

A SET OF PIECES

FOR THEATRE OR CHAMBER ORCHESTRA

BY CHARLES E. IVES

I "In the Cage"

Andante (♩ = about 60) Repeat 2 or 3 times

Oboe or Flute ad lib. *Evenly and listlessly with no change in tempo or volume throughout.* *pp throughout*

English Horn *f throughout*

Tympani *pp* *simile*

Andante (♩ = about 60) Repeat 2 or 3 times

Piano (Leader) *pp*

Evenly and listlessly with no change in tempo or volume throughout.

Andante (♩ = about 60) Repeat 2 or 3 times

Violins *mf*

Violas *mf*

Cellos *mf*

Oboe

English Horn

Tympani

Piano

Violins *non div.*

Violas *non div.*

Cellos

M
1045
I 95
549
19002

Oboe

English Horn

Tympani

Piano

Violins

Violas

Cellos

Gift of Coarner Fund 10-21-06

Oboe

English Horn

Tympani

Piano

Violins

Violas

Cellos

II "In the Inn" [Potpourri]

Allegro

B♭ Clarinet

Bassoon (or Eb Baritone Saxophone)

Tympani E
A

Piano (Leader)

Violin

Viola

Cello

Allegro moderato

B♭ Clarinet

Bassoon

Tympani E
A

Piano

Violin

Viola

Cello

poco rit.

poco rit.

poco rit.

poco rit.

poco rit.

pizz.

A

A

B♭ Clarinet

Bassoon

Tympani E A

Piano

Violin

Viola

Cello

mp

mf

B♭ Clarinet

Bassoon

Tympani E A

Piano

Violin

Viola

Cello

mf

cresc.

arco

pizz.

B

B♭ Clarinet

Bassoon

Tympani E A

Piano

Violin

Viola

Cello

C

B♭ Clarinet

Bassoon

Tympani E A

Piano

Violin

Viola

Cello

Bb Clarinet

Bassoon

Tympani

Piano

Violin

Viola

Cello

cresc. - - *piu* - - *accel.*

arco

(play if more than 2 Violins)

Bb Clarinet

Bassoon

Tympani

Piano

Violin

Viola

Cello

decrease. *f* *mp*

piu mosso

(a2)

(D)

B♭ Clarinet

Bassoon

Tympani

Piano

Violin

Viola

Cello

B♭ Clarinet

Bassoon

Tympani

Piano

Violin

Viola

Cello

E♭ Clarinet

Bassoon

Tympani E A

Piano

Viola

Viola

Cello

E♭ Clarinet

Bassoon

Tympani E A

Piano

Viola

Viola

Cello

poco ten. **F** *a tempo*

poco ten. *mf* *a tempo*

ten. *mf* *a tempo* *ff*

poco ten. *f* *a tempo* *ff*

poco ten. *f* *a tempo* *ff*

poco ten. *a tempo* *ff*

F

Bb Clarinet

Bassoon

Tympani E A

Piano

Violin

Viola

Cello

meno mosso

G

Bb Clarinet

Bassoon

Tympani E A

Piano

Violin

Viola

Cello

piu mosso

[add Trombone ad lib]

ff

f

ff

piu mosso

f

piu mosso

f

G

B \flat Clarinet

Bassoon

Tympani E
A

Piano

R.H.
L.H.

Violin

Viola

Cello

B \flat Clarinet

Bassoon

Tympani E
A

Piano

R.H.
L.H.

Violin

Viola

Cello

H

ad lib.

marc.

B♭ Clarinet

Bassoon

Tympani E A

I **Meno allegro**
(con moto)

[no Trombone]

Piano

Violin

Viola

Cello

Meno allegro
(con moto)

(ad lib.) *ff*

p

play 2d. time only.....

mp

(play if but 1 Viol.)
2d. time only

I

B♭ Clarinet

Bassoon

Tympani E A

Piano

Violin

Viola

Cello

1 **Presto** **2** **Presto**

ff *fff*

ff *fff*

1 **Presto** **2** **Presto (con fuoco)**

ff *ff*

ff *fff*

ff *fff*

J

a tempo (con moto)

B♭ Clarinet

Bassoon

Tympani

E A

Piano

fff con fuoco

a tempo (con moto)

Violin

Viola

Cello

K

B♭ Clarinet

Bassoon

Tympani

E A

Piano

MENO MOSSO

Violin

Viola

Cello

pizz.

