

Central Park In The Dark

By
Charles E. Ives

Full Score

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ERRATA

Charles Ives

"Central Park in the Dark"

Page 5	bars 25 - 29	Clarinet:	Should read a major second higher.
Page 15	bar 77	Piano:	The 3rd major third should read D-natural/F-sharp.
Page 17	bar 85	Oboe:	The dotted $\frac{1}{8}$ note C should be tied to the following C.
Page 22	bar 99 bar 101	Clarinet:	The 3rd $\frac{1}{16}$ note should read F-sharp.
		Piano:	The 4th $\frac{1}{8}$ chord should be tied to a $\frac{1}{16}$.
		Piano:	The 2nd $\frac{1}{8}$ chord should be tied to a $\frac{1}{16}$.

Central Park in the Dark

3

(1906)

Edited by Jacques-Louis Monod

Charles E. Ives
(1874 - 1954)

Molto Adagio

5

Musical score for woodwinds and pianos. The score includes staves for Piccolo, Flute, Oboe, B♭ Clarinet (Eb Clarinet), Bassoon, C Trumpet, Trombone, Percussion, Piano I (1 player), and Piano II (2 players - possible for 1). The music is in common time (C) and consists of whole rests across all staves.

Molto Adagio

5

Musical score for strings. The score includes staves for Violin I, Violin II, Viola, Cello, and Bass. The music is in common time (C) and features a melodic line with triplets and divisi markings. The dynamic marking is *ppp*. A box with the number 5 is present above the Violin I staff.

10

B \flat Clarinet

Musical score for measures 10-14. The score includes parts for B \flat Clarinet (B \flat Cl.), Violin I (Vl. I), Violin II (Vl. II), Viola (Va.), Cello (C.), and Bass (B.). The B \flat Clarinet part is mostly silent, with a few notes at the end of measure 14. The other instruments play complex chords and melodic lines with various articulations and dynamics. Measure 10 features a *p* dynamic marking. Measures 11-14 show intricate chordal textures with many accidentals.

15

Musical score for measures 15-19. The score includes parts for B \flat Clarinet (B \flat Cl.), Violin I (Vl. I), Violin II (Vl. II), Viola (Va.), Cello (C.), and Bass (B.). The B \flat Clarinet part has a melodic line starting in measure 15, marked with a *pp* dynamic. The other instruments continue with complex chordal textures and melodic lines. Measures 15-19 show intricate chordal textures with many accidentals and various articulations.

20

Musical score for measures 20-24. The score includes parts for B♭ Clarinet (C1), Violin I (VI. I), Violin II (VI. II), Viola (Va.), Cello (C.), and Bass (B.). The music features complex chordal textures with many triplets and slurs. A dynamic marking of *p* is present at the end of measure 24.

25

Musical score for measures 25-29. The score includes parts for Flute (Fl.), B♭ Clarinet (C1), Violin I (VI. I), Violin II (VI. II), Viola (Va.), Cello (C.), and Bass (B.). The Flute part begins in measure 25 with a dynamic marking of *pp*. The music features complex chordal textures with many slurs and ties. A dynamic marking of *pp* is present in measure 25.

30

Musical score for measures 30-34. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Violin I (VI. I), Violin II (VI. II), Viola (Va.), Cello (C.), and Bass (B.). The Flute part begins with a *ppp* dynamic marking. The Oboe part begins with a *pp* dynamic marking. The string parts (VI. I, VI. II, Va., C., B.) feature triplets and are marked with a *p* dynamic.

35

Musical score for measures 35-39. This section continues the string parts from the previous page, featuring triplets and quintuplets. The dynamic marking for the strings is *p*.

40

45

Fl. *pp* *ppp*

Ob. *pp* *ppp*

B♭ Cl. *pp*

Pia. I

Solo VI. *con sord.* #2. *pp*

VI. I

VI. II

Va.

C.

B.

