

It was intended that this piece be played several times, and differently each time, returning from the mark D.C. and playing the Coda, as is customary, the last time; but each time all strings play the measures before the bar D.C.

IF PLAYED FOUR TIMES

First time: Allegretto and pp. Second violin and cello only, until two measures before the D.C. which all strings play each time. No piano.

Second time: Allegro moderato — mp. First violin and viola only, until two measures before the D.C. No piano.

Third time: Allegro molto — strings f, but piano p. All strings and piano, which plays only outer notes of each chord, that is, the upper and lower notes only, in each hand.

Fourth time: Presto (or as fast as possible without disabling any player or instrument) — double ff. All play all notes and Coda.

IF PLAYED THREE TIMES

First time: Allegretto — pp. Second violin and cello, until two measures before the D.C. which all play. No piano.

Second time: Allegro — mf. All strings, piano may play; if so — pp. Only upper and lower notes in each hand; or piano may not play at all this time.

Third time: Presto — ff. All play all notes and Coda.

In any case, the playing gets faster and louder each time, keeping up with the bonfire.

It has been observed by friends that three times around is quite enough, while others stood for four — but as this piece was written for a Hallowe'en party and not for a nice concert, the decision must be made by the players, regardless of the feelings of the audience.

P.S. A bass drum or a drum during the last time may play the total rests in measures 3, 4, 5, and 8, and from there on may add his own part — impromptu, or otherwise.

CHARLES EDWARD IVES

Hallowe'en

from "Three Outdoor Scenes"

Charles E. Ives

Allegretto to Presto

Violin I

Violin II

Viola

Cello

Allegretto to Presto

Piano

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res

The first system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three sharps (F#, C#, G#). The music is written in a 2/4 time signature. The first two staves contain melodic lines with slurs and accents. The bottom two staves provide a harmonic accompaniment with slurs and accents.

The second system of music is a piano accompaniment consisting of two staves, treble and bass clef. It features a series of chords and arpeggiated figures. The key signature changes to two sharps (F#, C#) and then to one sharp (F#) and one flat (C). The music is written in a 2/4 time signature.

The third system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F#, C#). The music is written in a 2/4 time signature. The first two staves contain melodic lines with slurs and accents. The bottom two staves provide a harmonic accompaniment with slurs and accents.

The fourth system of music is a piano accompaniment consisting of two staves, treble and bass clef. It features a series of chords and arpeggiated figures. The key signature changes to one sharp (F#) and one flat (C), then to one flat (C), and finally to two flats (F, C). The music is written in a 2/4 time signature.

This musical score is organized into four systems, each consisting of four staves. The first two systems feature a vocal line (top staff) and a piano accompaniment (bottom two staves). The piano part is characterized by complex, chromatic chordal textures. The third system continues the vocal and piano parts, with a '7' marking above a specific measure in the vocal line. The fourth system concludes the piece with a final cadence in the piano part. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

The first system consists of four staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a melodic phrase, followed by a rest, and then a series of sixteenth-note runs. The second staff is in treble clef with a key signature of two sharps and a 2/4 time signature, featuring a melodic line with eighth-note patterns. The third staff is in alto clef with a key signature of two sharps and a 2/4 time signature, containing a rhythmic accompaniment of eighth notes. The fourth staff is in bass clef with a key signature of two sharps and a 2/4 time signature, also featuring a rhythmic accompaniment of eighth notes. The system concludes with a double bar line and the marking 'D.C.'.

CODA

The CODA section consists of four staves. The top three staves are in treble clef with a key signature of two sharps and a 2/4 time signature. They feature melodic lines with accents and dynamic markings of *ff* (fortissimo). The bottom staff is in bass clef with a key signature of two sharps and a 2/4 time signature, providing a rhythmic accompaniment. The final measure of the CODA is marked with a double bar line and includes specific performance instructions: 'r.h.' (right hand) and 'l.h.' (left hand) with dynamic markings of *fff* (fortississimo) and *sf* (sforzando).