

# BELWIN, INC.

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AND COMPOSER

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ORCHESTRA  
and Pia.

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FULL  
ORCHESTRA  
and Pia.

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PIANO  
SOLO

**\$12<sup>00</sup>**

1st VIOLIN or  
EXTRA PARTS

**\$8<sup>00</sup>**

MINIMUM PLAYING TIME each number THREE minutes  
MAXIMUM PLAYING TIME each number EIGHT minutes

### EACH SET CONTAINS

- 3—WESTERN ALLEGROS
- 22—DRAMATIC TENSIONS
- 7—DRAMATIC AGITATOS
- 2—DRAMATIC RECITATIVES
- 10—HURRIES AND ALLEGROS
- 3—AGITATOS
- 3—FURIOSOS
- 5—BATTLE AGITATOS
- 9—DRAMATIC MYSTERIOSOS
- 11—PATHETIC NUMBERS
- 5—BURGLAR MYSTERIOSOS
- 20—MISCELLANEOUS NUMBERS

**AVERAGE  
LENGTH OF  
EACH  
NUMBER  
4  
MINUTES**

SELECTED FROM THE FAMOUS  
BERG AND CINEMA INCIDENTAL SERIES

**BELWIN** 701 Seventh Ave., New York, N. Y.

# AT LAST WE CAN OFFER

## HAWKES

### ENCORE CLASSICS

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## HAWKES CONCERT CLASSICS

	Small Orch.	Full Orch.	Piano Acc.	1st Violin	Piano Solo
MEDITATION.....	\$1.60	\$2.00	\$.45	\$.25	.....
CAVATINE (Salut demeure chaste et pure).....	1.20	1.50	.45	.20	.....
THE LAST GOOD-BYE, Romance.....	.90	1.20	.30	.15	.60
STARS OF NIGHT, Serenade.....	1.75	2.25	.45	.25	.....
MACBETH, Intermezzo.....	1.75	2.25	.45	.25	.60
ZAZRA, Intermezzo.....	1.75	2.25	.45	.25	.....
CHANT ELEGIAQUE.....	1.75	2.25	.45	.25	.....

**MY LITTLE BILLIKIN**  
by LOTTER

**THE HOBBLEDÉHOY**  
by OLSEN

EACH NUMBER

SMALL ORCH.....90c.  
FULL ORCH.....\$1.20

PIANO ACC.....30c.  
1ST VIOLIN PARTS.....15c.

# THE SONG OF THE BROOK

Piano  
(Conductor)

MAURICE BARON

Belwin  
Con. Ed.

66

*Fl. (or Piano)* *cresc.* *poco* *a* *poco*  
*pp* *bisbigliando*  
*All<sup>to</sup> commodo*  
*Tria.*  
*pp* *Violins* *pizz.* (In absence of Fl. play upper line with R.H.) *cresc.* *poco* *a* *poco*

*mf*

*poco rit.* *dolce* *Vi. I*  
*p* *Cello Sva lower* *a tempo*  
*Fl.*  
*Vi. II* *p*  
*Cl. I & Bsn sust.*  
*Va.* *Bs. pizz.*

*add Ob.*

*add Cl. II*

Piano

*cresc.* *add Ob.*

*cresc. add Horn II* *add Horn I*

The first system of the score consists of three staves. The top staff is a single melodic line with a *cresc.* marking. The middle and bottom staves are a grand staff for piano, with a *cresc. add Horn II* marking. The bottom staff has a *add Horn I* marking. The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature.

*p* *Cl. I & Bsn sust. p*

The second system continues the piano accompaniment. The top staff has a *p* marking. The middle and bottom staves have a *Cl. I & Bsn sust. p* marking. The piano accompaniment in the bottom staff continues with a steady eighth-note pattern.

*add Ob.* *cresc.*

*add Cl. II* *cresc. add Trpts & Horns*

The third system features a *add Ob.* marking in the top staff and a *cresc.* marking. The middle and bottom staves have a *add Cl. II* marking, and the bottom staff has a *cresc. add Trpts & Horns* marking. The piano accompaniment continues with a steady eighth-note pattern.

