

CAVATINA

Piano
(Conductor)

MAURICE BARON

Andte cantabile

Belwin
Con. Ed.

51

FL. *pp* *Ob.* *Cl. I.* *Horn I.* *Bassoon*

Ob. *p* *Cl. I.* *Cl. II* *Horn I.* *Bassoon* *Viol. I. & Cl. I.* *mf*

one Cello *poco rit.* *a tempo* *pp strings* *add. Bass* *Cello Bassoon* *Viol. II.* *Cl. II.* *Horn I.*

Horn

Piano

one Violin
p

Violin II
Viola
pp
Cello

Cello
pp

Violin II
Viola
ppp

Bassoon
Bass

Violin
pp

Violin II
Viola
ppp
Cl.
Cello

Violin
p

Cello
p

animando poco a poco

pp
Viola
cresc.

Horn II
Cello
Bass

Piano

mf cresc. a tempo f add Fl. Str. Cls. Horns Bssn. Timp.

This system contains the first two staves of music. The top staff is a woodwind part with dynamics *mf*, *cresc.*, *a tempo*, and *f*. It includes the instruction "add Fl." and a fermata. The bottom staff is a piano accompaniment with dynamics *p* and *cresc.*, and includes the instruction "mf". It features a rhythmic pattern of eighth notes and quarter notes, with a fermata. The woodwind part includes a section for "Str. Cls. Horns Bssn." and "Timp." with a 4-measure rest.

add Ob. Tromb.

This system contains the next two staves. The top staff is a woodwind part with the instruction "add Ob.". The bottom staff is a piano accompaniment with a 4-measure rest and the instruction "Tromb.". The piano part continues with a rhythmic pattern of eighth notes and quarter notes.

This system contains the next two staves. The top staff is a woodwind part with a 4-measure rest. The bottom staff is a piano accompaniment with a 4-measure rest. The piano part continues with a rhythmic pattern of eighth notes and quarter notes.

dim. mf p rit. dim. mf p

This system contains the final two staves. The top staff is a woodwind part with dynamics *dim.*, *mf*, *p*, and *rit.*. The bottom staff is a piano accompaniment with dynamics *dim.*, *mf*, and *p*. It includes a 4-measure rest and a 3-measure rest. The piano part continues with a rhythmic pattern of eighth notes and quarter notes.

Piano

A Cello. *p*

Violin

Cello

Cad. ad lib.

(This Cadence from A to B may be omitted)

B Violins 1st & 2nd

Cellos Violas

Harp.

W. Wind.

Horns & Bass sustain

Tempo I. molto appass.

Piano

add Ob.
Fl. 7
add Cl. II.
Harp & Cl. I.

The first system of the score shows the piano accompaniment in the lower staves and woodwind entries in the upper staves. The piano part consists of a steady eighth-note accompaniment in both hands. The woodwinds enter with a melodic line. The key signature has two sharps (F# and C#), and the time signature is 4/4.

incalzando

The second system continues the piano accompaniment and woodwind parts. The tempo marking *incalzando* (accelerando) is placed at the end of the system. The piano part maintains its eighth-note accompaniment, while the woodwinds play a melodic line with some rests.

The third system is primarily piano accompaniment, showing the continuation of the eighth-note accompaniment in both hands. The woodwind parts are mostly silent in this system.

Violin Fl.
Ob. Cl.
animando
Str. trem.
Hns. Bsn. sust.
Tromb.

The fourth system features the piano accompaniment and the entry of strings and woodwinds. The piano part continues with the eighth-note accompaniment. The strings enter with a tremolo, and the woodwinds play a melodic line. The tempo marking *animando* is placed at the end of the system.

Cello
Cl. II.
Trpt. I.

fff

allarg.

Timp.

Tutti *fff* Harp glissando

Brass Hns.

Viol. II. *ff* Va.

Cymb.

Tutta la forza possibile Fl. Viol. I.

molto rit. *più lento*

tutta la forza possibile

Ob. Cello

Cl. I. Harp *p*

Cl. II. Horns sust.

Bassoon

Bass

Harp sempre al fine

Tri. Cl. I.

Cl. II. Bassoon

Str.

ppp

ppp

perdendosi Tri.

Harp arpeggio

Dedicated to Erno Rapée
CAVATINA

1st Violin
(Conductor)

MAURICE BARON

And^{te} cantabile (♩ = 60)

Belwin
Con. Ed.

