

# ROMANCE

Piano  
(Conductor)

MAURICE BARON

Belwin  
Con. Ed.

*Andte sostenuto*

56

Fl. Cello. Cl. I. Viol. II. Va. Ob. Viol. I. Cl. I. add Fl. 8va Ob.

*pp dolce* *mf add Va. cresc.*

Tri. Cello Bss'n. Tri. Horn. Bss'n.

*dolce Cl. I.* *ten.*

*poco rit.* *a tempo* *p Str.* *cresc.* *dim.* *rit. ten.*

Fl. Timp. *p a tempo* *mf animando* *f* *rit.*

*pp dolciss a tempo* *animando* *mf* *dim.* *rit.*

Fl. Viol. I. div. Ob. Viol. I.

*p* *a tempo* *pp ten.*

Str. Clars. Horns Bss'n. *p* *cresc.* *dim.* *pp* *pp ten.*

# Piano

*con moto e grazioso*  
*mf*  
 Cl. Ob. Fl. Ob.  
*con moto e grazioso*  
 Str. pizz.  
 p Horn I.  
 Tria.

Cl. Cl. Ob. Fl.  
 Tria. Tria.

Fl. Cl. Ob. Viol. I.  
 p scherzando  
 Fl. 2va Ob. Cl.  
 L.H. p scherzando Horn  
 Bass. Tria.

*mf*  
 add Cl. II  
*mf*

*dim.* *poco rit.* *a tempo*  
Viol. I.

*Fl. 8va*  
*Ob.*  
*Cl.*

*dim.* *poco rit.* *a tempo*

*Hns.*  
*Bon.*

The first system of the score features a Violin I part with a melodic line starting on a high note and moving downwards. The piano accompaniment consists of chords and arpeggiated figures in both hands. Performance markings include *dim.*, *poco rit.*, *a tempo*, and *p*. Instrument parts for Flute 8va, Oboe, Clarinet, Horns, and Bassoon are also indicated.

*Tria.*

The second system continues the piano accompaniment with similar chordal and arpeggiated textures. A *Tria.* marking is present at the bottom of the system.

*Tria.*

The third system continues the piano accompaniment. A *Tria.* marking is present at the bottom of the system.

*Tria.*

The fourth system continues the piano accompaniment. A *Tria.* marking is present at the bottom of the system.

Fl. *mf* *3* *cresc.* *3* *3* *Fl.* *ad lib.* *largam* *rit.*

Cl. gva ba  
*passionato*

*p* Str. W. Wind Hns. & Bssn. *cresc.* *fz cad ad lib*

Cello *Timp.*

Tempo I più agitato Violin I *mf* *rit.*

Fl. gva Ob. Cl. I. *mf* Cello Cl. II. Str. Tremolo *rit.*

Horns & Bassoon *rit.*

*a tempo* Viol. I. *p* *mf* *f*

Fl. gva Ob. Cl. *animando* *mf* *dim.*

*p a tempo p* Str. W. Wind & Horns

*a tempo* Viol. I. in octaves *Tri.*

*rit.* *ff* Cello *Fl. gva Cls. Ob.*

Brass *a tempo* *ff* Str. Tremolo Bssn & Trb. sust. *Timp.*

add Tromb. Timp.

dim. molto

dim. molto

This system contains the first system of music. It features a piano (piano) dynamic and a *dim. molto* (diminuendo molto) marking. The music is written for piano and includes various melodic and harmonic lines.

rit.

*Fl.*

*Viol.*

*pp* *Trio.*

*p* *Va.* *Trio.*

*più lento*

This system contains the second system of music. It includes parts for Flute (*Fl.*), Violin (*Viol.*), and Trio. The piano part has a *rit.* (ritardando) marking. The Flute part has a *più lento* (più lento) marking. The Trio part has a *pp* (pianissimo) marking. The Viola part has a *p* (piano) marking. The music is written for piano and includes various melodic and harmonic lines.