*mf* *p* *poco rit.* *Tria.*

*mf* *p*

The fourth system begins with a *mf* marking in the top staff, followed by a *p* marking. The middle and bottom staves have a *mf* marking. The top staff has a *poco rit.* marking. The system concludes with a *Tria.* marking. The piano accompaniment continues with a steady eighth-note pattern.

Piano

*VI. I FL.*  
*mf Ob. Cl. II*  
*più animato*  
*cresc.*  
*mf Tutti.*  
*Cello*  
*Cl.*  
*Bss'n*  
*cresc.*

The first system of the score consists of three staves. The top staff is for Flute I (VI. I FL.) and includes dynamic markings *mf* and *cresc.*. The middle staff is for Oboe and Clarinet II (Ob. Cl. II) with the instruction *più animato* and *mf Tutti.*. The bottom staff is for Cello, Clarinet, and Bassoon (Cello Cl. Bss'n) with a *cresc.* marking. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature.

*f*

The second system features piano accompaniment across three staves. The top staff has a *f* dynamic marking. The middle and bottom staves show a rhythmic accompaniment with various articulations and dynamics.

*Tria.*  
*p*

The third system includes woodwinds and piano accompaniment. The top staff has a *p* dynamic marking. The middle staff is marked *Tria.* and the bottom staff has a *p* dynamic marking. The music continues with complex rhythmic patterns.

*cresc.*  
*cresc.*

The fourth system is primarily piano accompaniment across three staves. Both the middle and bottom staves have *cresc.* markings. The music concludes with sustained chords and rhythmic figures.

Piano

*f* *dim. poco rit. Tria.*

*p* *Viol. I. Bells*  
*p Cello 8va lower Tempo I.*  
*F.*  
*p VI. II*  
*Cl. I & Bsn sust.*  
*Va*  
*Bass pizz.*

*add. Ob.*  
*add Cl. II*

*cresc.* *add. Ob.*  
*cresc. add Horn II* *add Horn I*

First system of the score. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). The top staff begins with a piano (*p*) dynamic. The grand staff features a complex rhythmic pattern with many sixteenth notes. A dynamic marking of *p* is placed above the grand staff, with the instruction *Cl. II & B'ssn. sust.* below it.

Second system of the score. It consists of three staves. The top staff has an *add Ob.* instruction. The grand staff has *add Cl. II* and *add Horn I* instructions. The music continues with the same rhythmic pattern. A *cresc.* marking is present above the grand staff, and *Tutti. cresc.* is written below it.

Third system of the score. It consists of three staves. The top staff has a *f allarg.* marking, followed by *dim. molto rit. p*. The grand staff has a *f* marking, followed by *dim. p*. On the right side, there are markings for *Vl. I Cello Horns* and *Meno Mosso*.

Fourth system of the score. It consists of three staves. The top staff has a *caloroso* marking and *Fl. 2nd time only*. The grand staff has *mf* and *tr* markings. At the bottom, there are markings for *Bells 1st time only*, *Va. Cl. I*, *B'ssn.*, and *Bass*.

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 melodic line in the upper staff and a complex, rhythmic accompaniment in the grand staff. A *poco* marking is present at the end of the system.

Second system of musical notation, continuing the three-staff format. The piano accompaniment in the grand staff is particularly dense and rhythmic. A *a tempo* marking is placed above the piano part.

Third system of musical notation. Similar to the previous systems, it features a melodic line and a complex piano accompaniment. A *poco* marking is visible at the end of the system.

Fourth system of musical notation, which includes performance instructions for other instruments. The piano part continues with a *rit.* (ritardando) and *pp* (pianissimo) marking, followed by *a tempo* and *repeat dolcissimo*. Above the piano part, there are two first endings marked "1" and "2". The *Bells* part is indicated above the piano staff. The *VI. I. & Cello only* part is indicated above the first ending. The *VI. II. Cl. II* part is indicated above the piano staff. The *Va. Cl. I* part is indicated above the bass staff.



