

Critical Commentaries
for
Charles Ives
129 SONGS

Edited by H. Wiley Hitchcock

To accompany

Music of the United States of America • Volume 12

Recent Researches in American Music • Volume 46

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Preface

The Charles Ives Society commissioned the critical edition of 129 Songs by Ives in 1990. Accepted in 1993 for inclusion as a volume of the American Musicological Society's series Music of the United States of America (MUSA), 129 Songs was published in the summer of 2004 as MUSA Volume 12. The critical commentaries of the edition were prepared according to the Ives Society's exceptionally generous editorial guidelines, resulting in very detailed and lengthy commentaries. These were considered unnecessarily elaborate for the published MUSA volume; instead, that includes briefer critical "reports," the report for each song being abstracted from its corresponding critical commentary.

Hard copies of the complete critical commentaries herein are deposited for on-site study in the music libraries of Yale University and the University of Michigan, the Music Research Division of the New York Public Library of the Performing Arts at Lincoln Center, and the Music Division of the Library of Congress; they will also be available for viewing and downloading on the Ives Society and MUSA websites. Here, preceding the critical commentaries are explanatory excerpts from the "Apparatus" of the MUSA volume, slightly revised as necessary.

[N.B. Pages 18, 38, 58, 84, 146, 228, and 256 are intentionally blank.]

Table 1 below reproduces the 129 songs in the order in which they appear in the MUSA volume (and the critical commentaries to follow here).

Table 1

129 Songs, Ordered Chronologically

1. Slow March (p. 1)
2. A Song—For Anything (p. 2)
 - a. Hear My Prayer, O Lord
 - b. When the waves softly sigh
 - c. Yale, Farewell!
3. At Parting (p. 4)
4. Abide with me (p. 6)
5. When stars are in the quiet skies (p. 8)
6. Nature's Way (p. 10)
7. Mirage (p. 11)
8. Canon (p. 12)
9. Song for Harvest Season (p. 14)
10. Waltz (p. 17)
11. The Circus Band (p. 19)
12. A Night Song (p. 21)
13. A Christmas Carol (p. 22)
14. Rosamunde (p. 23)
15. Night of Frost in May (p. 25)
16. Songs my mother taught me (p. 27)
17. Amphion (p. 29)
18. My Native Land (p. 31)
19. A Son of a Gambolier (p. 34)
20. Kären (p. 36)
21. The World's Wanderers (p. 39)

22. The South Wind / Die Lotosblume (p. 40)
23. A Night Thought (p. 43)
24. Marie (p. 44)
25. An Old Flame (p. 46)
26. In the Alley (p. 48)
27. I travelled among unknown men (p. 50)
28. Dreams (p. 52)
29. Qu'il m'irait bien (p. 54)
30. Memories (p. 56)
 - a. Very Pleasant
 - b. Rather Sad
31. There is a lane (p. 59)
32. Feldeinsamkeit / In Summer Fields (p. 60)
33. Ich grolle nicht / I'll not complain (p. 63)
34. Chanson de Florian (p. 66)
35. Naught that country needeth (p. 68)
36. Forward into Light (p. 72)
37. Rough Wind (p. 76)
38. Harpalus (p. 78)
39. Evidence (p. 80)
40. Tarrant Moss (p. 82)
41. Slugging a Vampire (p. 85)
42. The Waiting Soul (p. 87)
43. Flag Song (p. 89)
44. Where the eagle cannot see (p. 90)
45. Omens and Oracles (p. 92)
46. Allegro (p. 95)
47. Romanzo (di Central Park) (p. 96)
48. Berceuse (p. 98)
49. Du alte Mutter / My dear old mother (p. 100)
50. The Children's Hour (p. 102)
51. Elégie (p. 103)
52. Ilmenau / Over all the treetops (p. 105)
53. Weil' auf mir / Eyes so dark (p. 107)
54. Walking (p. 109)
55. Those Evening Bells (p. 111)
56. The Light That Is Felt (p. 113)
57. The Cage (p. 115)
58. The World's Highway (p. 117)
59. Spring Song (p. 119)
60. Soliloquy (p. 121)
61. Autumn (p. 123)
62. Tolerance (p. 126)
63. A Farewell to Land (p. 128)
64. Mists (p. 130)
65. Religion (p. 132)
66. Requiem (p. 134)
67. Vote for Names! Names! Names! (p. 136)
68. The Camp Meeting (p. 138)
69. His Exaltation (p. 141)
70. Watchman! (p. 144)
71. The New River (p. 147)
72. The See'r (p. 149)
73. December (p. 151)
74. Like a Sick Eagle (p. 155)

75. Luck and Work (p. 158)
76. Lincoln, the Great Commoner (p. 160)
77. Old Home Day (p. 164)
78. General William Booth Enters into Heaven (p. 167)
79. Thoreau (p. 174)
80. Swimmers (p. 177)
81. At the River (p. 181)
82. The Innate (p. 184)
83. In Flanders Fields (p. 187)
84. He Is There! (p. 190)
85. They Are There! (p. 193)
86. The Things Our Fathers Loved (p. 196)
87. Tom Sails Away (p. 198)
88. To Edith (p. 202)
89. Down East (p. 204)
90. Serenity (p. 206)
91. Cradle Song (p. 207)
92. Afterglow (p. 209)
93. The Collection (p. 212)
94. Grantchester (p. 213)
95. La Fede (p. 215)
96. August (p. 216)
97. September (p. 218)
98. On the Counter (p. 221)
99. Maple Leaves (p. 223)
100. Charlie Rutlage (p. 225)
101. At Sea (p. 229)
102. Hymn (p. 231)
103. Remembrance (p. 234)
104. The "Incantation" (p. 236)
105. The Last Reader (p. 239)
106. The Housatonic at Stockbridge (p. 241)
107. The Indians (p. 245)
108. West London (p. 247)
109. Two Slants (Christian and Pagan) (p. 249)
 - a. Duty
 - b. Vita
110. Walt Whitman (p. 253)
111. The Rainbow (So May It Be!) (p. 257)
112. Majority (p. 260)
113. Premonitions (p. 265)
114. Nov. 2, 1920 (An Election) (p. 267)
115. The Side Show (p. 272)
116. "1, 2, 3" (p. 274)
117. Paracelsus (p. 275)
118. Ann Street (p. 278)
119. Immortality (p. 281)
120. Two Little Flowers (p. 283)
121. The Greatest Man (p. 285)
122. Resolution (p. 287)
123. Disclosure (p. 288)
124. The White Gulls (p. 289)
125. Evening (p. 291)
126. Aeschylus and Sophocles (p. 292)
127. On the Antipodes (p. 294)

[Addenda]

128. Song without words [I] (p. 296)

129. Song without words [II] (p. 297)

Table 2 is a list of the 129 *Songs* ordered alphabetically by title. Following the title of each is its ordinal number (as in Table 1) and the page number beginning its critical commentary.