(b)

Detailed description: This page of a musical score covers measures 40 to 45. The instruments are Flute (Fl.), Oboe (Ob.), Bassoon (B♭ Cl.), Piano I (Pia. I), Solo Violin (Solo VI.), Violins I (VI. I), Violins II (VI. II), Viola (Va.), Cello (C.), and Bass (B.). The Flute and Oboe parts feature dynamic markings of *pp* and *ppp*. The Solo Violin part includes the instruction *con sord.* and a second ending marked #2. The string parts (VI. I, VI. II, Va., C., B.) are characterized by triplet patterns and sustained notes. The Bass part includes a *(b)* marking. The Piano I part is silent throughout the page.

Pia. I

mp

Solo VI.

(Mute off)

VI. I

VII. II

Va.

C.

B.

Pia. I

VI. I

VI. II

Va.

C.

B.

B♭ C1.

VI. I

VI. II

Va.

C.

B.

B♭ C1.

VI. I

VI. II

Va.

C.

B.

mf

Più mosso 45 **Allegretto con spirito**

F1. *mf*

Ob. *mf*

B♭ Cl. *mf* Change to E♭ Clarinet

Più mosso **Allegretto con spirito**

Pia. I *f*

Pia. II

Tempo I (non più mosso)

VI. I

VI. II

Va.

C.

B.

⊛ The string orchestra throughout does not change tempo; it plays louder when the rest of the orchestra does, but the same *Adagio* is kept all through.

This musical score page contains measures 70, 71, and 72. The instruments and their parts are as follows:

- Fl. I:** Melodic line starting in measure 70 with a *p* dynamic and a breath mark. It continues through measures 71 and 72.
- Ob.:** Melodic line starting in measure 70 with a *p* dynamic. It includes a fingering '5' in measure 72.
- E♭ Cl.:** Remains silent throughout the measures.
- Pia. I:** Provides harmonic support with chords and moving lines in both staves. Includes a downward bow stroke (*v*) in measure 72.
- Pia. II:** Remains silent throughout the measures.
- VI. I & VI. II:** Violin parts with long, sustained notes and triplets in measures 71 and 72.
- Va.:** Viola part with long, sustained notes and triplets in measures 71 and 72.
- C.:** Cello part with long, sustained notes and triplets in measures 71 and 72.
- B.:** Bass part with long, sustained notes and triplets in measures 71 and 72.

73

This musical score page contains measures 73, 74, and 75. The instruments and their parts are as follows:

- Fl. I:** Features a melodic line with eighth-note patterns and accents in measures 73 and 74, followed by a half-note in measure 75.
- Ob.:** Mirrors the Flute I part with a similar melodic line.
- E♭ Cl.:** Remains silent throughout these measures.
- Pia. I:** Provides harmonic support with chords and moving bass lines, including dynamic markings like *v* and *b*.
- Pia. II:** Remains silent throughout these measures.
- VI. I:** Plays sustained chords, with a five-measure rest in measure 75.
- VI. II:** Plays sustained chords, with a five-measure rest in measure 75.
- Va.:** Plays sustained chords, with a five-measure rest in measure 75.
- C.:** Plays sustained chords, with a five-measure rest in measure 75.
- B.:** Plays sustained chords, with a five-measure rest in measure 75.

⊛ The small notes (8ve lower) in Flute and Oboe will be played if the string orchestra is not large, or if the Piano is not heard sufficiently.

Allegro moderato

poco accel.

80

F1.

Ob.

E♭ Cl.

poco accel.

Allegro moderato

Pia. I

Pia. II

VI. I

VI. II

Va.

C.

B.

Fl.
Ob.
Eb Cl.
Pia. I
Pia. II
VI. I
VI. II
Va.
C.
B.

Detailed description of the musical score: This page of a musical score, numbered 85, features nine staves. The top three staves are for woodwinds: Flute (Fl.), Oboe (Ob.), and Eb Clarinet (Eb Cl.). The next two staves are for the piano, labeled Pia. I and Pia. II. The bottom four staves are for strings: Violin I (VI. I), Violin II (VI. II), Viola (Va.), Cello (C.), and Bass (B.). The woodwinds and piano I play active melodic and harmonic parts with various articulations like accents and slurs. The piano II and string parts are mostly sustained, with some string players holding long notes or chords. The score is written in a key with one sharp (F#) and a common time signature.