Piano

*Fl. (or Piano)* *cresc.* *poco* *a* *poco*

*pp* *bisbigliando*  
Tempo I  
*Tra.*

*pp* *Vla.* *pizz.* (In absence of Fl. play upper line with R.H.) *cresc.* *poco* *a* *poco*



*mf* *poco rit.*

*mf* *Str.*



*V.I. dolce*  
*Bells*

*Cello Sva lower* *p*

*a tempo*

*Fl.*

*p VI. II*

*Cl. I & Bass'n sost.*

*Va*

*Bass pizz*

*add Ob.*

*add Cl. II*



*cresc.*

*cresc.* *add Horn II*



Piano

*add Ob.*

*p*

*add Horn I*

*p* *Cl. I & Bsn sust*

*add Ob.*

*add Cl. II*

*add Horn I*

*cresc*

*f*

*fallarg*

*dim.*

*p*

*Tutti. cresc.*

*molto rit.*

*dim.*

*p*

*Fl. (or Piano)*

*p*

*pp*

*perdendosi*

*a tempo*

*(In absence of Fl. play upper line with R.H.)*

*Tria.*

*Violins*

*p*

*pizz.*

*pp*

*Bass pizz.*

# THE SONG OF THE BROOK

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

MAURICE BARON

Belwin  
Con. Ed.

All<sup>to</sup> commodo  
Flute (or Piano)

66

pp bisbigliando cresc. poco a poco poco a poco

pizz. cresc. poco rit. mf

arco a tempo p dolce

cresc. più animato cresc. div. mf spiccato scherzoso

p poco rit. cresc. f dim.

Tempo I. p dolce cresc.

p cresc.

1<sup>st</sup> Violin

*allarg* *molto rit.* *Sul IV* *Meno Mosso*

*f* *dim.* *mf* *caloroso*

*poco rit.* *a tempo*

Tempo I.

*Flute (or Piano)*

*pp* *bisbigliando*

*pizz.* *cresc.*

*pp*

*poco rit.* 1 2

*pp* *repeat* *dolcissimo*

*poco a poco*

*mf*

*mf* *poco rit.* *arco*

*a tempo* *p dolce* *cresc.*

*p* *cresc.* *f* *allarg* *molto rit.* *dim.* *p*

*a tempo* *Flute (or Piano)*

*p* *pp* *perdendosi*

*pizz.* *pp*

*Bass*

# THE SONG OF THE BROOK

## 2nd Violin

MAURICE BARON

Belwin  
Con. Ed.

66

All<sup>to</sup>o mod<sup>to</sup>o

pizz. cresc. poco a poco

poco rit. arco

The musical score for the 2nd Violin part of "The Song of the Brook" by Maurice Baron is written in G major (one sharp) and 6/8 time. It begins with a dynamic of *pp* and a *pizz.* (pizzicato) articulation. The tempo is marked *All<sup>to</sup>o mod<sup>to</sup>o*. The score features a variety of dynamics, including *cresc.* (crescendo), *poco a poco*, *mf* (mezzo-forte), *p* (piano), *f* (forte), and *dim.* (diminuendo). There are also markings for *a tempo*, *poco rit.* (poco ritardando), and *arco* (arco). The piece concludes with a *Tempo I* marking.

2<sup>nd</sup> Violin

*cresc.*

*p*

*cresc.*

*allarg* *molto rit*

Meno Mosso

*f* *dim.* *p*

*mf* *pocorit* *a tempo*

*rit.* *repeat* *dolcissimo*

Tempo I.

*pizz.* *cresc.* *poco a poco* *poco rit*

*pp* *mf* *arco*

*a tempo* *p*

*cresc.*

*cresc.*

*allarg*

*cresc.* *f*

*molto rit* *pizz.* *perdendosi*

*dim.* *p* *p* *pp*

# THE SONG OF THE BROOK

MAURICE BARON

Viola

Belwin  
Con. Ed.

66

All<sup>to</sup> comodo

pizz. cresc.

poco

a

poco

poco rit.

arco

pp VI. I

Musical staff 1: Introduction. The staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The music starts with a *pp* dynamic and *pizz.* (pizzicato) instruction. It features a series of eighth notes with a *cresc.* (crescendo) marking. The tempo is marked *All<sup>to</sup> comodo*. The staff concludes with a *poco rit.* (poco ritardando) marking and an *arco* instruction.

