

Romeo's Farewell To Juliet

Shakespearian Sketch No.1

TONE POEM

Piano
(Conductor)

MAURICE BARON

Belwin
Con. Ed.

83

Strs.
f con fiasco
Allo. modto
Brass
f
Timp. Cymb.
ff Hns. molto rit.
Vl. I., Cello, Cl. I.
fz
Tutti. *fz*
Andte modto
p con tristezza
Strs. *p* Cl. II, Hns. & Bsn. sust.
add C. *mf*
cresc. *mf*
Vl. I. Cello Cl. I.
dim
dim. *p*

add Ob.

cresc. *mf*

Ob.

rall. *dim molto* *pp con dolcezza* *cresc.*

meno lento *Strs.*

dim molto *pp* *Cls. & Bsn. sust.*

Timp.

VI.I.

p *pp* *poco rit.* *p Cello*

a tempo

cresc. *p* *pp*

cresc. *mf* *p*

W.W.

p Cl. II. Hns. Bsn. sust. *Strs.* *cresc.* *mf*

pp
animando poco a poco

p *pp* *add Trpts. & Trb. cresc.*

add Timp.

mf *cresc.* *f con fuoco* *cresc. All^o molto*

Strs. *W.W.* *Brass* *f*

Timp. *Cymb.*

ff *molto rit* *Tutti. b.o.*

add Hns. *ff* *fz* *Cello, Bsn.*

Fl.

Cl. *pp* *Trpts. & Hns. muted.* *cresc.*

Tempo I

Str. pizz. *pp con dolore* *cresc.*

Timp. muffled

Piano

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *p* (piano) in both the upper and lower staves.

Second system of musical notation. It follows the same three-staff layout. The upper staff begins with a *dim* (diminuendo) marking. The lower staff has a *dim.* marking. The system concludes with a *pp* (pianissimo) marking in both staves.

Third system of musical notation. The upper staff starts with a *p* marking. The lower staff includes the instruction *add Cl. II* (add Clarinet II) and a *cresc.* (crescendo) marking. The system ends with a *p* marking in the lower staff.

Fourth system of musical notation. The lower staff features a *rall.* (rallentando) marking. The system concludes with a *Tutti* instruction and a *mf* (mezzo-forte) dynamic marking in the lower staff.

Viol. I, Fl.
Cl. I, Ob.
f Trpt. I, Cl. II, Hn. I
molto maestoso
Strs.
Tutti. f
Cello, Trb.
Timp.

crec.
poco rit.
a tempo

Va, Hn II, Bsn
Vn. II, Trp. II, Cl. II
crec.

poco rit.
ff
a tempo
ff
poco rit.

con 8va ba.....

a tempo
allarg
a tempo
f
con 8va ba.....

crec.
poco rit.
a tempo
poco rit.
crec.

ff *a tempo* *allarg*

ff *Cymb.*

Cl. I. *mf* *dim.* *p*

a tempo *calmato* *Strs.* *Cl. II., Hn. II. sust.*

mf *dim.*

Bsn.

dim. *pp* *12.*

p *dim.* *pp* *Strs. pizz*

Ob. *pppp* *plaintivo* *molto* *lento* *morendo*

Strs. muted *pppp*

Tri.

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TONE POEM

MAURICE BARON

1st Violin
Conductor)

Belwin
Con. Ed.

83

All^o mod^o

molto rit.

f con fuoco *ff*

And^{te} mod^o

Sul IV...
con tristezza

fz *p* *pizz* *aroc* *pizz* *p*

cresc. *mf* *dim.*

p *cresc.* *rall.*

mf *dim. molto* *molto lento*

p *pp* *a tempo*

Fl. (or Piano)

Ob. Cl. I.

cresc. *mf*

cresc. *mf*

p *animando*

p *pp*

pp *poco a poco*

cresc. *p* *cresc.* *mf* *cresc.*

cresc. *p* *cresc.* *mf* *cresc.*

1st Violin

All^o mod^o

f con fuoco
Tempo I
pizz
pp con dolore

molto rit.

ff *fz* *Cello, Bsn.*

cresc.

dim

cresc.

p

rall.

molto maestoso
div.

mf arco *f* *a tempo* *Trpt. VI. II. poco rit. cresc.*

Trpt. VI. II. poco rit. *a tempo* *Trpt. VI. II. poco rit.* *a tempo*

allarg. *arco* *f* *Trpt. VI. II. poco rit.* *a tempo* *cresc.*

Trpt. VI. II. poco rit. *a tempo* *ff* *allarg.* *calmato*
Cl. I.

dim *p* *pp* *(mutes on)*

Fl. *plaintivo* *pppp* *Ob. (or Cl.)* *molto lento* *morendo*

div *con sord.* *pppp*

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Shakespearian Sketch No.1

TONE POEM

2nd Violin

MAURICE BARON

Belwin
Con. Ed.

