

# Four Songs

## 1. Memories

Charles Ives  
Arr. Ralph Sauer

### A. Very Pleasant

Horn in F

Piano

*Presto*

*f*

The first system of the musical score consists of three staves. The top staff is for the Horn in F, starting with a whole rest for the first two measures, then playing a melodic line in 6/8 time. The middle and bottom staves are for the Piano, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The tempo is marked 'Presto' and the dynamic is 'f'.

9

The second system of the musical score continues the piece from measure 9. It features the same three-staff arrangement as the first system, with the Horn in F and Piano parts.

17

The third system of the musical score continues the piece from measure 17. It features the same three-staff arrangement as the first system, with the Horn in F and Piano parts.

## 2. The Side Show

In a moderate waltz time *mf*

*mf*

The first system of the musical score for 'The Side Show' consists of three staves. The top staff is a single treble clef line with a key signature of three flats and a 3/4 time signature. It contains six measures of music, starting with a whole rest followed by a melodic line. The middle and bottom staves are grouped as a grand staff (bass and treble clefs) with a 3/4 time signature. The middle staff contains six measures of block chords, and the bottom staff contains six measures of a simple bass line. The dynamic marking *mf* is placed above the first measure of the top staff and below the first measure of the middle staff.

6

The second system of the musical score consists of three staves. The top staff is a single treble clef line with a 3/4 time signature, containing six measures of music. The middle and bottom staves are grouped as a grand staff with a 3/4 time signature. The middle staff contains six measures of block chords, and the bottom staff contains six measures of a simple bass line. A measure number '6' is placed at the beginning of the middle staff.

12

The third system of the musical score consists of three staves. The top staff is a single treble clef line with a 3/4 time signature, containing six measures of music. The middle and bottom staves are grouped as a grand staff with a 3/4 time signature. The middle staff contains six measures of block chords, and the bottom staff contains six measures of a simple bass line. A measure number '12' is placed at the beginning of the middle staff.

### 3. Dreams

Musical score for the first system of "3. Dreams". The score is in 3/4 time and features a vocal line and a piano accompaniment. The tempo is marked "Moderato". The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a rest, followed by a melodic phrase starting on a whole note G4. The piano accompaniment starts with a half-note chord in the right hand and a half-note chord in the left hand. The right hand features a series of eighth-note chords, while the left hand has a steady eighth-note accompaniment. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). The system concludes with a repeat sign and a first ending.

Musical score for the second system of "3. Dreams". The system continues the vocal and piano parts from the first system. The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth-note chords in the right hand and a steady eighth-note accompaniment in the left hand. The system concludes with a repeat sign and a first ending.

# 4. War Song No. 2

(He is there!)

In march time

*f*

*mf*

4

*mf*

8

Musical score for measures 76-78. The score is in 3/4 time and B-flat major. The upper staff (melody) begins with a forte (*ff*) dynamic and features a sequence of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The piano accompaniment (lower staves) also starts with a forte (*ff*) dynamic. The right hand of the piano part plays chords and moving lines, while the left hand provides a steady bass line with some grace notes. Measure 78 ends with a fermata over the final note.

Musical score for measures 79-81. The upper staff continues the melodic line with eighth notes: B-flat, A, G, F, E, D, C, B-flat. The piano accompaniment features more complex textures, including chords and moving lines in both hands. Measure 81 concludes with a final chord and a fermata.

# Four Songs by Charles Ives

## Memories

### *A. Very Pleasant*

We're sitting in the opera house,  
the opera house, the opera house;  
We're waiting for the curtain to arise  
with wonders for our eyes;  
We're feeling pretty gay,  
and well we may, "O, Jimmy, look!"  
I say, "The band is tuning up  
and soon will start to play."  
We whistle and we hum,  
beat time with the drum.

We're sitting in the opera house,  
the opera house, the opera house,  
a-waiting for the curtain to rise  
with wonders for our eyes,  
a feeling of expectancy, a certain kind of ecstasy,  
expectancy and ecstasy, expectancy and ecstasy,  
Sh' \_\_ s' \_\_ s' \_\_ s' \_\_ Curtain!

### *B. Rather Sad*

From the street a strain on my ear doth fall,  
a tune as threadbare as that "old red shawl."  
It is tattered, it is torn,  
it shows signs of being worn.  
It's the tune my Uncle hummed from early morn.  
'Twas a common little thing and kind 'a sweet,  
but 'twas sad and seemed to slow up both his feet;  
I can see him shuffling down to the barn or to the town,  
a humming.

## The Side Show

"Is that Mister Riley, who keeps the hotel?"  
It's the tune that accompanies the trotting track bell;  
An old horse unsound, turns the merry-go-round,  
making poor Mister Riley look a bit like a Russian dancer,  
Some speak of so highly, as they do of Riley!

## Dreams

When twilight comes with shadows drear,  
I dream of thee, of thee dear one;  
And grows my soul so dark and sad,  
sad as shadows drear.  
They tell me not to grieve love, for thou wilt come,  
But Oh! But Oh!  
I can not tell why I fear their words are false;  
I dream of thee, I dream of thee, love!  
And thou art near, art near till I awake.