Fl. I.

Ob.

E♭ Cl.

Bsn.

Trb.

Pia. I

Pia. II

Vl. I

Vl. II

Va.

C.

B.

This musical score page includes the following parts and staves:

- Fl.** (Flute): Melodic line with accents.
- Ob.** (Oboe): Melodic line with accents and a breath mark.
- E♭ Cl.** (E-flat Clarinet): Melodic line with accents.
- Bsn.** (Bassoon): Melodic line with accents and a triplet.
- Trb.** (Trumpet): Melodic line with accents and a triplet.
- Pia. I** (Piano I): Two staves with complex accompaniment, including triplets and accents.
- Pia. II** (Piano II): Two staves with block chords and accents.
- VI. I** (Violin I): Long note with a slur.
- VI. II** (Violin II): Long note with a slur.
- Va.** (Viola): Long note with a slur.
- C.** (Cello): Long note with a slur.
- B.** (Bass): Long note with a slur.

stringendo

Picc.

Fl.

Ob.

E♭ Cl.

Bsn.

Trb.

stringendo

Pia. I

Pia. II

VI. I

VI. II

Va.

C.

B.

The score is a page from a musical manuscript, page 22, numbered 100. It features a full orchestral arrangement. The woodwind section includes Piccolo, Flute, Oboe, Eb Clarinet, Bassoon, and Trumpet. The string section includes Piano I and II, Violin I and II, Viola, Cello, and Bass. The score is marked *stringendo* and includes dynamic markings such as *sf* and *fff*. The music is written in a key with one flat and a 3/4 time signature. The woodwinds and strings play complex rhythmic patterns, while the strings also feature long, sustained notes with triplets. The score is arranged in a standard orchestral layout with woodwinds on top and strings at the bottom.

Allegro vivace

Picc. *ff*

F1.

Ob.

E♭ Cl. *ff*

Bsn.

Tpt.

Trb. *ff*

Perc. S. D.

Allegro vivace

Pia. I *loco fff*

Pia. II *fff sf*

Vl. I

Vl. II

Va.

C.

B.

marcato sempre

Picc.
Fl.
Ob.
Eb Cl.
Bsn.
Tpt.
Trb.
Perc.
Pia. I
Pia. II
VI. I
VI. II
Va.
C.
B.

Detailed description: This page of a musical score, numbered 105, features a full orchestral and string ensemble. The woodwind section includes Piccolo, Flute, Oboe, E-flat Clarinet, Bassoon, Trumpet, and Trombone. The percussion section is represented by a single staff. The keyboard section consists of two grand pianos (Pia. I and Pia. II). The string section includes Violin I, Violin II, Viola, Cello, and Double Bass. The score is written in 2/4 time and begins with the instruction *marcato sempre*. The woodwinds and strings play melodic lines with various articulations and dynamics, while the pianos provide harmonic support with chords and arpeggiated figures. The strings play sustained notes, with the double bass providing a low-frequency foundation.

Allegro molto

110

Picc.

Fl.

Ob.

E♭ Cl.

Bsn.

Tpt.

Trb.

S.D.

Perc.

B.D.

cresc.

Allegro molto

Pia. I

Pia. II

Vl. I

Vl. II

Va.

C.

B.

musical score for a symphony orchestra, page 26. The score includes staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), E-flat Clarinet (Eb Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Trb.), Percussion (Perc.), Piano I (Pia. I), Piano II (Pia. II), Violin I (Vl. I), Violin II (Vl. II), Viola (Va.), Cello (C.), and Bass (B.).

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *sf* (sforzando) and *quasi gliss.* (quasi glissando). The Percussion part is marked *sf* and features a rhythmic pattern of eighth notes. The Piano parts (Pia. I and Pia. II) play chords and arpeggiated figures. The string parts (Vl. I, Vl. II, Va., C., B.) provide harmonic support with sustained notes and some movement.

Con fuoco

accel.