Table 2

129 Songs, Listed Alphabetically By Title
(Numbers following title = number of song in this edition /
page number beginning its critical commentary)

Abide with me (4 / p. 6)
Aeschylus and Sophocles (126 / p. 292)
Afterglow (92 / p. 209)
Allegro (46 / p. 95)
Amphion (17 / p. 29)
Ann Street (118 / p. 278)
At Parting (3 / p. 4)
At Sea (101 / p. 229)
At the River (81 / p. 181)
August (96 / p. 216)
Autumn (61 / p. 123)
Berceuse (48 / p. 98)
Cage, The (57 / p. 115)
Camp Meeting, The (68 / p. 138)
Canon (8 / p. 12)
Chanson de Florian (34 / p. 66)
Charlie Rutlage (100 / p. 225)
Children's Hour, The (50 / p. 102)
Christmas Carol, A (13 / p. 19)
Circus Band (11 / p. 19)
Collection, The (93 / p. 212)
Cradle Song (91 / p. 207)
December (73 / p. 151)
Disclosure (123 / p. 288)
Down East (89 / p. 204)
Dreams (28 / p. 52)
Du alte Mutter / My dear old mother (49 / p. 100)
Duty (see Two Slants)
Election, An (see Nov. 2, 1920)
Elégie (51 / p. 103)
Evening (125 / p. 291)
Evidence (39 / p. 80)
Eyes so dark (see Weil' auf mir)
Farewell to Land, A (63 / p. 128)
Fede, La (95 / p. 215)
Feldeinsamkeit / In Summer Fields (32 / p. 60)
Flag Song (43 / p. 89)
Forward into Light (36 / p. 72)
General William Booth Enters into Heaven (78 / p. 167)
Grantchester (94 / p. 213)
Greatest Man, The (121 / p. 285)
Harpalus (38 / p. 78)

He Is There! (84 / p. 190)
 His Exaltation (69 / p. 141)
 Housatonic at Stockbridge, The (106 / p. 241)
 Hymn (102 / p. 231)
 I travelled among unknown men (27 / p. 50)
 Ich grolle nicht / I'll not complain (33 / p. 63)
 I'll not complain (see Ich grolle nicht)
 Ilmenau / Over all the treetops (52 / p. 105)
 Immortality (119 / p. 281)
 In Flanders Fields (83 / p. 187)
 In Summer Fields (see Feldeinsamkeit)
 In the Alley (26 / p. 48)
 "Incantation," The (104 / p. 236)
 Indians, The (107 / p. 245)
 Innate, The (82 / p. 184)
 Kären (20 / p. 36)
 Last Reader, The (105 / p. 239)
 Light That Is Felt, The (56 / p. 113)
 Like a Sick Eagle (74 / p. 155)
 Lincoln, the Great Commoner (76 / p. 160)
 Lotosblume, Die (see The South Wind)
 Luck and Work (75 / p. 158)
 Majority (112 / p. 260)
 Maple Leaves (99 / p. 223)
 Marie (24 / p. 44)
 Memories (30 / p. 56)
 a. Very Pleasant
 b. Very Sad
 Mirage (7 / p. 11)
 Mists (64 / p. 130)
 My Native Land (18 / p. 31)
 Nature's Way (6 / p. 10)
 Naught that country needeth (35 / p. 68)
 New River, The (71 / p. 147)
 Night of Frost in May (15 / p. 25)
 Night Song, A (12 / p. 21)
 Night Thought, A (23 / p. 43)
 Nov. 2, 1920 (An Election) (114 / p. 267)
 Old Flame, An (25 / p. 46)
 Old Home Day (77 / p. 164)
 Old Mother, The (see Du alte Mutter)
 Omens and Oracles (45 / p. 92)
 On the Antipodes (127 / p. 294)
 On the Counter (98 / p. 221)
 "1, 2, 3" (116 / p. 294)
 Over all the treetops (see Ilmenau)
 Paracelsus (117 / p. 275)
 Premonitions (113 / p. 265)
 Qu'il m'irai bien (29 / p. 54)
 The Rainbow, The (So May It Be!) (111 / p. 257)
 Religion (65 / p. 132)
 Remembrance (103 / p. 234)
 Requiem (66 / p. 134)
 Resolution (122 / p. 287)
 Romanzo (di Central Park) (47 / p. 96)

Rosamunde (14 / p. 23)
 Rough Wind (37 / p. 76)
 See'r, The (72 / p. 149)
 September (97 / p. 218)
 Serenity (90 / p. 206)
 Side Show, The (115 / p. 272)
 Slow March (1 / p. 1)
 Slugging a Vampire (41 / p. 85)
 So May It Be! (see The Rainbow)
 Soliloquy (60 / p. 121)
 Son of a Gambolier, A (19 / p. 34)
 Song—For Anything, A (2 / p. 2)
 a. Hear My Prayer, O Lord
 b. When the waves softly sigh
 c. Yale, Farewell!
 Song for Harvest Season (9 / p. 14)
 Song without words [I] (128 / p. 296)
 Song without words [II] (129 / p. 297)
 Songs my mother taught me (16 / p. 27)
 South Wind, The / Die Lotosblume (22 / p. 40)
 Spring Song (59 / p. 119)
 Swimmers (80 / p. 177)
 Tarrant Moss (40 / p. 82)
 There is a lane (31 / p. 59)
 They Are There! (85 / p. 193)
 Things Our Fathers Loved, The (86 / p. 196)
 Thoreau (79 / p. 174)
 Those Evening Bells (55 / p. 111)
 To Edith (88 / p. 202)
 Tolerance (62 / p. 126)
 Tom Sails Away (87 / p. 198)
 Two Little Flowers (120 / p. 283)
 Two Slants (109 / p. 249)
 a. Duty
 b. Vita
 Vita (see Two Slants)
 Vote for Names! Names! Names! (67 / p. 136)
 Waiting Soul, The (42 / p. 87)
 Walking (54 / p. 109)
 Walt Whitman (110 / p. 253)
 Waltz (10 / p. 17)
 Watchman!, The (70 / p. 144)
 Weil' auf mir / Eyes so dark (53 / p. 107)
 West London (108 / p. 247)
 When stars are in the quiet skies (5 / p. 8)
 Where the eagle cannot see (44 / p. 90)
 White Gulls, The (124 / p. 289)
 World's Highway, The (58 / p. 117)
 World's Wanderers, The (21 / p. 39)

Apparatus

Sources

All of the *129 Songs* except for the final two and a first version of Ives's first setting of "My Native Land" (no. 18) have previously been published, some also in revised versions. The principal sources of most of them are their first printings—the one hundred fourteen in *114 Songs* (privately printed for Ives in 1922, reprinted with added copyright notices in 1975); three among the *Thirty-four Songs* (published in Henry Cowell's New Music series in 1933, later transferred to Merion Music of Theodore Presser Company), and six among the *Nineteen Songs* (published in New Music in 1935; later transferred to Merion Music).

Some of Ives's revised versions in the two New Music collections, representing his rethinking about songs first printed more than a decade earlier, must also be considered principal sources. Four songs in *129 Songs*, first printed by Peer Music in commercial collections after Ives's death, were edited anonymously in-house; Ives's manuscript sources of these take precedence over their first publications, as do those of two adaptations from *114 Songs*: "They Are There!" (no. 85), its music basically that of "He Is There!" (no. 84), and "Slugging a Vampire" (no. 41), its music basically that of "Tarrant Moss" (no. 40).

Other sources for the *129 Songs* exist, and they are more extensive and numerous than is generally realized. There are direct and indirect sources for the music, and similar ones for the texts.