*Cl.*

*ff* *rall.*

*mf* *Str.*

*Trio. Bssn.*

*Ob.*

This system contains the third system of music. It includes parts for Clarinet (*Cl.*), String (*Str.*), and Trio. The Clarinet part has a *ff* (fortissimo) marking and a *rall.* (rallentando) marking. The String part has a *mf* (mezzo-forte) marking. The Trio part has a *Trio. Bssn.* (Trio Bassoon) marking. The Oboe part has an *Ob.* marking. The music is written for piano and includes various melodic and harmonic lines.

*Fl.*

*Str.* *tr* *ppp*

*adagio* *W. Wind*

*Bssn.* *ppp* *ppp* *Trio*

*rit.*

*Bssn.*

This system contains the fourth system of music. It includes parts for Flute (*Fl.*), String (*Str.*), and Trio. The String part has a *tr* (trill) marking and a *ppp* (pianissimo) marking. The Trio part has a *ppp* (pianissimo) marking. The music is written for piano and includes various melodic and harmonic lines.

# ROMANCE

1<sup>st</sup> Violin  
(Conductor)

MAURICE BARON

Belwin  
Con. Ed.

*Andte sostenuto*  
Cello & Fl.

56

*pp dolce* *Viol. II. Cl.* *Viola Ob.* *p* *mf* *cresc.*

*poco rit.* *Sul. IV.* *Cl.* *p dolce* *a tempo* *cresc.*

*rit.* *dim.* *pp* *ten.* *Fl.* *p a tempo* *dolciss* *animando*

*mf* *dim.* *rit.* *a tempo* *p* *div.* *cresc.*

*dim.* *rit.*

*p Ob. or Cl.* *rit.* *ten.* *con moto e grazioso* *Cl.* *p* *mf*

1<sup>st</sup> Violin

Fl. *f* *mf* *p* *Ob.* *Cl.*

*p Cl.* *mf* *f* *mf*

*Ob.* *p scherzando*

*mf*

*poco rit.* *a tempo*

*dim.* *p*

*appassionato*  
Fl. & Cl. *mf* *p* *cresc.*

*ad lib.* Fl. *rit.*

*largam*

Fl. *Ob. & Cl.*  
*mf*  
Tempo I piu agitato  
*mf* *rit.*

Sul III  
*a tempo* *animando*  
*p* *mf* *f*  
*rit.* *a tempo*  
*ff*

*dim. molto* *rit.*

*Fl.* *piu lento*  
*p* *mf* *f* *ff* *rall.*  
*pp* *p* *mf* *div*

*Cl.* *Fl.* *adagio*  
*f* *ppp* *rit.*  
*tr* *ppp* *div*



# ROMANCE

2<sup>nd</sup> Violin

MAURICE BARON

Belwin  
Con. Ed.

Andte sostenuto  
Solo

56

*pp dolce* *p* *mf* *cresc.* *poco rit.* *a tempo dolce*  
*dim.* *rit. ten.* *a tempo dolciss* *animando* *dim.*  
*rit.* *a tempo* *p* *cresc.* *dim.* *pp*  
*rit. ten.* *con moto e grazioso* *ppp* *p pizz.* *cresc.* *dim.* *pp*  
*mf* *dim.* *poco rit.* *a tempo* *p*  
*Cello* *p* *poco rit.* *a tempo* *dim.*  
*Cello* *p* *poco rit.* *a tempo* *dim.*  
*arco* *appassionato* *p* *cresc.* *fz* *cad ad lib*  
**Tempo I piu agitato** *rit.* *a tempo* *animando* *mf* *dim.*  
*rit.* *a tempo* *dim. molto* *rit.*  
*pp* *ff* *piu lento* *adagio* *mf* *ppp*

# ROMANCE

Viola

MAURICE BARON

Belwin  
Con. Ed.

Andte sostenuto

56

2 Solo

poco rit.

*p* *mf* *cresc.* *poco rit.*

*a tempo dolce* *cresc.* *dim.* *rit.* *a tempo dolciss* *animando* *dim.*

*rit.* *a tempo* *dim.* *rit.*

con moto e grazioso  
pizz. *p* *cresc.* *pp* *ppp ten*

*p* Cello

Cello

*p*

*mf* *dim.* *poco rit.*

*a tempo*

*p* Cello

*appassionato* *cresc.*

arco *p*

*cad ad lib* *Tempo I piu agitato* *rit.* *a tempo*

*mf* *mf* *p*

*animando* *mf* *dim.* *rit.* *ff* *dim. molto*

*rit.* *piu lento* *rall.* *tr* *adagio*

*p* *mf* *ppp*

# ROMANCE

Cello

MAURICE BARON

Belwin  
Con. Ed.