pp

K

B♭ Clarinet

Bassoon

Tympani F A

Piano

Violin

Viola

Cello

B♭ Clarinet

Bassoon

Tympani E A

Piano

Violin

Viola

Cello

L (con moto)

(con moto)

arco

L

B♭ Clarinet

Bassoon

Tympani E A

Piano

Violin

Viola

Cello

B♭ Clarinet

Bassoon

Tympani E A

Piano

Violin

Viola

Cello

Presto

rush

ff (2 Clars. ad lib. here to M)

ff

ff *con fuoco*

ff

ff

E♭ Clarinet
a tempo (M)

Bassoon

Tympani E A

Piano
poco rall.
Sua basso
a tempo
L.H.

Violin
a tempo

Viola

Cello (M)

E♭ Clarinet

Bassoon

Tympani E A

Piano
mp

Violin
mp

Viola
mf

Cello

(2 Clars. ad lib.)

B♭ Clarinet *f*

Bassoon *ff*

Tympani E A

Piano *ff* *piu mosso*
R.H. L.H.

Violin *ff* *piu mosso*

Viola *ff*

Cello *ff*

B♭ Clarinet *ff* (N)

Bassoon *ff* [add Trombone ad lib]

Tympani E A

Piano *ff*

Violin *ff* Flute (ad lib.) with 1st Violin *mp*

Viola *ff*

Cello *ff* (N)

B♭ Clarinet

Bassoon

Tympani ^E/_A

Piano

Violin

Viola

Cello

f marc.

ff

B♭ Clarinet

Bassoon

Tympani ^E/_A

Piano

Violin

Viola

Cello

ff

REFRAIN

Meno mosso con moto

Bb Clarinet
Bassoon
Tympani
Piano
Violin
Viola
Cello

ff (*Sva ad lib.*, if more than 2 Violins or if Flute is playing here with 1st Violin)

gliss.

ff

ff

ff

R.H.
L.H.

R.H.
L.H.

R.H.
L.H.

R.H.
L.H.

ff

ff

ff

ff

(Clar. lower notes if Fl. plays)

Bb Clarinet
Bassoon
Tympani
Piano
Violin
Viola
Cello

mf [no Trombone] *pp*

f *pp*

f *p* *p* *pp*

f *mp* *p* *pp* *ppp*

R.H.
L.H.

R.H.
L.H.

f *p* *p* *pp*

f *p* *pp* *pp*

f *p* *pp*

* A part of the Scherzo of a 1st Piano Sonata is an arrangement from this Score for Piano alone (see enclosure)

III

Adagio molto (about 50 = ♩ of 3/4) "In the Night"

High Bells (ad lib.) ppp

Low Bells ppp

Flute pppp

Horn Solo (tune)

Violins p pp pp p pp pp p

Violas p pp pp p pp pp p

Piano (2 Players) p pp pp p pp pp p

Cellos p ppp p pp p pp p

Basses p ppp p pp p pp p

Sua lower

pizz arco

H. Bells

L. Bells

Horn or mp [OK!]

Violins pp pp pp p pp pp p

Violas pp pp p pp pp p

Piano p pp pp p pp pp p

Cellos p ppp p pp p pp p

Basses mp p pp p pp p pp p

Sua lower

I hear the owl a-hoot in in the dark-ness of]

[The marks ⊙ ⊗ etc. refer to the marginal note on last page]

Bells
H. L.

Horn
⊗ ⊙

Violins
Violas

Piano
Sua lover

Cellos
Basses

[the night, and it brings the drops of sweat out on my brow:]

Bells
H. L.

Horn
⊗ ⊙

Violins
Violas

Piano
Sua lover

Cellos
Basses

[And I git' so aw - ful lone - ly that I al - most die]

H. *pp bal*

Bells L.

(loop)

Horn

Violins *fright, for the lit - tle cab - in all is emp -*

Violas

Piano

Cellos

Basses

C

H. *ppp*

Bells L.

⊗

Horn

Violins *ly now?*

Violas *pp sempre*

Piano

Solo 1st Cello *mp*

Cellos *pp*

Basses *mp*

pp sempre

mp

mp sempre

C

H. Bells (Horn) L. Bells (Lute)
(dies away as a Bell tolling in the distance)

Horn *rallentando a poco a poco*

Violins *pp sempre*

Violas *pp sempre*

Piano *pp sempre*
Sua lower...