The direct musical sources are almost without exception among the Charles Ives Papers (CIP) in the Yale University music library; they include:

- manuscripts by Ives;
- fair ink copies by professional music copyists employed by Ives from the late 1890s on;
- proofsheets, with markings by Ives, toward one song in *114 Songs* and twelve in *Nineteen Songs*;
- eight copies of *114 Songs* (Copies A-H in CIP), four of *Thirty-Four Songs* (Copies c¹–c⁴ in CIP), and four of *Nineteen Songs* (Copies d¹–d⁴ of the *Eighteen Songs* imprint in CIP), in which Ives jotted indications for corrections or changes.

The indirect musical sources include other manuscripts by Ives, copyists' copies, and publications (almost without exception to be found in the CIP), and, in the John Kirkpatrick Papers (JKP) in the Yale music library, manuscripts by Kirkpatrick.

For the songs' texts there are also direct sources, primarily early published sources and a few manuscripts, including some by Ives himself or Harmony Twichell Ives. Indirect textual sources include modern critical editions of works by authors of Ives's texts.

Editorial Method

Hardly any page of the three basic imprints—*114 Songs*, *Thirty-Four Songs*, and *Nineteen Songs*—is without palpable errors. In the Critical Commentaries, all problematic elements of a song's principal source that have required editorial consideration or intervention are identified, located, and described; all editorial comments about them are reported and interventions relating to them explained [in brackets]. Other matters meriting special mention are discussed in the MUSA volume on pages 393–400, q.v.

Critical Notes and Commentaries

The Critical Notes and Commentaries aim to provide basic information on each song as follows:

Heading

Each song's heading includes the number of the song in this volume, its title, its date of composition, adaptation, or arrangement, and the numbers of its entries in three basic reference works: *SmC* (James B. Sinclair's Descriptive Catalogue of the Music of Charles Ives); *AG* (= section "z" [Songs] in the work-list of the entry "Ives, Charles (Edward)" in *The New Grove Dictionary of American Music*); and *KirkC* (Kirkpatrick's Temporary Mimeographed Catalogue of the Music Manuscripts . . . of Charles Edward Ives).

Date

Wherever possible, this section gives (a) any dating of the composition of a song offered by Ives and (b) any dating(s) proposed by the editor. (Parenthesized *first* dates refer to the composition of "parent pieces" of songs derived wholly or in part from earlier works by Ives.)

Text

This section identifies the relevant text source (or sources) of the song's lyrics, including the name of the author and the author's birth and death dates (if known), bibliographic identification of the source, and identification of Ives's selection from it or significant alterations of it. For each song a "text authority" is identified—as the primary basis for editing its text. The text of practically every one of the 129 Songs requires some editorial emendation of orthographic details, to conform to the text authority of the song or to modern practice. If such emendation is problematic or open to question, that is cited and explained in the critical notes; if not, and only minimal orthographic editorial emendation is needed, that is stated. (An Appendix to the MUSA volume (pages 485–527) includes the texts of *129 Songs* as edited, with translations into English of those in German, French, Italian, or Latin.)

Sources

The song's music sources are cited comprehensively, in chronological order as known or estimated, with identification of their "f" numbers (the CIP's microfilm frame numbers). These sources are listed under the following headings:

S = Manuscript sources (**S¹**, **S²**, etc.), terms such as "sketch," "score," "copy," "patch," etc. indicating Ives holographs unless otherwise stated

P = Printed version(s) (**P¹**, **P²**, etc.)

R = Printed version(s) of song marked for revision by Ives (**R¹**, **R²**, etc.)

K = Unpublished draft (often incomplete or aborted) by John Kirkpatrick toward edition of song, identified by its location (by box and folder) among the John Kirkpatrick Papers (JKP) in the Yale University music library (**K¹**, **K²**, etc.)

Indirect music sources toward the song are identified as such, within parentheses; most often these are parent pieces of song adaptations or arrangements. Indirect sources post-dating the principal source, also located within the chronological order, are occasionally cited (if they have been helpful in editing the song).

Critical Commentary

The critical commentary on a song typically begins with identification of the **principal** music source of the song; for most of the *129 Songs*, this is the imprint in *II4 Songs*. The notes that follow identify problematic matters in that source alone, unless indicated otherwise. Each note **locates** the problematic matter that has required editorial intervention (by measure numbers and location within measures, or by special location numbers, explained as necessary); **describes** the problem as clearly as possible; and **explains** as succinctly as possible [in square brackets, as editorial commentary] the reasoning behind such intervention, often justifying the intervention by reference to other sources than the principal one. Cited are the engraver's errors and omissions (musical or textual) or misreadings of Ives's manuscripts; also, copyist's errors retained by the engraver.

Pitch classes are designated in upper-case roman type (C, E^b, F[#], etc.). Specific pitches may be designated either in prose, if convenient and clear ("the high C in the RH," "a quintuplet beginning with the E and F") or in roman type by octave according to the following system:

C_I-B_I = up from lowest C on the piano

$C-B$ = up from cello C string

$c-b$ = up from viola C string

c^I-b^I = up from middle C

c^2-b^2 = up from C above middle C

(etc.)

Pitches linked by hyphens ($b^bI-c^{\#I}-e^{\flat I}-e^{b2}-b^{\flat I}$) = consecutive pitches.

Pitches linked by plus-signs ($F+c+a^b+d^I$) = simultaneous pitches.

Literature

This section cites published commentary on the song—limited, however, to publications not cited in *SmC* or postdating its publication (1999). The citations are generally given by the author-date abbreviations cued in the "Bibliography" below.

Abbreviations

add.	= addition
[ad]	= adapted
[arr]	= arranged
<i>AG</i>	= <i>New Grove Dictionary of American Music</i>
ca. (or c)	= circa
CIP	= The Charles Ives Papers
CIPa	= addition to The Charles Ives Papers (uncatalogued)
esp.	= especially
f[+ number]	= CIP microfilm page number
GS	= Gayle Sherwood
JKP	= The John Kirkpatrick Papers
<i>KirkC</i>	= John Kirkpatrick, <i>Temporary Mimeographed Catalogue of the Music Manuscripts of... Ives</i>
LH	= left hand
l.v.	= laissez vibrer
m., mm.	= measure, measures
MS	= manuscript
movt	= movement
n	= note
P	= Publication
p., pp.	= page, pages

Pf	= Piano [pianoforte] part
R	= source marked for revision
repr.	= reprint, reprinted
rev, [rev]	= revised, revision
RH	= right hand
S	= Source
<i>SinC</i>	= James B. Sinclair, <i>Descriptive Catalogue of the Music of Charles Ives</i>
sys.	= system
V	= Voice part
Va	= Viola
Vn	= Violin
w/	= with

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- Sunrise* Ives, Charles. 1977. *Sunrise*. John Kirkpatrick, ed. New York: C. F. Peters.
- Swanson, 2001–2 Swanson, Alan. 2001–2. "An Old Song Resung: A. O. Vinje, Edward Grieg, and Charles Ives ['Du alte Mutter / My dear old mother' (no. 49)]," *Ars Lyrica* 12 (2001–2): 71–90.
- Ten Songs* Ives, Charles. 1953. New York: Peer International Corporation.
- Thirteen Songs* ———. 1958. New York: Peer International Corporation.
- Thirty-Four Songs* ———. 1933. *Thirty-Four Songs*. *New Music* 7, no. 1 (October 1933); repr. Bryn Mawr, Penn.: Mercury Music, 1949 [with songs reordered; Bryn Mawr, Penn.: Merion Music, 1958.
- Three Songs* ———. 1968. New York: Associated Music Publishers. (Later withdrawn)
- Three Songs* [litho] ———. 1919(?). Privately lithographed (*KirkC* #6A5; *SinC* p. 657).
- Twelve Songs* ———. 1954. New York: Peer International Corporation.
- Two Songs* [litho] ———. 1917 or 1918(?). Privately lithographed (*KirkC* #6A5; *SinC* p. 657).
- Von Glahn 2001 Von Glahn, Denise. 2001. "Charles Ives, Cowboys, and Indians: Aspects of 'The Other Side of Pioneering,'" *American Music* 19, no. 3 (Fall 2001): 291–314.