56

*Andte* sostenuto

Solo

pp dolce  
poco rit. dolce  
mf cresc.

dim. rit. a tempo animando  
pp dolciss p

mf dim. rit. a tempo rit. len.  
p cresc. dim. pp ppp

con moto e grazioso  
Horn or Trom.

pizz. p

p

p

poco rit. mf dim.

Horns or Trom.

p

p

passionato cresc. p

cad ad lib Tempo I piu agitato a tempo  
mf rit. p

animando

mf dim. ff

rit. piu lento rall. adagio  
dim. molto mf ppp

# ROMANCE

Bass

MAURICE BARON

Belwin  
Con. Ed.

56

*And<sup>te</sup> sostenuto* *poco rit.* *a tempo* *a tempo* *animando*

*mf cresc.* *pp dolciss*

*2 rit.* *a tempo* *p* *cresc.* *dim.* *pp* *rit.* *ppp*

*con moto e grazioso*  
*pizz. Cello* *p*

*4 poco rit.* *a tempo* *pizz p*

*appassionato* *3* *ff cad ad lib.*

*Tempo I piu agitato* *mf* *rit.* *a tempo* *animando* *1*

*rit.* *a tempo* *ff* *dim. molto*

*rit.* *piu lento* *rall.* *adagio* *mf* *ppp*

The musical score is written for Bass in a 12/8 time signature. It consists of ten staves of music. The first staff begins with a 4-measure rest, followed by a melodic line with dynamics *mf cresc.* and *pp dolciss*. The second staff continues the melody with dynamics *p*, *cresc.*, *dim.*, *pp*, and *ppp*. The third staff is a pizzicato accompaniment for Cello, marked *p*. The fourth staff continues the accompaniment with dynamics *p* and *pizz p*. The fifth staff has dynamics *p* and *pizz p*. The sixth staff features a triplet and dynamics *ff cad ad lib.*. The seventh staff is marked *Tempo I piu agitato* with dynamics *mf*, *rit.*, *a tempo*, and *animando*. The eighth staff has dynamics *ff* and *dim. molto*. The ninth staff is marked *adagio* with dynamics *mf* and *ppp*. The score includes various articulations such as slurs, accents, and hairpins.

# ROMANCE

MAURICE BARON

Flute

Belwin  
Con. Ed.

56

Andte sostenuto  
Solo

pp dolce

p Ob.

mf

cresc.

animando

poco rit.

a tempo

rit Solo a tempo

f

a tempo

p

con moto e grazioso

Solo

f

Solo

f

p scherzando

mf

a tempo

p

dim.

poco rit.

2 rit.

1

Musical staff 1: Treble clef, key signature of one flat (B-flat). The staff contains a melodic line with a long slur over the first two measures and a fermata over the final note of the second measure.

Musical staff 2: Treble clef, key signature of one flat. Starts with the instruction *appassionato Solo*. The first measure is marked *mf*. The staff features triplet markings (3) and a *cresc.* (crescendo) marking.

Musical staff 3: Treble clef, key signature of one flat. Features a *ff* (fortissimo) dynamic and the instruction *largemente* (largely). It includes an *ad lib* (ad libitum) marking and a *rit.* (ritardando) marking at the end.

Musical staff 4: Treble clef, key signature of one flat. Starts with the instruction *Tempo I piu agitato* and a *mf* (mezzo-forte) dynamic.

Musical staff 5: Treble clef, key signature of one flat. Features a *rit.* (ritardando) marking, the instruction *a tempo*, and a *p* (piano) dynamic. The key signature changes to two sharps (D major) for the final measure.

Musical staff 6: Treble clef, key signature of one flat. Starts with a *mf* dynamic and the instruction *a tempo*. It includes a *dim.* (diminuendo) marking.