Solo Cello/Cellos *p sempre*

Basses *pp sempre*

D *rallentando e decresc.*

H. Bells (Horn) L. Bells (Lute)

Horn *all morendo*

Violins *pppp*

Violas *pppp*

Piano *pppp*
Sua lower...

Solo Cello/Cellos *pp*

Basses *pp*

all morendo
a poco a poco

[1906]

The make-up of the average theatre orchestra of some years ago, in the towns and smaller cities, in this part of the country, was neither arbitrary nor a matter of machinery. It depended somewhat on what players and instruments happened to be around. Its size would run from four or five to fifteen or twenty, and the four or five often had to do the job of twenty without getting put out. Sometimes they would give as much support "during the rescue" as the whole town band. Its scores were subject to make-shifts, and were often written with that in mind. There were usually one or two treble Wood-Wind, a Trombone, a Cornet, sometimes a Saxophone, Strings, Piano and a Drum—often an octave of High Bells or a Xylophone. The pianist usually led—his head or any unemployed limb acting as a kind of Ictusorgan. However, a separate conductor, in these pieces, is a rather necessary member. The piano player might object to him; the other players quite probably would not, and the composer would vote for him.

In the first movement the Oboe and English Horn parts may be taken by a Flute or Clarinet and Cornet, and that of the Tympani by a small Bass Drum, a lighter stick playing the upper notes; or a long snare Drum-Corps Drum with snares muffled. The Strings (in this movement) play with little or no vibrato—a dilapidated kind of sound.

In the second movement a Trombone may play most of the Bassoon or Saxophone parts; he can get help on the low notes, if he will speak to the Piano. A Flute may play with the upper Violins from N (p. 17) on. Two Clarinets may occasionally be used. A dozen or fifteen Strings, in any event, will be enough in the first and second movements.

In the third movement the parts on Staff marked ⊗ were originally for Harps and Violins at a distance, but may be taken as a R. H. part for a second Piano and a Violin (consordino) especially if these may be placed away from the orchestra. If a second Piano is not available the two players at the first Piano may take these four parts in the order held in the score. But this way is less desirable, and the pedal-phrases are different. A Flute here ☒ (*ad. lib.*) may take the small notes. It is important that all the instruments playing in this part (⊗) should be very faintly heard. If Violins are playing in this part (⊗), one may stop at "C" (p. 22) and *all* at "D" (p. 23), letting the second Piano or Harps finish alone. The Bells at no time should be loud, and the middle (optional part) still less audible. It is as a church bell tolling in the distance, especially so after "D." This is best played by separate Bells and at a distance from the other Bells, which also should be somewhat away from the orchestra—or this may be taken by a second player on the second Piano—or, again, this middle part may be played by the High Bells to "C" and then by the Low Bells. The solo part ⊙ may be played by English Horn or Clarinet in A, if there be but few strings; French Horn or Trombone with larger orchestra. (The written notes in this part are actual pitch.) It is not essential that the time indicated in the tune by a $\overline{7}$, as against the main $\frac{3}{4}$ be kept too literally, if the phrases of this part sufficiently overlap the general time.* Six or eight Violins, three or four Violas and four Cellos will be enough in this movement, but the full number of Basses may be used—six or eight will not be too many. If there is an Organ available with 16-foot stops in Swell Manual and Pedal it may begin at "C" (p. 22), playing with upper Cello on an 8-foot Great or Choir Manual, the Pedal 16-foot, with Basses (*arco*) and the L. H. taking the two upper notes in the lower Piano Staff (third from bottom) marked ×. If there are but few Basses the Pedal may reinforce their part from the beginning. Also Tympani in *Db* and *Bb* may play with the lower (*arco*) Basses. The Tympani player will play this quite readily without notes after looking over the score. A Roll on the first to the third beat in the ninth measure may be made. If Tympani play, they should be *pianissimo* throughout. Whatever the arrangement of players and instruments, the Solo part should be clearly heard.

* The words under the Solo Horn staff are not to be sung. They are from an old song (suggested in a general way in this part), which was often sung in the travelling "Minstrel Shows" popular in the '80's and '90's—a form of "theatricals" that unfortunately has almost disappeared. The source of this verse is unknown to the writer.