Musical staff 2: Main melody. The staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The tempo is marked *a tempo*. The music consists of eighth notes with a *p* (piano) dynamic marking.

Musical staff 3: Continuation of the main melody. The staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The music consists of eighth notes with a *cresc.* (crescendo) marking.

Musical staff 4: Continuation of the main melody. The staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The music consists of eighth notes with a *p* (piano) dynamic marking.

Musical staff 5: Continuation of the main melody. The staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The music consists of eighth notes with a *poco rit.* (poco ritardando) marking.

Musical staff 6: Continuation of the main melody. The staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The music consists of eighth notes with *cresc.* (crescendo), *mf* (mezzo-forte), and *p* (piano) dynamic markings.

Musical staff 7: Section change. The staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The tempo is marked *Piu animato*. The music consists of eighth notes with a *mf* (mezzo-forte) dynamic marking.

Musical staff 8: Continuation of the *Piu animato* section. The staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The music consists of eighth notes with a *cresc.* (crescendo) and *f* (forte) dynamic marking.

Musical staff 9: Continuation of the *Piu animato* section. The staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The music consists of eighth notes.

Musical staff 10: Continuation of the *Piu animato* section. The staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The music consists of eighth notes with a *p* (piano) and *cresc.* (crescendo) dynamic marking.

Musical staff 11: Continuation of the *Piu animato* section. The staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The music consists of eighth notes with *f* (forte), *dim.* (diminuendo), and *p* (piano) dynamic markings.

Musical staff 12: Final section. The staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The tempo is marked *Tempo I*. The music consists of eighth notes with a *p* (piano) dynamic marking.

Viola

*cresc.*

*p*

*cresc.*

*allarg.* *molto rit.*

*f* *dim.* *p*

Meno Mosso

*mf*

*poco* *a tempo*

*poco rit.* *1* *2*

*repeat* *dolcissimo* *poco rit.*

Tempo I. *cresc.* *poco* *a* *poco*

*pizz.* *ppp* *VI. I* *mf* *arco*

*a tempo* *p*

*cresc.*

*p*

*allarg.* *molto rit.* *a tempo*

*cresc.* *f* *dim.* *p* *2*



# THE SONG OF THE BROOK

Cello

MAURICE BARON

Belwin  
Con. Ed.

66

All<sup>to</sup> comodo

pizz. cresc.

poco a poco

poco rit arco a tempo

# THE SONG OF THE BROOK

Bass

Belwin  
Con. Ed.

All<sup>to</sup> Commodo

MAURICE BARON

66

*5 rit., a tempo*  
*p pizz.*  
*cresc.*  
*p*  
*poco rit.*  
*più animato*  
*arco*  
*cresc.*  
*mf*  
*f*  
*poco rit.*  
*Tempo I.*  
*p pizz.*  
*cresc.*  
*cresc.*  
*allarg.*  
*p*  
*molto rit.*  
*f*  
*dim.*  
*p*  
*Meno Moso*  
*arco*  
*mf*  
*poco rit. a tempo*  
*Tempo I.*  
*5 rit.*  
*repeat*  
*dolcissimo*  
*a tempo*  
*p pizz.*  
*cresc.*  
*allarg.*  
*molto rit.*  
*a tempo*  
*2*  
*pizz.*  
*cresc.*  
*f*  
*dim.*  
*p*  
*pp*

# THE SONG OF THE BROOK

Flute

MAURICE BARON

Belwin  
Con. Ed.

66

All<sup>to</sup>o commodo

Solo

*pp*  
bisbigliando

*cresc.*

*poco*

*a*

*poco*

Flute

*più animato*

*mf scherzoso cresc. f*

*p cresc. f*

*poco rit. Tempo I. dim. p mf*

*cresc.*

*mf*

*allarg cresc.*

*ff molto rit.*

Meno Mosso

*mf 2nd time only*

*poco rit.*

Flute

1 2

Tempo I.  
Solo

*pp* *bisbigliando* *cresc.*

*poco a poco*

*mf* *poco rit.*

*a tempo* *mf*

*cresc.*

*mf*

*cresc.* *allarg.* *molto rit.* *ff* *dim. p*

*a tempo Solo* *p* *pp* *perdendosi*

# THE SONG OF THE BROOK

## 1st Clarinet in A

MAURICE BARON

Belwin  
Con. Ed.