1. Slow March

SinC 349 / *AG* z1 / *KirkC* 6B10

Date

CEI: 1888 (in **P**)
HWH: ?1887, [rev]1921

Text

CEI: (unattributed)
JK: The family, mostly Lyman D. Brewster (in *KirkC*, *AG*)
HWH: The Ives family, mostly Lyman D. Brewster (Ives's uncle)

P is the text authority, requiring only minimal orthographic editorial clarification.

Sources

- S** Pencil sketch, 1 p. (Geo. Ives's copybook [*KirkC* 7A2], p. [166]) (f6308). In bottom margin, added in 1921–22 when CEI was preparing the song for printing in **P**: “music about in summer of '87 or '88 by C.E.I.[,] words by L. D. Brewster & C[o.], S[arah] H[otchkiss] Ives [Ives's grandmother], Mamma Ives & Papa Ives [Molly & George;] found by mother [Harmony Twichell Ives] in MSS [in the] Cellar / May 16 1921 (see ink copy in Redding)”. [The latter is lost.]
- P** *114 Songs*, #114, 259 (= *10 Songs*)
- K** (indirect source) MS edition, transposed, by John Kirkpatrick (ink; 1 p.) (JKP 78/736).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Bracketed comments are editorial.

Subtitle: “Inscribed to the Children's Faithful Friend”.

mm. 1 & 24, Pf: “(Handel)” above the RH staff identifies the musical borrowing (in mm. 1–8 and 24–28) from the “Dead March” in Handel's *Saul*, III:5.

mm. 14–15, V: Dynamic indication (as in Pf) is lacking.

m. 17, V & Pf: Dynamic indication is lacking [“*mf*” added, in view of Pf's decrescendo to “*p*” in m. 20].

m. 24, V: Dynamic indication (as in Pf) is lacking.

Literature

Kelly 1998, 133–34

2. A Song—for Anything

[a] Hear My Prayer, O Lord

[b] When the waves softly sigh

[c] Yale, Farewell!

SinC 355 / *AG* [a] z2a; [b] z2b; [c] z2c /

KirkC [a] 6B10a; [b] 6B14; [c] 6B29e

Date

CEI: 1892 (in **P**)

HWH: [a] ?1888–90 / [b] [ad]?1892 / [c] [ad]?1898–90

Text

[a] CEI: (unattributed)

HWH: Vss. 1 & 12 of Psalm 51 in Nahum Tate (1652–1715) & Nicholas Brady (1659–1726), *A New Version of the Psalms of David* (London, 1696)

[b] CEI: (unattributed)

HWH: ?Ives

[c] CEI: (unattributed)

HWH: ?Ives

Text authorities: [a] [as above]; [b] **P**; [c] **P**. Only minimal orthographic clarification was necessary.

Sources

S¹ Pencil sketch of [a] (titled as here), with words of [b] in ink added below those of [a]; 1 p. (f6309). Text of [a] later numbered 3; text of [b] later numbered 1 (toward the order of underlaying in **P**, with the text of [c] between them?).

S² Ink sketch of [c], voice part only (though barlines extend down through Tr & B clefs braced as if for accomp't) (f6620).

S³ Photostat of **S**², unchanged (f6621).

P *II4 Songs* #89, 206 (= *Fourteen Songs*), collectively titled “A Song—for Anything,” with texts underlaid in the order [b], [c], [a]. In the Index and a footnote of *II4*, the song (presumably referring specifically to [b]) is identified as one in a group of “Sentimental Ballads” (#85–#92).

Critical Commentary

Unless otherwise indicated, descriptive comments refer to **P**, the principal source.

Bracketed comments are editorial.

Title: *Memos*, 342, and *AG* give “A Song for Anything” [better with the afterthought-emphasizing em-dash, as in **P**, *KirkC*, and *Memos*, 174].

Order of texts: [Ives’s order in **P**—[b], [c], [a]—perhaps reflected his view in 1921–22 of the relative suitability of each text for the music (see his endnote); the order here follows that of the chronological application of each text to the music.]

Endnote: Beneath the last system of the score in **P**, this note [retained, lightly edited, in the edition]:

Note:—The song above is a common illustration (and not the only one in this book) of how inferior music is inclined to follow inferior words and “vice-versa.” The music was originally written to the sacred words printed last (and the best of the three.) Some thirty years ago it was sung in a country church and even as a response after the prayer. The congregation not only tolerated it, but accepted it apparently with satisfaction. That music of this character is less frequently heard in religious services now-a-days is one of the signs of the wholesome progress of music in this country. An “Amen” was tacked onto the end of this song; a relative of the composer remarked, at the time, that it was about as appropriate to this kind of a tune as a benediction would be after an exhibition of the “Circassian Beauty” at the “Danbury Fair.”

mm. 1–4, 7, 11–13, LH: Rests are lacking.

m. 2, Pf, 3rd quarter: The expression-indication (lacking in **S¹S²S³**) is above the RH staff [most likely intended for the V at its entry in m. 3—the “per verse,” pseudo-Italian, perhaps a solemn spoof to be read as one word].

mm. 9–10: In **S²**, above the text of [c] is a rejected alternative: Through life’s burdens drear.

m. 9, V, 6th eighth: This is written as a dyad $f^{\#1+a^1}$, each note full-size; **S¹** gives $f^{\#1}$ only for texts of [a] and [b]; here, as in **S²S³**.

m. 15, Pf, 3rd quarter: The quarter-note stem of the LH *F* extends up to the *b* (as if it too were to be a quarter note [engraver’s error? here, as in **S¹**].

m. 15, V: In **S²S³**, beneath the text of [c] is a rejected alternative: gav’st us.

m. 17, V, 2nd eighth: The cue-size c^1 alternative to the a appears first in **P** [Ives may have offered it to singers with especially narrow ranges (or perhaps to avoid the parallel unison with the RH)].