When I look back on happier days,  
My eyes are filled with tears;  
I see thee then in visions plain,  
So true, so full of love.  
But now I fear to ask them if thou art 'live;  
They tell me not to grieve love!  
For thou wilt come at last;  
I dream of thee, I dream of thee, love!  
And thou art near, art near till I awake.

## War Song No. 2

*He is there!*

Fifteen years ago today,  
a little Yankee boy marched  
beside his granddaddy  
in the decoration day parade.  
The village band would play those old war tunes,  
and the G. A. R. would shout,  
“Hip Hip Hooray!” in the same old way,  
as it sounded on the old campground.

Fifteen years ago today,  
a little Yankee with a German name,  
heard the tale of “forty-eight,”  
why his granddaddy joined Uncle Sam.  
His fathers fought that medieval stuff,  
and he will fight it now.  
“Hip Hip Hooray! this is the day,”  
when he'll finish up that aged job.

There's a time in every life,  
when it's do or die,  
and our Yankee boy does his bit  
that we may live in a world  
where all may have a “say.”  
He's conscious always of his country's aim  
which is liberty for all.  
“Hip Hip Hooray!” is all he'll say,  
as he marches to the Flanders front.

That boy has sailed o'er the ocean,  
he is there, he is there, he is there.  
He's fighting for the right,  
but when it comes to might,  
he is there, he is there, he is there;  
As the Allies beat up all the warlords,  
he'll be there, he'll be there,  
and then the world will shout the  
Battle Cry of Freedom,  
tenting on a new campground.  
For it's rally round the Flag boys,  
rally once again,  
shouting the Battle Cry of Freedom.

# Music for Horn and Piano

Arranged by Ralph Sauer

<b>Albéniz</b>	Three Pieces from Suite Española	<b>Grieg</b>	Four Album Leaves, Op. 28
<b>Bartók</b>	Romanian Folk Dances	<b>Ives</b>	Four Songs
<b>Bartók</b>	Romanian Christmas Songs	<b>Janáček</b>	Fifteen Moravian Folksongs
<b>Bax, A</b>	Country Tune & Burlesque	<b>Joplin</b>	Four Rags
<b>Beach, A</b>	Eskimos, Op. 64	<b>Kodály</b>	Four Pieces from Op. 11
<b>Beethoven</b>	Music for a Mechanical Clock	<b>Mahler</b>	Adagietto from Symphony No. 5
<b>Bizet</b>	Intermezzo & Farandole	<b>Nielsen</b>	Two Fantasy Pieces, Op. 2
<b>Borodin</b>	Chorus & Dance from Prince Igor	<b>Puccini</b>	Intermezzo from Manon Lescaut
<b>Brahms</b>	Three Pieces from Op. 118, 119	<b>Rachmaninoff</b>	Serenade, Op. 3, No. 5
<b>Bridge, F</b>	Pensiero & Allegro Appassionato	<b>R-Korsakov</b>	Serenade, Op. 37
<b>Bruckner</b>	Erinnerung (Memory)	<b>Schoenberg</b>	Six Little Pieces, Op. 19
<b>Chaminade, C</b>	Six Romances Without Words	<b>Schubert</b>	Impromptu, Op 90, No. 3
<b>Chopin</b>	Five Preludes from Op. 28	<b>Schumann</b>	Three Romances, Op. 94
<b>Coleridge-Taylor</b>	Gypsy Song & Danse	<b>Schumann</b>	Five Pieces in Folk Style, Op. 102
<b>Debussy</b>	Little Shepherd & Golliwogg's Cakewalk	<b>Scriabin</b>	Three Etudes
<b>Debussy</b>	Arabesque & Danse bohémienne	<b>Sibelius</b>	Romance in C, Op. 42
<b>Debussy</b>	En Bateau from Petite Suite	<b>Strauss, R</b>	Waltzes from Der Rosenkavalier
<b>Debussy</b>	Girl with the flaxen hair	<b>Tailleferre, G</b>	Berceuse et Pastorale
<b>Dvořák</b>	Impromptu, B 129	<b>Tchaikovsky</b>	Romance in F minor, Op. 5
<b>de Falla</b>	Ritual Fire Dance	<b>Villa-Lobos</b>	Pequena Suite
<b>Fauré</b>	Pavane, Op. 50	<b>V-Williams</b>	Six Studies in English Folk-Song
<b>Glière</b>	Intermezzo & Tarantella, Op. 9	<b>Wagner</b>	Two Album Leaves
<b>Glière</b>	Russian Sailors' Dance	<b>Wagner</b>	Arrival of the Black Swans
<b>Gluck</b>	Dance of the Blessed Spirits		
<b>Granados</b>	Two Spanish Dances		

*Please visit [CherryClassics.com](http://CherryClassics.com) for current prices and to view sample pages.*