83

All^o mod^{to}

molto rit.

2nd Violin

Tempo I

pizz. pp *cresc.*

p

dim. *pp*

cresc. *p*

rall. *arco* *mf*

molto maestoso

f *poco rit.* *a tempo* *cresc.*

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

> *ff* *allarg.* *f* *a tempo*

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

cresc. *ff*

allarg. *a tempo* *calmato* *pizz.* *mf* *dim.*

arco *(mutes on)* *con sord.* *pizz.* *open*

pp *arco* *molto lento* *morendo* *pppp*

Romeo's Farewell To Juliet

Shakespearian Sketch No.1

TONE POEM

Viola

MAURICE BARON

Belwin
Con. Ed.

83

All^o mod^{to}

f con fuoco

molto rit.

Andte modto

pizz. arco pizz.

ff fz p cresc.

arco pizz arco pizz.

arco pizz arco pizz.

mf dim.

arco pizz. arco pizz. arco pizz.

p cresc.

arco pizz. arco rall. pizz. arco

mf dim. molto

meno lento

arco pizz. pp cresc. p

poco rit. a tempo

pp

cresc. mf p

animando poco a poco

pp p mf

All^o mod^{to}

f con fuoco

molto rit.

ff fz

Viola

Tempo I
pizz.
pp *cresc.*

p

dim. *pp*

cresc. *p*

rall. *arco* *mf*

molto maestoso *poco rit.* *a tempo*

f *cresc.*

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

ff

allarg. *a tempo*

poco rit. *a tempo* *f* *poco rit.*

a tempo *allarg.*

ff

calmato *pizz.* *arco*

mf *dim.*

(mutes on) *con sord* *pizz.*

p *pp*

arco *molto lento* *morendo*

ppp *pppp*

The score is written for Viola in 3/4 time, with a key signature of one flat (B-flat). It begins with a *Tempo I* marking and a *pizz.* (pizzicato) instruction. The first system features a melodic line with dynamics *pp* and *cresc.*. The second system continues the melody with a *p* dynamic. The third system shows a *dim.* (diminuendo) and *pp* dynamic. The fourth system has *cresc.* and *p* dynamics. The fifth system includes *rall.* (ritardando), *arco* (arco), and *mf* dynamics. The sixth system is marked *molto maestoso* and features a *f* dynamic. The seventh system has *poco rit.*, *a tempo*, and *cresc.* markings. The eighth system includes *poco rit.*, *a tempo*, and *poco rit.* markings. The ninth system has *ff* dynamics. The tenth system is marked *allarg.* and *a tempo*. The eleventh system includes *poco rit.*, *a tempo*, *f*, and *poco rit.* markings. The twelfth system has *a tempo* and *allarg.* markings. The thirteenth system features *ff* dynamics. The fourteenth system is marked *calmato*, *pizz.*, and *arco*. The fifteenth system has *mf* and *dim.* dynamics. The sixteenth system includes *(mutes on)*, *con sord*, and *pizz.* markings. The seventeenth system has *p* and *pp* dynamics. The eighteenth system is marked *arco*, *molto lento*, and *morendo*. The final system has *ppp* and *pppp* dynamics.

Romeos Farewell To Juliet

Shakespearian Sketch No.1

TONE POEM

Cello

All^o mod^{to}

MAURICE BARON

Belwin
Con. Ed.

molto rit.

83

f con fuoco *ff*

Andte modto *pizz. arco* *pizz.*

arco con tristezza *p div* *pizz* *arco* *cresc.* *pizz*

arco *mf* *pizz* *arco*

dim. *pizz.* *arco* *pizz.* *arco* *pizz.*

arco *cresc.* *pizz.* *arco* *mf* *pizz*

dim. molto *pizz* *arco* *meno lento* *pizz.* *pp*

Cello

Cl. II. arco
poco rit.
cresc. p pp

a tempo
p cresc. p

poco a poco animando
cresc. p cresc. mf

All^o molto
pp f con fuoco ff Solo
molto rit.

