

The Circus Band and Other Delights

text by Charles Ives

for high voice and piano



2006

Gary Bachlund

The Circus Band and Other Delights

poems of Charles Edward Ives (1874-1954)

Music by Gary Bachlund

- | | | | |
|--|--------|--|---------|
| i. The Circus Band | page 1 | who keeps the hotel?"
is the tune that accomp'nies
the trotting-track bell;
An old horse unsound,
turns the merry-go-round,
making poor Mister Riley
look a bit like a Russian dance,
some speak of so highly,
as they do of Riley!
(Based on a text in English by P. Rooney) | |
| All summer long, we boys
dreamed 'bout big circus joys!
Down Main street, comes the band,
Oh! "Aint it a grand and glorious noise!"

Horses are prancing, knights advancing;
Helmets gleaming, pennants streaming,
Cleopatra's on her throne!
That golden hair is all her own. | | | |
| Where is the lady all in pink?
Last year she waved to me I think,
Can she have died? Can! that! rot!
She is passing but she sees me not. | | v. Waltz | page 8 |
| ii. The see'r | page 4 | Round and round the old dance ground,
Went the whirling throng,
Moved with wine and song;
Little Annie Rooney,
(now Mrs. Mooney,)
Was as gay as birds in May,
s'her Wedding Day.

Far and wide's the fame of the bride,
Also of her beau,
Every one knows it's "Joe;"
Little Annie Rooney,
(now J. P. Mooney,)
All that day, held full sway
o'er Av'nue A!
"An old sweetheart!" | |
| An old man with a straw in his mouth
sat all day long before the village grocery store;
he liked to watch the funny things a going, going, going
by! | | | |
| iii. The Cage | page 5 | vi. 1, 2, 3 | page 12 |
| A leopard went around his cage
from one side back to the other side;
he stopped only when the keeper came around with meat;
A boy who had been there three hours
began to wonder, "Is life anything like that?" | | | |
| iv. The Side Show | page 7 | Why doesn't one, two, three
seem to appeal to a Yankee
as much as one, two! | |
| "Is that Mister Riley, | | | |

from "Proem" - Memo by Ives on notepaper of the St. James's Palace Hotel, London, June 1924

Music is one of the many ways God has of beating in on man --
his lifes, his deaths, his hope, his everything --
an inner something, a spiritual storm,
a something else that stirs man
in all of his parts [and] consciousness, and "all at once" --
we roughly call these parts (as a kind of entity) "soul" --
it acts thro or vibrates or couples up to human sensations
in ways (or mediums) man may hear and know:
that is, he knows he hears them
and says (or thinks or feels) he knows them. --
further than this,
what this inner something is which begets all this
is something no one knows --
especially those who define it
and use it, primarily, to make a living. --
all this means almost nothing to those who will think about it --
music -- that no one knows what it is --
and the less he knows he knows what it is
the nearer it is to music -- probably.

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The Circus Band

♩. = 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 -

The See'r

♩ = 70

1. *mp*

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

4

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

6

go - ing; go - ing by! And old

8

man with a straw in his mouth...

The Cage

♩ = 60

3. *mf*

A leo-pard_____ went a-

8^{vb}

5

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

(8) 8^{vb} 8^{vb}

8

A leo-pard_____ A leo-pard;_____

(8) 8^{vb}

12

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

(8)

round with meat; _____ a

18

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

mp

20

life a - ny - thing like that?" _____ ...a - round and a-round and a -

22

round in his cage...

The Side Show

♩ = 120

"Is that Mis - ter Ri - ley, who keeps the ho - tel?" is the tune that ac -

4. *f* *unsubtle*

comp'-nies the trot - ting track bell; An old horse un -

7 sound, turns the mer-ry-go-round ma-king poor Mis - ter Ri - ley look a

10 bit like a Rus-sian dance, some speak of so high - ly as they do of Ril - ley!

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! 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 active 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 the bass line at measure 33.

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 continues with the established rhythmic patterns.

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 *ff* (fortissimo) dynamic marking in the treble line at measure 46.