3. At Parting

SinC 212 / *AG* z3 / *KirkC* 6B10c

Date

CEI: 1889 (in **P**)

HWH: ?1889, [rev]ca. 1897–ca. 1900, ca. 1933

Text

CEI: Peterson (in **P**)

HWH: Frederick Peterson (1859–1938), *Poems and Swedish Translations* (Buffalo: Peter Paul & Brothers, 1883), 17–18 (with title “To Sigfride”), the text authority for this edition; pub-
l’d also in *In the Shade of Iðdrasil* (New York: Knickerbocker Press, 1893), p. 4 (with title
“The Sweetest Flower that Blows”). Ives’s title seems to be of his coinage. As given in **P**, a
few textual alterations require editorial intervention (see notes for mm. 4, 8, 13 (last quar-
ter), & 14, V).

Sources

- S¹** Pencil sketch in E^b; 2 pp. (f6310 [mm. 0–16], 6311 [m. 17 only; upper 3 staves of page cut off]). [dated Jan. 1889? in *KirkC*; date revised in Yale annotated copy of *KirkC* to: [1894?] (without comment)]
- S²** Ink copy in E^b, with pencil additions in mm. 16–17; 2 pp. (f6312–13); at top of p. [1]: “Town Hall Danbury / Concert Nov 11[?] 1888 [Sunday] / Mrs Carrie Baker.”
- S³** Ink copy in E^b by George Price, with additions by Ives in mm. 16–17 and 26–27; 3 pp. (f6314–17). At top of p. [1]: title in Price’s hand; below, in Ives’s hand: “Composed for N.A Seely[?] / in Brewster Concert — Feb 8[?] 1889 / copied by Price in Tams — 1899”; at top of p. [2]: “in G”; below m. 17 on p. [3]: “I played this way [i.e. with the unresolved e^b3] / in Brewster Concert / — they thought I was / aplaying wrong notz / — so cut them out / of copy.”
- S⁴** Ink copy in G by Copyist 6, with additions by Ives in mm. 7–9, 13, 16–24; 4 pp. (f6318–21). Below p. [1]: “see 2nd ve[rse]”; on p. [2] Ives brackets mm. 11–17 as: “I mo”; at bottom of p. [3]: “Bridgeport / for George Moore boy soprano / May 6 – 1890 / Second Verse 1894”; at bottom of p. [4]: “Westbrook / Vacation 1889.”
- P** *34 Songs*, #34, 71 (= #33, 70 of Merion reprint).
- R¹** Ives’s Copy C¹ of **P** (f6240) [no corr. or add. in music except a circle penciled around mm. 17–18].
- R²** Ives’s Copy C⁴ of **P** (f6254) [no music corr. or add.; only the note: “The 2nd Verse was put in some time between 1894–1896 / (sung by Dr. Griggs at Yale)”. [“put in” = ?revised]]
- K** (indirect source) Manuscript edition by John Kirkpatrick; ink, 1 p., with typescript notes (3 pp.) (JKP 77/730).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. **S¹S²S³** are described as if in G. Bracketed comments are editorial.

mm. 0–1, RH: **S¹** has no slur; **S⁴P** have the slur only to g¹; here, as in **S²S³** (cf. the slurs in mm. 7–8 in **S²S³S⁴P**).

- mm. 1–5, LH, 1st quarter: **S¹S²S³S⁴P** have $G+d$ as a half-note dyad, that of **S²S³S⁴** lacking value-dots (**S¹P** have them); the slurs to the 2nd quarter appear first in **P**, as here [added here also in mm. 6, 11, 18, and 19; with the slurs, the 1st-quarter d is more realistic as a quarter note, as also in mm. 6, 11, 18, and 19].
- m. 3, V: Ives's 1st and 3rd stanzas read "flow'r" [here, Peterson's "flower" is restored].
- m. 4, V, 1st beat: Ives's 3rd stanza reads "blows" (as in 1st stanza) [here, Peterson's "grows" is restored].
- m. 4, RH, 1st quarter: The upstem chord lacks value-dots (as also in all other sources) [inadvertent omission retained].
- m. 7, RH, 2nd quarter: **P** lacks the tie of g^1 to m. 7(1st beat) [engraver's error? here, as in **S¹S²S³S⁴**].
- mm. 8(6th eighth) & 9(6th eighth), V: **S²S³S⁴P** change Peterson's repetitions of "for" to "to" [unintentionally? here, as in **S¹**].
- m. 9, V & RH: The commas following the 5th eighth (as in mm. 7 & 8) are lacking [apparently intentional, although **S³S⁴** have them].
- m. 12, 1st beat: The "*più mosso*" is placed over the 3rd eighth of the 1st-beat triplet [engraver's error? surely intended for the 1st beat].
- m. 13, V, 1st quarter: The slur is lacking (engraver's error? **S¹S²S³S⁴** have it).
- m. 13, LH, 3rd eighth: The dyad reads $g\sharp+c\sharp^1$ [engraver's error; here as in **S²S³S⁴**].
- m. 13, V, last quarter: The second note of the triplet is notated as $a\flat^1$ [more easily read as $g\sharp^1$]; the "but" is an interpolation by Ives (in all sources) [unnecessary and undesirable: it makes a seven-syllable line in a poem wholly in hexameters, and it awkwardly anticipates Peterson's "but" in the following line; here deleted and "you" given the 2nd and 3rd eighths of the triplet].
- m. 14(3rd quarter) & 15(1st & 2nd quarters), V: All sources spell $b\sharp^1$ [but $c\flat^2$ s are helpful and consistent with the LH $c\flat^1$ s].
- m. 14, V, 6th eighth: Peterson's "Which" becomes "where" in **S³S⁴P** [here, "Which" is restored].
- m. 16, Pf, 3rd quarter: The $b\flat^2+d\flat^3$ dyad was added in pencil to **S²S³S⁴** (marked "out" in **S³** but retained in **S⁴P**, as here).
- m. 17, RH, 2nd–3rd eighth: The tie of the two $f\sharp^2$ s is lacking (**S¹S²S³S⁴** have it, as here).
- m. 17, RH, 1st & 2nd quarters: The first-quarter downstem dyad lacks value dots (as in earlier sources) [inadvertent omission retained?]; the second-quarter upstem chord is notated as a quarter note followed by quarter rest [engraver's error? here, dotted quarter followed by eighth rest, as in **S¹S²S³S⁴**].

Literature

Kelly 1988, 103–8; Hitchcock 1999, 12

4. Abide with me

SinC 205/ *AG* 24 / *KirkC* 6B12

Date

CEI: (perf'd 1890 [dated on **S3**])

HWH: ?1890–91, [rev]ca. 1921

Text

CEI: Rev. Henry Francis Lyte (in **P**)

HWH: Stanzas 1, 6, & 8 (of 8) of the hymn “Abide with Me” by Lyte (1793–1847), Anglican minister; first published in a songster in 1847; later associated with William Monk’s music (EVENTIDE). Text authority for this edition: *Gospel Hymns Nos. 1 to 6 Complete* (New York: Biglow & Main, 1895), #317. As given in **S3**, only orthographic minimal editorial adjustments were required.

Sources

S¹ Pencil sketch, 1 p. (f6328).

S² Positive from **S¹**, w/ corr. & add. by Ives (2 changes) (f6329).