Tempo I
Solo
pp con dolore cresc. p

dim. pp

cresc. p rall.

molto maestoso
mf f a tempo poco rit. cresc. a tempo

Va. VI. II. a tempo
poco rit. ff a tempo

allarg a tempo f poco rit. cresc. a tempo

Va. VI. II. a tempo
poco rit. ff allarg

B^sn
mf calmo mf dim. pizz arco p ppp

Va. 1 1 molto lento morendo
ppp con sord pppp

Romeo's Farewell To Juliet

Shakespearian Sketch No.1

TONE POEM

MAURICE BARON

Bass

Belwin
Con. Ed.

83

All^o mod^{to} *molto rit.* *And^{te} mod^{to}*

f *ff* *fz* *p* *pizz.* *arco*

arco. *pizz.* *arco* *pizz.*

arco *mf* *pizz.* *arco* *dim.* *pizz.*

arco *pizz.* *arco.* *pizz.* *arco*

pizz. *arco.* *pizz.* *arco.* *rall.* *pizz.*

dim molto *arco* *meno lento* *pp* *pizz.* *pp* *cresc.* *p*

poco rit. *a tempo* *pp* *p* *cresc. mf*

animando poco a poco *p* *pp* *p* *mf* *All^o mod^{to}*

molto rit. *Tempo I* *ff* *fz* *pp* *cresc.* *p*

dim. *pp* *cresc.*

rall. *molto maestoso poco rit.* *f*

a tempo *poco rit.* *a tempo* *poco rit.* *a tempo* *allarg.*

a tempo *poco rit.* *a tempo* *poco rit.* *allarg*

f *a tempo calmato rit.* *dim.* *pizz* *arco* *p* *pp* **6**

Romeo's Farewell To Juliet

Shakespearian Sketch No.1

TONE POEM

Flute

MAURICE BARON

Belwin
Con. Ed.
83

All^o mod^{to}

f con fuoco *molto rit.* *fz.*

And^e mod^{to}

p *cresc.* *mf*

meno lento

rit. a tempo p *cresc.*

mf *p*

animando poco a poco

pp *p*

All^o mod^{to}

mf *f con fuoco*

molto rit.

Tempo I

Ob. *pp* *Cl.*

cresc.

Flute

Cl.
p

pp *pp*

cresc.

p *p* *rall.*

a tempo *mf* *f* *poco rit.* *poco rit.*

cresc. *ff*

a tempo *allarg* *a tempo* *a tempo* *poco rit. cresc.*

poco rit. *ff* *allarg* *calmato*

Solo *pp* *ppp* *molto lento*

5 2

Romeo's Farewell To Juliet

Shakespearian Sketch No.1

TONE POEM

1st Clarinet in B \flat

MAURICE BARON

Belwin
Con. Ed.

83

All^o mod^o

f *molto rit.*

And^{te} mod^o
2 *con tristezza*

ff *p* *cresc.*

mf *dim.* *p*

cresc. *mf* *rall.*

dim. molto *Solo* *dolce* *pp* *cresc.* *meno lento*

p *cresc.* *pp* *poco rit.* *a tempo*

p *cresc.* *mf*

p *cresc.* *animando*

poco a poco *pp* *p* *mf*

All^o mod^o

f *molto rit.* *ff*

1st Clarinet in B \flat

Tempo I

pp *cresc.*
p *dim.*
pp
p
rall. *mf* *f* *molto maestoso*
a tempo *poco rit.* *cresc.* *poco rit.*
a tempo *ff* *poco rit.* *a tempo*
allarg. *a tempo* *poco rit.*
a tempo *cresc.* *poco rit.* *ff*
allarg. *a tempo* *mf* *calmato* *Solo*
dim. *p* *pp* *Ob. Solo* *morendo*
pppp *molto lento*

Romeo's Farewell To Juliet

Shakespearian Sketch No.1

TONE POEM

1st & 2nd Trumpets in B \flat

MAURICE BARON

Belwin
Con. Ed.

83

All^o mod^{to}

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a melodic line with various dynamics including *f*, *ff*, and *ff fz*. Performance markings include accents (>), slurs, and hairpins. The tempo marking *All^o mod^{to}* is at the beginning, and *molto rit.* appears later. A rehearsal mark *a2* is present.