51

Fl.
pp
Ob.
ppp
Ob.
p
cresc.
Ob. or Fl.
cresc.
Cl. I.
cresc.
mf
poco rit.
One Cello
a tempo
One Solo Violin
p
pp
Solo
pp
Cello
p
cresc.
mf
poco a poco animando
cresc.
a tempo
p
mf
f
f

1st Violin

The first system of the 1st Violin part consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps (F# and C#). The lower staff begins with a treble clef and the same key signature. The music features a series of eighth and sixteenth notes with slurs and accents. Dynamic markings include *mf* at the end of the first staff and *dim.* followed by *mf* at the end of the second staff.

The second system of the 1st Violin part consists of two staves. The upper staff begins with a bass clef and a key signature of two sharps. It includes a circled letter 'A' above a measure. Dynamic markings include *p* and *cad ad lib*. The lower staff begins with a treble clef and a key signature of two sharps. It includes a circled letter 'B' above a measure and dynamic markings of *p* and *rit.*. A note in the lower staff has the instruction "(This Cadence from A to B may be omitted)".

The third system of the 1st Violin part consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps. It includes a circled letter 'B' above the staff with the text "Cello's & Viola's" to its right. Dynamic markings include *mf*, *p*, and *ff*. The lower staff begins with a treble clef and a key signature of two sharps. It includes a circled letter 'B' above the staff with the text "All the Violins" to its right. Dynamic markings include *mf*, *p*, and *ff*.

The fourth system of the 1st Violin part consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps. It includes the text "Cellos, Violas" above the staff and the tempo marking "Tempo I molto appass". Dynamic markings include *ff*. The lower staff begins with a treble clef and a key signature of two sharps.

The fifth system of the 1st Violin part consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps. The lower staff begins with a treble clef and a key signature of two sharps. The music continues with eighth and sixteenth notes and slurs.

incalzando

The first system of the 1st Violin part consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff provides a harmonic accompaniment with chords and moving lines. The tempo marking *incalzando* is placed in the center of the system.

animando

The second system continues the musical material. The upper staff features a melodic line with various articulations and dynamics. The lower staff continues the accompaniment. The tempo marking *animando* is placed in the center of the system.

allarg. *fff*

The third system includes the tempo marking *allarg.* (allargando) and the dynamic marking *fff* (fortississimo). The upper staff shows a melodic line with a *fff* dynamic marking. The lower staff also features a *fff* dynamic marking. The *allarg.* marking is placed in the first measure.

molto rit. *piu lento* *p*

tutta la forza possibile

The fourth system includes the tempo markings *molto rit.* (molto ritardando) and *piu lento* (piu lento), and the dynamic marking *p* (piano). The instruction *tutta la forza possibile* is written below the lower staff. The upper staff has a *p* dynamic marking.

perdendosi *pp* *ppp*

The fifth system includes the dynamic marking *pp* (pianissimo) and the instruction *perdendosi* (fading away). The lower staff begins with *pp* and ends with *ppp* (pianississimo). The upper staff has a *pp* dynamic marking.

CAVATINA

2nd Violin

MAURICE BARON

And^{te} cantabile (♩ = 60)
Belwin Con. Ed. Cl. I.

51

Cl. II. or Trpt. poco rit. a tempo

cres - cen - do mf > pp

animando poco a poco Ob. p cresc.

ppp Cl. I.

a tempo mf

dim. mf

rit. p cad ad lib

(A) (B)

Play in absence of Fl. & Ob. gva.....

div

gva.....

gva.....

Solo Violin
(This Cadence from A to B may be omitted)

Tempo I molto appass

8va.....

8va..... Cl. I. & Harp

incalzando

animando

allarg. *fff*

piu lento

Cl. I.

ppp

molto rit. tutta forza possibile

perdendosi

ppp

CAVATINA

Viola

MAURICE BARON

Belwin
Con. Ed.

And^{te} cantabile (♩ = 60)

Horn I. or Trpt.

51

pp p

cresc. poco rit. a tempo
Horn I. or Trb. mf pp

pp

ppp

Cl. I. ppp pp cresc. animando poco a poco

a tempo mf

mf

mf div.

dim. mf p rit.

f div.

Play in absence of Clars.
I. & II. Clts.

(A) cad. ad lib. (B)

(This Cadence from A to B
may be omitted)

Tempo I molto appass ff

gva

gva

Cl. & Harp

incalzando

animando

allarg

fff

pp

ppp

molto rit.

Cl. II.

div.

div.

perdendosi

CAVATINA

Cello

MAURICE BARON

Belwin
Con. Ed.