S³ Ink copy, w/ revised accompaniment, 2 p. (f6330–31) At top of p. [1] (title page): “(3 old songs / '90/96 – 1900” (f6330); at top of p. [2]: “between 1890–1898 / 1st: 2nd theme for Symphony in Parker Free composition class — / then ‘Song without words’ for Cello [*SinC* x677] / then ‘Song with words (several hymns) / Dr. Griggs sang it / in Center Chur / either Moyle or Fulton (Catchpole sang it in Ch / copied for Moss White at 120 E 22”]; beneath mm. 1–2: “never mind / the covered 5ths ‘Rollo’ / ‘all the better for them”]; beneath the score, in bottom margin: “Sung by William Oakley / Baptist Church — Danbury / on Sunday May 25 – 1890.”

P *13 Songs*, #1, 2–3 (= *Sacred Songs*)

K MS edition by John Kirkpatrick (JKP 77/730).

Critical Commentary

Unless indicated otherwise. descriptive comments refer to **S3P**; **S3** is the principal source. Bracketed comments are editorial.

m. 3, V: Dynamic indication is lacking; **S3** had “*p*,” but it was crossed out [here, “*mp*” as in **S¹S²**].

m. 5, V: In **S3**, the setting of “every” for the 2nd-to-4th eighths, is ambiguous; in **P**, “ev-er-y” is given three syllables, one per eighth note [more likely intended as two syllables, long-short, as here].

mm. 5, 9, & 10, LH, and 17, RH: Faintly penciled in **S3** are three “tenor-line” additions and, in m. 17, one in the “alto” line [not adopted in **P**, perhaps to avoid doubling the V part; notated here cue-size as possible ossias; the dynamic indications are editorial].

m. 10, RH: Faintly penciled in **S3** are the half notes *d3–c3* [not adopted in **P**, these are notated here cue-size as possible ossias].

m. 11, V: **S3** had the reading “Who like Thyself my guide, my guide and stay can be?” (adopted in **P**) [but Ives had added a penciled correction above the V part, as here].

- m. 11, 12, & 13, LH, 1st & 2nd quarters: **S³P** notate as two tied quarter-note *G+d* dyads [simpler, clearer as half notes].
- m. 11, 12, & 13, LH, 2nd quarter: Faintly penciled in **S³** is a half-note *G¹* [not adopted in **P**; notated here cue-size as a possible ossia].
- m. 15, LH, 1st beat: The lower note is a whole-note [engraver's error; here as in **S³**].
- m. 17, V, 2nd eighth: The slur to m. 18, 1st beat, is added, in pencil, to **S³** [not adopted in **P** but helpful].
- mm. 17–18, V: In **P**, the last text phrase, in all three stanzas, is “O Lord, abide with me!”; in the first and second of **S¹S²S³**, “Oh, abide with me.” [as here, minimally revised].

Literature

Kelly 1988, 333–35

5. When stars are in the quiet skies

SinC 389 / *AG* z6c / *KirkC* 6B13

Derived from “Du bist wie eine Blume” (*SinC* 240) or “Country Celestial” (*SinC* 232)

Date

CEI: 1891 (in **P**)

HWH: (?1895–98), [ad]ca. 1899–ca. 1900

Text

CEI: Bulwer-Lytton (in **P**)

HWH: Edward George Earle Bulwer-Lytton (1803–1873), poem “Night and Love,” in his novel *Ernest Maltravers*, stanzas 1, 2, 4, & 5 (of 5). Text authority for this edition: Bulwer-Lytton, *Ernest Maltravers* (London: George Routledge and Sons, 1877), 118; stanza 3’s text, not set by Ives, is given below. Ives’s source, reflected in the variant readings of **P**, was probably *The Good Old Songs We Used to Sing* (Boston: Oliver Ditson, 1887), #48.

There is an hour when angels keep
Familiar watch on men;
When coarser souls are wrapt in sleep,—
Sweet spirit, meet me then.

Sources

- S¹** (indirect source) Pencil sketch of “Du bist wie eine Blume” (f6536–37).
- S²** Pencil sketches of piano accompaniment toward “Country Celestial” (f7423).
- S³** (indirect source) Ink copy of “Country Celestial,” 3 p. (f6332–34).
- S⁴** Sketch of voice part only (piano staves empty), mm. 4–29, notes mostly in pencil, words (of stanzas 1 & 2) in ink; 1 p. (f6339). Above top staff: “Danbury Town Hall Concert / Carrie A. Baker sang / May 1892” [but not mentioned in the *Danbury News* for May 1892].
- S⁵** Ink copy of voice part only (piano staves empty), mm. 1–30 (f6340–41); with the voice-part of mm. 28–30 plus cue-size notes (toward mm. 35–37) with the instruction: “(small notes ad lib. 2nd verse)”.
- P** *114 Songs*, #113, 257–58 (= *50 Songs* = *34 Songs*)
- R** Ives’s Copy C3 of **P** (*34 Songs*), 69 (f6249); no changes in the music.
- K** (indirect source) MS editions of “Country Celestial” and “Du bist wie eine Blume,” with notes, by John Kirkpatrick (JKP 77/731); the music, with abbreviated notes, published as *40 Earlier Songs*, #1 and #2).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Bracketed comments are editorial.

mm. 0–2: Dynamic indications are lacking (**S³** has them).

mm. 1–2, 1st beat: The *b*¹ is notated as a half note [more realistic as a quarter, considering

- the repeated *b*¹s that follow].
- m. 3: The “*a tempo*” is lacking (**S**₃ has it).
- mm. 3–12, 19, 26, 29, 36, 37–38, LH, 1st 8th: The rests are lacking (**S**¹ has them all; **S**₃ has them in mm. 3–4, 9–10).
- m. 10, V: **S**_{4**S**₅ have “pine for” (as does Bulwer-Lytton) [but Ives’s “long for” in **P** seems less archaic, more euphonious; retained here].}
- m. 12, LH: The *g–a* slur is lacking (**S**¹ has it).
- m. 20: The “*accel.*” appears at the 1st beat [engraver’s error? better earlier, as in **S**₃ and here].
- mm. 23–24, V: **P** has “when they shine” [copyist’s or engraver’s error?]; here, as in **S**_{4**S**₅ (and Bulwer-Lytton).}
- m. 25, V: **S**_{4**S**_{5**P** replace Bulwer-Lytton’s “Mine earthly love” with “All my love,” as here [retained, as purposely less archaic or artificial].}}
- m. 27, LH: The slur (as in m. 17) is lacking.
- m. 29, Pf: The rests are lacking [added for rhythmic clarification (as also in m. 36); the *d*¹–*e*¹ slur is added by analogy with those in m. 3ff].
- mm. 35–38, V: In **S**_{5**P**, Ives added in cue-size notes the alternative ending (borrowed from **S**₃), with the note “(small notes ad lib. 2nd verse)” [here given as an ossia, the slur added editorially].}
- m. 36, RH, 1st beat: Value-dots are lacking (as also in **S**₃) [engraver’s error? probably intended, to parallel the LH *G*].
- m. 37, Pf, 3rd quarter: The “*rall.*” is placed here [moved back to agree with V].
- m. 38, Pf: **P** has *ppp* at 2nd eighth [probably intended for m. 39, following (not in the middle of) the decrescendo].

