

# The Circus Band and Other Delights

Charles Edward Ives (1874-1854)

Gary Bachlund

## The Circus Band

$\text{♩} = 100$

1. *mf*

All ——— sum - mer long, we boys

3

dreamed 'bout — big cir - cus joys! — Down Main — Street, — comes — the

5

band, Oh!" Ain't it a grand and glor - ious noise!" ——— Hor-ses are pran - cing,

7

knights ad - van - cing, hel - mets — gleam - ing, — pen -

9

nants stream - ing, Cle - o - pa - tra's on her throne!

11

Cle - o - pa - tra! That gold - en hair is all

13

her own! Cle - o - pa - tra! Cle - o - pa - tra!

15

Where is that la - dy all in pink? Last year she waved at me I think,

17

Could she\_\_ have died?\_\_\_\_\_ Can! that!\_ rot!\_ She is

The musical score for measures 17-18 features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "Could she\_\_ have died?\_\_\_\_\_ Can! that!\_ rot!\_ She is". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The left hand plays a steady eighth-note bass line. The right hand has a more complex melody with some triplets and rests.

19

pass-ing\_\_ but she sees me not.. Can! that! rot!\_\_\_\_\_ The la - dy

The musical score for measures 19-21 continues the vocal line with the lyrics: "pass-ing\_\_ but she sees me not.. Can! that! rot!\_\_\_\_\_ The la - dy". The piano accompaniment continues with similar patterns, including a triplet in the left hand in measure 20.

22

all in pink.... We boys all

The musical score for measures 22-23 features the lyrics: "all in pink.... We boys all". The piano accompaniment includes a triplet in the left hand in measure 22.

24

sum - mer\_ long we boys dreamed,\_\_\_ dreamed, dreamed.\_\_\_\_\_

The musical score for measures 24-25 features the lyrics: "sum - mer\_ long we boys dreamed,\_\_\_ dreamed, dreamed.\_\_\_\_\_". The piano accompaniment continues with similar patterns, including a triplet in the left hand in measure 24.

circa l' 05"

# The See'r

♩ = 70

An old man with a straw in his mouth sat all day long be -

fore the vil-lage store; he liked to watch the fun-ny things a go-ing,

go - ing; go - ing by! And old

man with a straw in his mouth....

*mp*

2.

4

6

8

circa 30"

# The Cage

♩ = 60

3.

*mf*

8<sup>vb</sup>

A leo-pard \_\_\_\_\_ went a-

5

round in his cage from one side back to the o - ther side: \_\_\_\_\_

(8) 8<sup>vb</sup> 8<sup>vb</sup>

8

A leo-pard \_\_\_\_\_ A leo-pard; \_\_\_\_\_

(8) 8<sup>vb</sup>

12

he stopped on-ly when the keep-er came a

(8) 8<sup>vb</sup>

15  
 round with meat; \_\_\_\_\_ a

18  
 boy who had been there three hours be - gan to won - der, \_\_\_\_\_ "Is

20  
 life a - ny - thing like that?" \_\_\_\_\_ ...a - round and a-round and a -

22  
 round in his cage... \_\_\_\_\_



## Waltz

*"Redding, Connecticut," definitely not Viennese*

*espress.* ♩ = 90

5. *mp*

Round and round the old dance ground,

went the whirl-ing throng, moved by wine and song;

lit-tle An-nie Roon-ey. (now Mis-sus Moon-ey.)

13 was gay as birds in May

17

's her Wed-ding Day. Far and wide the fame of the

21

bride, al - so of her beau, ev'-ry-one knows it's "Joe." \_

25

lit-tle An - nie Roon - ey, (now J. P. Moon - ey.)

29

all that day held full sway

33

o'er\_ Av'-nue A! An - nie

37

"An old sweet-heart An - nie

41

Lit-tle An - nie Roon - ey, (now Mis-sus Moon - ey,)

45

was gay as birds, birds in May

49

s' her Wed-ding Day An - nie...

53

An - nie... Lit-tle

58

Ann-nie... Sweet-heart!

62

*poco ritardando e perdendosi al fine*

An - nie...

## 1, 2, 3

♩ = 120 *enthusiastic and dry*

Why does - n't one, two, three seem to ap - peal to a Yan-kee

6. *f*

7  
as much, as much, as much as one, two! One! Two! One! Two!

13  
1. One! Two! One! Two! 2. One! Two! One! Two! One! Two! One! Two!

19  
One! Two! One! Two! One! Two! One! Two! One! Two! One! Two!

25

One! Two! One! Two! One! Two! One! Two! One! Two! One! Two!

Musical score for measures 25-30. The vocal line consists of a rhythmic pattern of eighth notes with lyrics: "One! Two! One! Two! One! Two! One! Two! One! Two! One! Two!". The piano accompaniment features a steady eighth-note bass line and a more complex treble line with sixteenth-note patterns.

31

One! Two! One! Two! One! Two! Why does - n't one, two, three seem to ap-

Musical score for measures 31-36. The vocal line continues with the rhythmic pattern and lyrics: "One! Two! One! Two! One! Two! Why does - n't one, two, three seem to ap-". The piano accompaniment includes a triplet of eighth notes in both the treble and bass staves.

37

peal to a Yan-kee as much as much as much as one, two! One! Two!

Musical score for measures 37-42. The vocal line continues with lyrics: "peal to a Yan-kee as much as much as much as one, two! One! Two!". The piano accompaniment maintains the eighth-note bass line and features a triplet of eighth notes in the treble staff.

43

One! Two! Why does - n't one, two three seem to ap - peal to a Yan - kee!—

Musical score for measures 43-48. The vocal line concludes with lyrics: "One! Two! Why does - n't one, two three seem to ap - peal to a Yan - kee!—". The piano accompaniment features a triplet of eighth notes and a dynamic marking of *ff* (fortissimo) in the treble staff.