All<sup>to</sup> comodo

66

*rit. a tempo*  
*p*  
*Oboe*  
*cresc.*  
*f*  
*mf*  
*poco rit*  
*più animato*  
*mf*  
*schersoso*  
*cresc.*  
*f*  
*Tempo I.*  
*dim.*  
*p*  
*Oboe*  
*cresc.*  
*f*  
*allarg*  
*dim. molto rit*  
*p*  
*Meno Mosso*  
*mf*  
*poco rit*  
*Tempo I. rit.*  
*a tempo*  
*p*  
*Oboe*  
*cresc.*  
*f*  
*allarg*  
*dim. molto rit*  
*a tempo*  
*p*  
*rep. dolciss*

# THE SONG OF THE BROOK

1<sup>st</sup> & 2<sup>nd</sup> Trumpets in A

MAURICE BARON

Belwin  
Con. Ed. 66

All<sup>to</sup> comodo  
rit. a tempo

5 2 Cl. II. 2 Horn I 2 Cl. II

pp cresc. poco rit più animato cresc. p Horn I Cl. II

mf

pp Cl. II pp

mf poco rit Horn I pp ppp

Tempo I. 2 Cl. II 2 Horn I 2

pp cresc. allarg dim. molto rit Horn I p Horn I 1<sup>st</sup> time only Meno Mosso caloroso

poco rit a tempo

poco rit 1 2 Tempo I. 5 rit. a tempo Cl. II 2 Horn I

2<sup>nd</sup> time tacet pp pp

2 allarg dim. molto rit Horn I 4 cresc. ppp

The musical score is written on ten staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'All<sup>to</sup> comodo' with a 'rit.' (ritardando) leading to 'a tempo'. The score includes various dynamics such as *pp*, *mf*, *p*, and *ppp*, along with crescendos and decrescendos. Performance instructions include 'poco rit', 'più animato', 'allarg', 'dim.', 'molto rit', 'Meno Mosso', and 'caloroso'. There are also markings for '1<sup>st</sup> time only' and '2<sup>nd</sup> time tacet'. The score is divided into measures with bar lines and repeat signs. The number of measures per staff is indicated by small numbers above the staff: 5, 2, 2, 2, 2, 2, 1, 2, 2, 4.

# THE SONG OF THE BROOK

Trombone

MAURICE BARON

Belwin  
Con. Ed.

66

All<sup>to</sup>o commodo  
5 rit. a tempo  
Horn II  
4  
Horn II  
pp  
pp cresc. p

poco rit.  
pp  
più animato cresc.  
p mf

cresc.  
pp mf dim.  
poco rit. Ess'n  
ppp

Tempo I.  
4  
Horn II  
pp  
2  
Horn II  
pp  
cresc.  
f dim.  
allarg

molt rit.  
Horn II  
ppp  
Meno Mosso  
1st time only  
Horn II caloroso

poco rit. a tempo

poco rit. 1 2  
2nd time tacet  
Tempo I.  
5 rit. a tempo  
Horn II  
pp

2  
Horn I  
pp  
cresc.  
allarg  
f dim.  
molt rit.  
Horn II  
ppp  
4



# THE SONG OF THE BROOK

Timpani B-E  
Triangle, Bells

MAURICE BARON

Belwin  
Con. Ed.

All<sup>to</sup> commodo

66

ppp *p* *poco rit.*

*a tempo* 14 *rit.* *pp* *mf* *mf*

*pp* *ppp* *pp* *a tempo* *Soft hammers*

*cresc.* *pp*

*mf* *dim.* *p* *allarg.* *molto rit.* *Meno Moso 1st time only*

*p* *poco rit.*

*p* *poco rit.* 1 2 *2nd time tacet* *play*

*ppp* *p* *Tempo I.* *Tri.* *cresc.* *poco rit.*

*pp* *cresc.* *Bells* *a tempo* *Soft hammers*

*pp* *mf* *dim.* *allarg.*

*p* *pp* *ppp* *molto rit.* *Tri.* *perdendosi*

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