Literature

Schoffman 1977a, 5–11; Kelly 1988, 99–101

6. Nature's Way

SinC 306 / *AG* z12b / *KirkC* 6B44b

Derived from "Minnelied" (*SinC* 298)

Date

CEI: 1908 (in **P**)

HWH: (?1892 or ?1898), [ad]1908 or ca. 1909–10

Text

CEI: (unattributed)

HWH: Ives

As printed in **P**, the text authority, only minimal orthographic editorial interventions were required (but see note for m. 14, V).

Sources

- S**¹ (indirect source) Ink copy of "Minnelied" in E^b; 2 pp. (f6346–47), with indication by Ives: "Put in F".
- S**² Ink copy of "Minnelied" in F, by Copyist 9 (with text of "Nature's Way" in Ives's hand above V staff) in "Songbook B" (1901?), pp. [28]–[29] (f6752–53). At end: "1901 / just moved / to 65 C[entral] P[ark] W[est]" (fall of 1901).
- S**³ Pencil sketch of V part (corresponding to mm. 3–17 of **P**) in F, with text (f6751); text altered here and there, in Ives's hand, toward that in **P**.
- P** *114 Songs*, #61, 138 (= *50 Songs = 14 Songs*)
- K** (indirect source) MS edition of "Minnelied," with notes, by John Kirkpatrick (JKP 78/734); the music, with abbreviated notes, published as *40 Earlier Songs*, #7).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. All sources are described as if in F. Bracketed comments are editorial.

Heading: **S**¹ has "Moderato" added above V ("*con moto*" at mm. 3–4 having been crossed out in V, though not in Pf [through oversight?]); **S**² has "Moderato"; **P** has "Adagio/Moderato" [ambiguous; here, as in **S**²].

m. 10, V: The decrescendo wedge, canceling the preceding crescendo, is editorial.

m. 14: Both **S**² and **P** are notated ambiguously [this editing retains Ives's rhythmic subtlety, eliminates the ambiguity, and realizes Ives's wish for a monosyllabic "flowers"—emphasized in his V-part slur (as here, "flowers" being editorially abbreviated to ensure agreement with the monosyllabic "ours" of m. 17)].

m. 15, V, 1st-to-4th eighths: The slur is lacking (as also in **S**², which also lacks staccato-dots in the RH).

m. 19, LH: The *F* is lacking [engraver's omission? added editorially; the endings of **S**¹**S**², though both different from that of **P**, have tonic Fs only].

7. Mirage

SinC 299 / *AG* z14b / *KirkC* 6B41

Derived from “Her Eyes” (*SinC* 263)

Date

CEI: 1902 (in **S²P**)

HWH: (?1892), [ad]1902

Text

CEI: C. G. Rossetti (in **P**)

HWH: Christina Georgine Rossetti (1830–1894), “Mirage” (first published in her *Goblin Market, and Other Poems* [1862]), with three four-line stanzas. Text authority here is *Poems by Christina G. Rossetti (Author’s Edition)* (Boston: Roberts Brothers, 1882), 62–63; stanza 2 and line 1 of stanza 3, not set by Ives, are given below:

5 I hang my harp upon a tree,
6 A weeping willow in a lake;
7 I hang my silenced harp there, wrung and snapt
8 For a dream’s sake.
9 Lie still, lie still, my breaking heart;

Ives’s text essentially catches the gist of stanza 2 in the “silent heart” of line 10 (“heart” = “harp?”), and his variant of line 10 repeats the sense of line 9. Thus Ives’s omissions do not damage the sense of the poem. **P**’s text differs insignificantly (but see note for m. 10).

Sources

No holograph or manuscript copy survives

S¹ (indirect source) Pencil sketch of “Her Eyes” (f6373).

S² (indirect source) Ink copy of “Her Eyes” (f6374).

P *114 Songs*, #70, 158 (= *50 Songs* = *10 Songs*)

K (indirect source) MS edition of “Her Eyes,” with notes, by John Kirkpatrick (JKP 77/732); the music published, with abbreviated notes, as *40 Earlier Songs*, #9.

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source.

Bracketed comments are editorial.

m. 1, V: Dynamic indication is lacking (**S²** has it).

mm. 8–10: The V has a crescendo wedge in m. 8, the Pf one in m. 8 and another in m. 9; both have decrescendo wedges in m. 10 [more logical to have both V & Pf crescendo from m. 8 through m. 9].

mm. 9–10, LH: The eighth-note triplets are not slurred [engraver’s error].

m. 10, V: Rossetti’s “mine” is replaced by “my” [more singable, also less stilted and archaic; retained here].

Literature

Kelly 1988, 432–3

8. Canon

SinC 224 / *AG* z15b / *KirkC* 6B20c

Derived from "Canon [I]" (*SinC* 223)

Date

CEI: 1894 (in **P**¹)

HWH: (1893) [ad]?1894, [rev]ca. 1935

Text

CEI: Moore (in **P**)

HWH: Thomas Moore (1779–1852), "Love's Young Dream" (stanza 1), *A Selection of Irish Melodies*, 2 (1807), 60–62, 63, text authority here. As given in **P**¹**P**², insignificant orthographic details required editorial clarification. Ives set lines 1–9, omitting lines 10–11, given below:

10 Oh! there's nothing half so sweet in life
11 As love's young dream!

Sources

No holograph or manuscript copy survives

S¹ (indirect source) Ink copy of *SinC* 223 (f6376–78).

P¹ *114 Songs*, #111, 254–55

R Copy of **P**¹ (proof sheets for **P**²) (f6270–71)

P² *19 Songs*, #8, 19–20 (18–19 in Merion reprint)

K (indirect source) MS edition of "Canon [I]" ("Not only in my lady's eyes"), with notes, by John Kirkpatrick (JKP 77/730); the music published, with abbreviated notes, as 40 *Earlier Songs*, #10.

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**¹**P**², the principal sources. Bracket comments are editorial.

[This version of "Canon" is a somewhat awkward, careless adaptation to Moore's text of the music of Ives's earlier "Canon [I]" (*SinC* 223), except for the conclusion (mm. 29–35), which is new, replacing mm. 29–34 of the earlier song (though the final endings are similar).]

m. 1, RH: The slur is lacking (**S**¹ has it; and cf. m. 2, Pf).

mm. 3–22, RH: The 1st-beat half note in each measure is undotted (but there is no 3rd-quarter rest [probably meant as dotted half note; cf. **K**, note for mm. 3–22]).

mm. 7–8 *et seq.*, LH: Slurs echoing those of V are almost entirely lacking [added to encourage such echoing, explicitly but inconsistently suggested by Ives (as also in **S**¹)].

m. 16, V: The first two notes are slurred [probably an inadvertent retention from *Canon* [I] (setting of the monosyllable "She"); deleted as inappropriate here].

- mm. 17 & 21, V: The slur-and-dots on the 1st-to-6th eighths (as in mm. 18 & 22, LH) are lacking.
- m. 19, V: The dotted eighth notes lack accents [added by analogy with m. 20, LH (and cf. **S**¹, m. 19, V)].
- m. 22, V, 3rd quarter: The slur is lacking.
- m. 23, V, 1st beat: The lower slur is lacking (though m. 24, 1st beat, has one back from *b*¹).
- m. 24, V, 1st beat: The high *b*² option (cue-size) is Ives's (also in **S**¹).
- m. 27, LH, 1st-to-4th eighth notes: These have staccato-dots [omitted here, and a slur added under the first two notes, by analogy with V in m. 26].
- m. 30, RH, 1st beat: The "*8va (ad lib.)*" is ambiguous [here clarified to apply to the *e*² only].
- mm. 33–35, V & Pf: **P**¹ lacks the tempo indication; here, as in **R**(as marked for change)**P**².
- m. 34, Pf: The RH 2nd-quarter *b*² is a half note [engraver's error?]; the LH 1st-quarter rest is lacking.
- m. 35, RH, 2nd quarter: The slur to the 3rd-quarter *g*¹ is lacking [engraver's omission? added by analogy with LH "tenor-line" slur].