And^{te} cantabile

51 *pp* Bassoon *p* Solo

cres cen do *mf* *poco rit.* *pp* Tutti

a tempo

pp Solo

pp Bassoon or Trb. Solo *mf*

ppp *pp* *cresc.* *mf*

a tempo *f* *cresc.* *mf*

mf *dim.*

p *rit.* (A) *cad ad lib* *With Violin* *mf*

(This Cadence from A to B may be omitted)

f *p* *mf* *ff* (B) All the Cellos

Bassoon

f

Tempo I molto appass

Tutti.

ff

incalzando

animando

allarg

fff

molto rit.

tutta la forza possibile

Bassoon

Bassoon

più lento

p

pp

ppp

ppp

perdendosi

CAVATINA

Bass

MAURICE BARON

Belwin
Con. Ed.

And^{te} cantabile (♩ = 60)

poco rit.

a tempo

51

6

p *pp*

3

pp *ppp*

3

animando poco a poco *cresc.* *a tempo*

pp *cresc.* *p* *mf*

2 3 4 5 6 7 8 9 10

rit.

dim. *p*

Ⓐ *cad ad lib* Ⓑ *Violins*

(This Cadence from A to B may be omitted)

Tempo I molto appass

3 4 5

f

pizz. *incalzando*

animando

arco

tr *tr* *tr* *allarg* *molto rit.* *più lento*

fff *tutta forza*

2 3 4 5 6 7 8

perdendosi

pp *ppp*

CAVATINA

Flute

MAURICE BARON

Andte cantabile (♩ = 60)
Solo

Belwin
Con. Ed.
51

pp *a tempo* *p*
30 4 *animando*

Tempo I molto appassionato

A *cad ad lib* **B** *Violins*
(This Cadence from A to B may be omitted) *f*
incalzando
animando
fff allarg
molto rit. *piu lento*
tutta la forza possibile *p*
ppp *peracendosi*

CAVATINA

1st Clarinet in A

MAURICE BARON

Belwin
Con. Ed.

And^{te} cantabile

Solo

51

(This Cadence from A to B may be omitted)

incalzando

animando

allarg.

fff

piu lento *Solo*

p

pp *ppp*

pppp perdendosi

CAVATINA

1st & 2nd Trumpets in A

MAURICE BARON

Belwin
Con. Ed.

Andte cantabile (♩ = 60)

51

ppp Horn I.

Cl. II. *pp* *cres - cen do* *poco rit*

a tempo *animando* *poco a poco* (A) *cad ad lib* (B) *Tempo I molto appass*

(This Cadence from A to B may be omitted)

incalzando

animando *mf*

I allarg. *ff* *II ff*

ff *pp* *pp* *pp* *9* *9*

piu lento
Horn I.
Horn II.

CAVATINA

Trombone

MAURICE BARON

*Belwin
Con. Ed.*

51 *Andte cantabile* (♩ = 60)

Horn I.
pp *cres* - *cen* - *do* *p*

poco rit. *a tempo*

8 *ppp* Horn II.

Bassoon *pppp* 3 Horn I. *ppp*

poco a poco animando Bassoon Bassoon Bassoon Bassoon

stacc *pp* *stacc* *p* *mf*

Horn II. *rit.* (A) *cad. ad lib.* (B) *Violins Tempo I molto appass* Horn II. *mf*

(This Cadence from A to B may be omitted)

incalzando *mf*

animando *allarg* *ff*

piu lento *ff* *pp* 9

CAVATINA

Tympani in D - A
Cymb & Triangle

MAURICE BARON

Belwin
Con. Ed.

And^{te} cantabile (♩ = 60)

animando poco a poco

51

32 4

a tempo

pp 2 3

4 5 6

7 8 9

dim.

10 11

pp *rit.* (A) *cad. ad lib.* (B) *Violins*

(This Cadence from A to B may be omitted)

Tempo I molto appass

19

allarg. *molto rit.*

f *fff*

Cymb. (let vibrate) Cymb:

piu lento *triangle* *perdendosi*

3 3

pp *ppp* *pppp*

CAVATINA

Harp

MAURICE BARON

Tempo I

Belwin
Con. Ed.

Andte cantabile (♩ = 60)

animando poco a poco (A) *cad. ad lib.* (B) *Violins*

51

molto appass

incalzando

Harp

animando allarg *gliss*

4 *ff*

molto rit. *fff*

piu lento *p*

pp *ppp*

perdendosi *ppp*

8va... *ad lib.* *8-*