Picc. *fff* (115)

Fl. *fff*

Ob. *fff*

E♭ Cl. *fff*

Bsn. *fff*

Tpt. *fff* (triple tongue)

Trb. *fff*

Perc. *fff* *accel.*

Con fuoco

Pia. I *fff*

Pia. II *ffff*

Vl. I

Vl. II

Va.

C.

B.

Picc.
 Fl.
 Ob.
 Eb Cl.
 Bsn.
 Tpt.
 Trb.
 Perc. (Gymbal ad lib.)
 Pia. I
 Pia. II
 VI. I
 VI. II
 Va.
 C.
 B.

Musical score for page 28, rehearsal mark 117. The score includes parts for Piccolo, Flute, Oboe, Eb Clarinet, Bassoon, Trumpet, Trombone, Percussion (Gymbal ad lib.), Piano I, Piano II, Violin I, Violin II, Viola, Cello, and Bass. The score features various musical notations such as slurs, dynamics (p, pp, ppp), and articulation marks.

Adagio molto

B♭ Clarinet

B♭ Cl. 119

VI. I

VI. II

Va.

C.

B.

126

B♭ Cl.

VI. I

VI. II

Va.

C.

B.

Musical score for measures 130-132. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Solo Violin (Solo VI.), Violin I (VI. I), Violin II (VI. II), Viola (Va.), Cello (C.), and Bass (B.).

- Fl.:** Measures 130-132. Dynamics: *pp*.
- B♭ Cl.:** Measures 130-132. Dynamics: *pp*.
- Solo VI.:** Measure 130: *pp*. Measure 131: *pp*. Measure 132: *pp*. Includes markings: *8va (harmonics ad lib.)*, *div.*, and a triplet of eighth notes.
- VI. I, VI. II, Va., C., B.:** Measures 130-132. Features triplets of eighth notes and sixteenth notes.

Musical score for measures 133-135. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Solo Violin (Solo VI.), Violin I (VI. I), Violin II (VI. II), Viola (Va.), Cello (C.), and Bass (B.).

- Fl.:** Measures 133-135. Dynamics: *pppp*.
- B♭ Cl.:** Measures 133-135. Dynamics: *pppp*.
- Solo VI.:** Measures 133-135. Dynamics: *pppp*.
- VI. I, VI. II, Va., C., B.:** Measures 133-135. Dynamics: *pppp*. Includes markings: *pppp >*, *pppp*, *pppp*, *pppp*, and *pppp >*. Features quintuplets of eighth notes and triplets of eighth notes.

Note

From measure 64, page 11, through measure 118, page 28, the ♩ for winds, brass, pianos and drums grows gradually faster, but the ♩ for the string orchestra keeps the same tempo throughout. The strings play louder with the rest of the orchestra to measure 118—that is, until the rest of the orchestra reaches measure 118. Here the strings will decrescendo down to *ppp* and before the rest of the orchestra has stopped playing the chord in measure 118. The strings finish their ten-measure phrase, wherever they may be in it, when the rest of the orchestra stops playing measure 118, and then the strings go to measure 119 and the piece finishes as indicated.

From measure 64 on, until the rest of the orchestra has played measure 118, the relation of the string orchestra's measures to those of the other instruments need not and cannot be written down exactly, as the gradual accelerando of all but the strings cannot be played in precisely the same tempi each time.

This piece purports to be a picture-in-sounds of the sounds of nature and of happenings that men would hear some thirty or so years ago (before the combustion engine and radio monopolized the earth and air), when sitting on a bench in Central Park on a hot summer night. The strings represent the night sounds and silent darkness—interrupted by sounds [the rest of the orchestra] from the Casino over the pond—of street singers coming up from the Circle singing, in spots, the tunes of those days—of some “night owls” from Healy’s whistling the latest or the Freshman March—the “occasional elevated”, a street parade, or a “break-down” in the distance—of newsboys crying “uxtries”—of pianolas having a ragtime war in the apartment house “over the garden wall”, a street car and a street band join in the chorus—a fire engine, a cab horse runs away, lands “over the fence and out”, the wayfarers shout—again the darkness is heard—an echo over the pond—and we walk home.

