Kentucky studying with renowned pianist and educator Dr. Maurice Hinson.

He served as a director of music in Baptist and Methodist churches for 42 years, retiring in 2019. He is an active instructor with Brenau University Lifelong Learning Institute, in Gainesville, GA.

Mr. Coldiron is currently serving as the Area 4 (GA, SC, and FL) chair for Handbell Musicians of America. He is the founder, musical director, and conductor of the Gainesville String Orchestra, and remains active as a composer specializing in music for handbell, orchestra, and band music.

# Les Berceaux

Gabriel Faure  
(1845-1924)

Op. 23 no.1  
"The Cradles"

Arr. Steve Coldiron  
(ASCAP)

Andante ♩ = 53

A

Violin I: *f*

Violin II: *mf*

Viola: *mf*

Cello: *mf*

Double Bass: *mf*

Vln. I: *mf*

Vln. II: *mp*

Vla.: *mp*

Vc.: *mp*

D.B.: *mp*

FOR PREVIEW ONLY

Full Score - Les' Berceaux

rit. .

**B** A tempo

9

Musical score for measures 9-12. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. Measure 9 starts with a *mf* dynamic. Measure 10 has a *mf* dynamic. Measure 11 has a *mf* dynamic. Measure 12 starts with a *f* dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

13

Musical score for measures 13-15. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. Measure 13 starts with a *ff* dynamic. Measure 14 has a *f* dynamic. Measure 15 has a *f* dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

FOR PREVIEW ONLY

16

Vln. I *mp* *mf*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

D.B. *p* *mp*

rit. . . . .

19

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*



**C** A tempo

Musical score for measures 22-24. The score includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. Vln. I starts with a forte (*f*) dynamic and features a melodic line with slurs and accents. Vln. II plays a sustained melodic line with a mezzo-forte (*mf*) dynamic. Vla. and Vc. provide harmonic support with rhythmic patterns, also marked *mf*. D.B. plays a simple bass line with a mezzo-forte (*mf*) dynamic.

Musical score for measures 25-27. Vln. I begins with a mezzo-forte (*mf*) dynamic and has a melodic line with slurs and accents. Vln. II continues with a melodic line, marked *mf*. Vla. and Vc. maintain their rhythmic accompaniment, marked *mf*. D.B. plays a bass line with a mezzo-forte (*mf*) dynamic.

FOR PREVIEW ONLY

28

Vln. I *mp*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

**D** *rit.* **a tempo**

32

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

D.B. *f* *mf*

rit. . . . .

35

Vln. I  
*mp* *pp*

Vln. II  
*mp* *p* *pp*

Vla.  
*mp* *p* *pp*

Vc.  
*mp* *p* *pp*

D.B.  
*mp* *p* *pp*

The musical score consists of five staves. Vln. I starts with a half note on G4, followed by a whole note on G4. Vln. II starts with a quarter note on G4, followed by eighth notes on A4, B4, C5, B4, A4, G4. Vla. starts with a quarter rest, followed by quarter notes on G3, A3, B3, G3, A3, B3. Vc. starts with a quarter rest, followed by quarter notes on G2, A2, B2, G2, A2, B2. D.B. starts with a half note on G2, followed by a whole note on G2. Dynamics are indicated as mp, p, and pp across the measures.

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