And^{te} mod^{to}

Musical staff 2: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line with dynamics *pp* and *cresc.*. Performance markings include slurs and hairpins. The tempo marking *And^{te} mod^{to}* is at the beginning.

Musical staff 3: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line with dynamics *dim.*, *ppp*, and *cresc.*. Performance markings include slurs and hairpins. The tempo marking *And^{te} mod^{to}* is at the beginning, and *rall.* appears later.

Musical staff 4: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line with dynamics *ppp* and *pp*. Performance markings include slurs and hairpins. The tempo marking *dim. molto meno lento* is at the beginning, and *Cl.I.* is written above the staff.

Musical staff 5: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line with dynamics *ppp* and *cresc.*. Performance markings include slurs and hairpins. The tempo marking *poco rit.* is at the beginning, and *a tempo* appears later. Instrumentation markings *Hn.I.* and *Cl.II. pp* are present.

Musical staff 6: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line with dynamics *pp*. Performance markings include slurs and hairpins. The tempo marking *animando poco a poco* is at the beginning.

Musical staff 7: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line with dynamics *cresc.* and *f*. Performance markings include slurs and hairpins. The tempo marking *All^o mod^{to}* is at the beginning.

Musical staff 8: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line with dynamics *f* and *pp*. Performance markings include slurs and hairpins. The tempo marking *molto rit.* is at the beginning, and *a2* appears later. The marking *Tempo I muted* is at the end of the staff.

Musical staff 9: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line with dynamics *cresc.* and *p*. Performance markings include slurs and hairpins.

Musical staff 10: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line with dynamics *dim.*. Performance markings include slurs and hairpins.

1st & 2nd Trumpets in B^b

The musical score is written for two trumpets, 1st and 2nd, in B-flat major. It consists of 11 systems of two staves each. The key signature has two sharps (F# and C#), and the time signature is 7/8. The score includes various dynamics such as *pp*, *p*, *mf*, *f*, *ff*, *cresc.*, and *calmato*. Performance instructions include *pp*, *cresc.*, *rall.*, *molto maestoso*, *ad lib*, *poco rit.*, *mf*, *mutes off*, *f open*, *play if only one Trpt*, *a tempo*, *ad lib*, *poco rit.*, *sva ad lib*, *ff*, *cresc.*, *allarg*, *f*, *calmato*, and *pp*. The score concludes with a double bar line and the page number 9.

Romeo's Farewell To Juliet

Shakespearian Sketch No.1

TONE POEM

MAURICE BARON

Trombone

Belwin
Con. Ed.

83

All^o mod^{to}

Trpt. II.

Hn. II. molto rit.

And^{te} mod^{to}

Hn. I.

dim.

Hn. II

meno lento

Bsn.

dim. molto

poco rit.

a tempo

1 animando poco a poco

All^o mod^{to}

Trpt. II.

cresc.

Tempo I

Hn. II.

molto rit.

muted Bsn.

pp con dolore

cresc.

p

dim

pp

Hn. II. cresc.

molto maestoso

Hn. II. poco rit. a tempo

Hn. II. poco rit.

poco rit.

Hn. II. poco rit.

poco rit.

allarg

a tempo

Hn. II. a tempo

a tempo

Hn. II. poco rit.

poco rit.

ff

calmato

Hn. II.

Cl. II

pp

pp

ppp

pppp

6

Romeo's Farewell To Juliet

Shakespearian Sketch No.1

TONE POEM

Cymps., Triangle
Timpani G-C-D

MAURICE BARON

Belwin
Con. Ed.
83

All^o mod^o *molto rit* *And^{te} mod^o* *rall.*

mf Cymb.(let ring) *f* *ff* *p*

dim molto *meno lento* *12* *animando poco a poco*

cresc. *All^o mod^o* *molto rit.*

mf Cymb.(let ring) *f* *ff*

Tempo I *muffled* *ppp* *cresc.*

pp *dim.*

ppp *cresc.*

pp *rall.*

naturale *molto maestoso* *poco rit.*

f

a tempo *cresc.* *poco rit.* *a tempo* *ff*

poco rit. *a tempo* *allarg*

a tempo *f* *poco rit.* *a tempo* *cresc.*

poco rit. *ff* *allarg*

calmato *6* *Cymb.(let ring)* *Tri.a.* *2* *ppp*