This piece was first entitled, “A Contemplation of Nothing Serious” or “Central Park in the Dark in ‘The Good Old Summer Time’.” [It was first conceived as the second of two companion pieces, the first being “A Contemplation of a Serious Matter” or “The Unanswered Perennial Question”.]

Charles E. Ives

Comparison of Sources

This is not mentioned in the *Memos*. The date, July-Dec. 1906, is on p. 4 of the 2nd sketch.

There are four sources (and one lost):

s = 1st sketch (July 1906?).

- p.[1] (Ives Collection negative Q2826), strings m. 1-10 in 2/4 on bottom 5 staves, other formative sketches through 69.—above, outline of repetitions. middle of page: The Violin, Strings = night sounds of nature, bugs, leaves on trees, sounds of silent darkness, sounds natural & unnatural. Clar., Solo V[iolin =] quieter sounds of man. Pianola, oboe, pic [colo =] loud, sounds of man, noises.]
- p.[2] (Q2827), formative sketches of 70-118.—below, 2nd outline.

S = 2nd sketch (Dec. 1906?), on 3 leaves: p. [1 & 3], [2 & 5], [4].

- p. [1] (Q2828), m. 1-51 (strings in m. 1 in 4/4, thereafter indicated by measure-number, referring to s), "A" at 13, "B" at 25, "C" at 42, "D" at 44, "E" at 47.—above, 3rd outline.
- p. [2] (Q2829), m. 60-102, "Fa" at 60, "Fb" at 67.
- p. [3] (Q2830), m. 91-105, "G" at 91, "H" at 103.
- p. [4] (Q2831), m. 106-120, "I" at 115, "J" at 119.
- below: Runaway smashes into fence, heard at 65 C.P.W. July—finit [?] Dec. 16[?] 1906 with J.S. M[yrick], Old Pt. Comfort.
- p. [5] (Q2832), m. 124-139, "J" at 125.

(P = missing photostats of sS with revisions and additions by Ives as basis for r.)

r = pencil score by George F. Roberts from P (with new additions by Ives at m. 1, 31-34, 44, 48, 60-62, 64, 67, 69, 72, 76-79, 88-90, 93, 99-101, 103-109, 112, 114-118, 132—towards R).

p. [0] (y6725), m. 1-10 (the string phrase to be repeated).

p. 1-28 (y6726-53), m. 1-139 (string parts indicated mostly by measure-numbers 1-10).

R = ink score by George F. Roberts, apparently with no additions by Ives.

p. 1-33 (Q4543-75)—postface as p. 34 (Q4576)

at end of postface: These two pieces were first entitled: I. "A Contemplation of a Serious Matter" or "The Unanswered Perennial Question." II. "A Contemplation of Nothing Serious" or "Central Park in the Dark in 'The Good Old Summer Time'."

Title: s has "Central Park in the Dark" (Summer Time)—with "in the good old" to be inserted. S has C.P. in Dark - over the "ten" [the 10 string measures].

Heading: s has Andante. S has Andante or Adagio about 42-46, 72, 80, or 60 = J. rR have Molto Adagio.

The following notes exclude purely mechanical details which raise no real textual question:

C-B = below cello C, C-B = up from cello C, c-b from viola c, c'-b' from middle c', c''-b'', and so on up. 1.b = 1st beat, 2. = 2nd 16th, etc.

1-10: s has (under 1) 3rds—(under 3) 4ths—(under 6) 5ths mix[ed with] 4[ths] aug[mented]—(under 9) all 5ths. S has bowings as in rR with memo below: bow marks as above—the same in each part.

5, Vc, 2.b: s has clearly A \flat , rR have A \flat [probably wrong].

5, Vc, 4.b: s has clearly B \flat , rR have B \flat [probably wrong].

6, Va, 1.b: s has clearly g, rR have f [wrong].

9, Vc, 1.b: s has E \flat & B \flat , rR have only B \flat [revision in P?—to provide some upward movement into this 1.b?].

