

# In Re Con Moto Et Al

M  
512  
I 8  
I 5  
c. 2

## Violoncello

CHARLES E. IVES  
(1913)

As fast as it may be played \*

1 2 3 4  
5 6 7 8  
9 10  
11  
12 13  
14 15 16  
17 18 19  
20 21  
22 23

*mf* *f* *ff* *mf* *ff* *p* *mf* *mp*

**A** **B** **C** **D**

\*All notes are natural unless marked otherwise.

(In section **C** at places marked \*, it will be noticed that the off "3"s are against a unit of 5  $\text{♩}$ s, not 4  $\text{♩}$ s.)

1078-3

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# Violoncello

2

24 *f* *mp* *f* *mp* *f* *mp* *f* *mp*

25 *f* *mp* *f* *mp*

26 *f* *mp* *mf* *f* *p*

27 *mf* *f* *p*

28 *f* *p*

29 *f* *p* *f* *p*

30 *f* *p*

31 *f* *p*

32 *ff*

33 *f* *ff*

34 *f* *ff*

35 *f* *ff*

36 *f* *ff*

37 *f* *ff*

38 *f* *ff*

39 *f* *ff*

40 *f* *ff*

41 *f* *ff*

42 *f* *ff*

43 *f* *ff*

44 *f* *ff*

45 *f* *ff*

46 *f* *ff*

Measures 24-46 are written in bass clef. Measure 24 is in 7/4 time, 25 in 5/4, 26 in 3/4, 27 in 2/4, 28 in 3/4, 29 in 5/4, 30 in 7/4, 31 in 11/4, 32 in 3/8, 33 in 21/16, 34 in 15/16, 35 in 9/16, 36 in 6/16, 37 in 2/8, 38 in 3/8, 39 in 3/8, 40 in 7/8, 41 in 11/8, 42 in 4/4, 43 in 4/4, 44 in 4/4, 45 in 4/4, and 46 in 4/4. The score includes various dynamics (*f*, *mp*, *mf*, *p*, *ff*), articulation marks (*^*), and fingering numbers (3, 5). Boxed letters F, G, and H are placed above measures 32, 38, and 42 respectively. Measure 28 contains a boxed letter E. Measure 46 ends with a double bar line and repeat dots.

# Violoncello

**I**  
47 

48 

49 

**J**  
51 

53 

**K**  
54   
*ff* *non trem.*

**L**  
56 

58 

59 

**M** Con fuoco  
60   
*fff* *ff* *fff* *pp*