Musical staff 7: Treble clef, key signature of one flat. Features a *ff* dynamic and a *rit.* marking.

Musical staff 8: Treble clef, key signature of one flat. Features a *dim. molto* (diminuendo molto) marking.

Musical staff 9: Treble clef, key signature of one flat. Starts with the instruction *piu lento Solo*. Dynamics include *p*, *mf*, *p*, and *f*.

Musical staff 10: Treble clef, key signature of one flat. Features a *ff* dynamic, a *rit.* marking, and the instruction *Cl. I.* (Clarinete I).

Musical staff 11: Treble clef, key signature of one flat. Starts with the instruction *adagio* and a *ppp* (pianissimo) dynamic. It ends with a *rit.* marking.

# ROMANCE

1<sup>st</sup> Clarinet in B $\flat$

MAURICE BARON

Belwin  
Con. Ed.

And<sup>te</sup> sostenuto

56

Solo

pp mf cresc.

poco rit. a tempo Solo p dolce

rit. ten. a tempo rit. a tempo p

cresc. dim. pp rit. ten. ppp

con moto e grazioso Solo Ob. mf

Solo Ob. Solo p mf

Ob. p scherzando

dim. p a tempo poco rit.

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Performance markings include *appassionato*, *Solo*, *mf*, and *cresc.*

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Performance markings include *cad ad lib*, *fz*, *Tempo I piu agitato*, and *mf*.

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Performance marking includes *rit.*

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Performance markings include *a tempo*, *p*, *animando*, *mf*, and *dim.*

Musical staff 7: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Performance markings include *rit.*, *a tempo*, *f*, and *ff*.

Musical staff 8: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents.

Musical staff 9: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Performance markings include *dim. molto*, *rit.*, *piu lento*, *f*, *rall.*, and *Solo*.

Musical staff 10: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. Performance markings include *adagio*, *ppp*, and *rit.*



# ROMANCE

1<sup>st</sup> & 2<sup>nd</sup> Trumpets in B $\flat$

MAURICE BARON

Belwin  
Con. Ed.

And<sup>te</sup> sostenuto

*poco rit.*

*a tempo* 8 *rit.*

56

*pp* Cl. II. *mf* *cresc.*

*a tempo* *rit.* *ten*

*pp* Horn I. *cresc.* *dim.* *pp* *ppp*

*con moto e grazioso* *p* Horn II. *poco rit.*

*a tempo* *appassionato* Horn I. *Cl. II* *p* *cresc.*

**Tempo I piu agitato**

*fz* *cad ad lib.* *p* Horn I.

*rit.* *a tempo* *animando* *rit.* Horns

*a tempo* *mf*

*dim. molto* *rit.* *più lento* 6

# ROMANCE

Trombone

MAURICE BARON

Belwin  
Con. Ed.

56

*Andte* sostenuto

*a tempo*  
Horn II.

12 14 rit. *pp* *cresc.* 2

rit. *ppp* *con moto e grandioso* Horn I. *ppp*

4 rit. *a tempo* *pp*

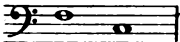
*appassionato* Horn II. *cresc.* *pp*

*Tempo I piu agitato* Horn II. *f cad ad lib.* *p*

rit. *a tempo* *pp* *animando* *rit.* *a tempo* *p* *mf*

*dim. molto* *rit.* *piu lento* 6

# ROMANCE

Timpani  & Tri

MAURICE BARON

Belwin  
Con. Ed.

56

*Andte sostenuto* *Tri.* *pp* *p* *poco rit.* *Tymp.* *a tempo* *animando*

*Tri.* *rit.* *6* *rit.* *1* *con moto e grazioso* *Tri.* *mf dim.* *a tempo* *p*

*Tri.* *Tri.* *Tri.*

*4 rit.* *a tempo* *Tri.* *Tri.*

*Tri.* *appassionato cresc.* *pp* *cresc.*

*Tempo I piu agitato* *Tri.* *rit.* *Tymp.* *fz* *mf* *p*

*a tempo* *Solo* *mf*

*dim. molto* *rit.* *piu lento* *Tri.* *pp* *p*

*rall.* *2* *adagio* *mf* *ppp* *rit.*