10, 3. chord: s has V2 a and V1 e' & b', rR have V2 a & e' and V1 b' & d \flat ' [revision in P? - to provide some downward movement into next 1.b?].

(The above details apply also to all the repetitions of m. 1-10.)

12, Cl: s has "Clar (B \flat)" starting with d \flat ', and "off valve" (s has this phrase only once, in the form of 59-63). rR also start with d \flat ', but have "(actual notes)".

17, Cl: S continues with another b \flat -a tied into 18, which Ives evidently decided against.

25: S has "B same slow time, ab[out] 25-24" [=J?].

28, Fl: s has this phrase in F, a 4th higher, in oboe-staff, with memo "from Columbus Circle!"

31-33, Fl. & Ob: Sr were all in 4/4, which Ives changed to 7/8-4/4-9/8 (overlapping the consistent 4/4 of the strings), respelt in R as all 4/4 with the appropriate metric shifts.

42: S has "C about 40" [=J?].

44, V. Solo: s has "(over from Healy's)"

46, V. Solo: 2. of 3.b: s had c \sharp '', SrR have d \sharp '''.

48, Pf I: s is different from SrR.

50-51, Pf I: rR have 50-51 in Pf II, but there is no shift from 1st to 2nd Piano in sS, and at m.91 S has "II[nd] Piano begins."

50, Pf I: The Lh octave f-f' was in S but not in rR [if a revision, not a good one].

50, Pf I, 2. of 4.b: S has only a', rR have a' & d \flat ' [good revision in P?].

60, Pf I; 2. of 3.b: S seems to have e \sharp , rR have e \flat (corresponding to the e \sharp in 47). S has *ppp*, r had p changed by Ives to *mf* as in R. The notes from 3.b through 62 are not in S, and must have been added to P as in rR.

67: S has "Fb about 88-92 = J (but repeat a little faster)".

67-78 is repeated in S as 79-90.

69-71: S has a memo above Pf I. "as Hello the Gas man, Hello the Ice man, Hello my mother-in-law, etc." [current parody of *Hello Ma Baby*?].

69, Pf I, 4. of 3.b: s(a \sharp earlier) had B(\flat ?). S has A \sharp , rR have B \sharp but in r Ives wrote: "A & keep B" [together].

71, Pf I, Lh, 2.b: sS are as here, rR have only untied A \flat under the a \sharp [revision in P, but less natural-sounding than sS—similarly at 73, 2. of 3.b].

77: in S, Fl. and Ob. seem to go back to 2.b of 65, as in rR [good here].

78, Pf I, Lh, 1st and last chords: S had c \sharp changed to c \flat as in rR.

79-90 (except for clarinet): see notes for 67-78.

89-90, Fl. & Ob: in S, Ives probably meant to keep the rhythm of 88 (which would lead naturally into 91)—S has "Keep up off beat as a Dr[um]"—but rR have 89-90 like 77-78 [from P?—less good here, since 91 no longer continues that tune].

95, Pf II: s has "another piano from another floor pushes Freshmen in Park"—and under Lh: "(old Metcalfe banging on Door)".

103: S has "H (from here perhaps 104-108 or faster if possible?)"—rR have "Allegro vivace."

104, Perc: S has "Drums, High Ty[mpani]" in Bsn. (or "Sax") staff, but with drum notes starting in 105—r has "typ. (tuned high)"—R has "S[nare] D[rum]" [revision by Ives?].

114, Fl. & Ob: S has "(as Policeman's Whistle!)"

117, Trb: S has "towards en[d] Trombone wide gliss. taking off fire engine Siren. E—b \flat 'slow—fast."

139, Vc & Cb: S had \underline{E} \flat & E \flat , tentatively changed to \underline{A} \flat & A \flat as in rR.

John Kirkpatrick

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	Scores and Parts On Rental Only	
Berger, Arthur	POLYPHONY (1956)	
	CHAMBER SYMPHONY (1960)	
Webern, Anton	QUINTET FOR STRINGS & PIANO (1907)	

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