9. Song for Harvest Season

SinC 356 / AG 217 / KirkC 6B18

Date

CEI: 1894 (in **P**)

HWH: 1894, [rev]ca. 1932–33

Text

CEI: Stanza from an Old Hymn (in **P**)

HWH: Greville Phillimore (1821–1884), English clergyman. First printed as “Harvest,” hymn in eight 4-line stanzas, *The Parish Hymn Book*, ed. H. W. Beadon, G. Phillimore, J. R. Woodford (London: Saunders, Otley and Co., 1863), 192–93, the text authority here. Ives uses stanzas 1 & 2, both garbled. Below: **P**’s unedited text in right-hand column (and see notes for mm. 6, 7–9, 9, 19):

[1] Summer ended, harvest o’er,
Lord, to Thee our song we pour,
For the valley’s golden yield,
For the fruits of tree and field;

[2] For the promise ever sure
That while Heaven and earth endure,
Seed-time, harvest, cold and heat
Shall their yearly round complete;

[1] Summer ended, Harvest o’er
Lord to Thee our songs we pour
for the Valleys
for the fruits of Tree and Fields;

[2] For the promise ever sure,
That while Heaven and Earth endure
Seed time Harvest, Earth and heat
shall their yearly round complete.

Ives chooses to set the single theme of stanzas 1–2, emphasizing only gratitude for the bounties of Nature and the certainty of the annual cyclical round (as vouchsafed by the Lord), minimizing the catechismal inclusiveness and euphoria of the entire original. Could Ives have thus garbled the verse-structure and the meaning? or was his source text that corrupt?

Sources

- S¹** Pencil sketch, short score on 3 staves, 3 pp., 22 mm., in George Ives’s Copybook, pp. 77–79 (f6386–88). Title: “Fugue for Thanksgiving or Harvest Season” [changed to “Fugal Song for or Harvest Season”]; in margin before m. 1 (ascending order): “I C II F III B^b IV E^b”; on p. 3 (f6388) the last m. (22), an Amen, is crossed out.
- S²** Ink copy, short score on 3 staves, 2 pp., 21 mm. (f6389–90). Above: “called Fugal Song for Thanksgiving / or Harvest Season (Th...crossed out in copy / notes in [circle] doubtful, or not / plain enough in old book to make out exactly”. In left margin (f6389) before m. 1 [ascending order]: “Bass C Trb F Tpt B^b V[oic] E^b”. Above lowest voice in m. 1: “Bass [& added above in circle] or Organ p[edals] m[annual]s or Piano”; above higher voice on lowest staff in m. 2: “Trombon[e]”; above middle staff in mm. 2–3: “Alto Horn or Tpt”; above highest staff in m. 4: “Voice”. At bottom of f6390: “From old study mother found in Danbury house, / copy book (about in middle (board cover 8 line blank book) / has exercises pieces fugues / by father, and I used it / when studying counterpoint &c / with him - this piece / was played about when the new Baptist / Ch. in Danbury was opened / either in summer of 1893 / or 1894 / father played the cornet, Mrs. Smith / tried to sing V. & I

played lower parts” [*KirkC*, 163n: church dedicated on Sunday, 16 April 1893 — see Danbury News]. Added by Sidney Cowell in pencil on verso of p. [2]: “Text by Greville Phillimore [*sic*] 1821–1884 / Pilgrim Hymnal Songs of Zion pub. by Schott.” Added after photostating, at top of p. [1] [left:] “Ives” [middle:] “32” [numbering toward **P**].

- S³** Photostats from **S²**, 2 pp. (f6391–92), w/ add. by Ives: top of p. [1]: “(see fathers copy book in safe — Moss office Danbury)”
- P** 34 *Songs*, #32, 68 (#34, 71 of Merion reprint)
- R¹** Ives’s Copy C¹ of **P**, 68 (f6239), w/ add. by Ives, in the top left margin, of the keys represented by the four voices.
- R²** Ives’s Copy C² of **P**, 68 (f6246), with “Vol VII” penciled above (whose hand?).
- K¹** (indirect source) MS sketch (aborted, superseded by **K²**; pencil-and-ink, 1 p.) toward an edition for soprano (S part) and unnamed accompaniment (ATB) on two staves by John Kirkpatrick (JKP 78/736). Some details are circled in red; below, “In all details marked in red, the first sketch [**S¹**] is followed instead of the published version.”
- K²** (indirect source) MS edition (complete, superseding **K¹**; ink, 1 p.) for soprano (S part) and unnamed accompaniment (ATB parts) on two staves, by John Kirkpatrick (JKP 78/736).
- K³** (indirect source) MS edition (ink 1 p.), for soprano (S part) and unnamed accompaniment (ATB parts) on two staves (beneath title: “short score, ed. J.K., with a few details from the first sketch which differ from the New Music ed.”), by John Kirkpatrick (JKP 78/736).
- K⁴** (indirect source) MS arrangement (ink; 4 pp.) with notes (2 pp.), for SATB chorus doubled by trumpets (SA) and trombones (TB) (open score on four staves) and organ (the ATB parts in organ score on three staves), by John Kirkpatrick (JKP 78/736). In notes: “Though Ives used only stanzas 1–2, the density of musical interest justifies a repeat (for which stanzas 5 and 7 serve best).”

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **S³P**, the principal sources. The four parts are abbreviated VATB. Bracketed comments are editorial; those referring to **S²** imply **S³** as well, unless indicated otherwise.

Passim, V, Pf: [**P** has an especially high incidence of engraver’s errors, due partially to Ives’s tremulous hand in 1933, when he made the ink copy and, at Henry Cowell’s request, sent it not to him as editor of *New Music* but directly to the music engraver (see Hitchcock 1999, 119).]

Heading: **S¹** has “Meastoso”; **S²S³**, “Meastoso (andante)”; here, as in **P**.

m. 2, B, 3rd quarter: The cue-size *A–G* and note “(if Org.)” first appear in **P** [here clarified as an ossia, the lower-octave notes being for Pf].

m. 6, V, 4th quarter: **S¹S²P** have “songs” [here retained, assuming it to be an intentional pluralizing of Phillimore’s “song”].

m. 6, B: **S¹** has first-beat half-note *c*, third-quarter *d*, fourth-quarter *e*; **S²S³** have first-beat *c* [duration unclear: ?half note; ?dotted-half note], third-quarter downstem from “tenor-line” *f*, fourth-quarter *e* [here, as in **P**, with an ossia possibility as in **S¹** (and **K¹K²K³**)].

mm. 7–9, V: **S¹S²P** replace Phillimore’s “For the valley’s golden yield, / For the fruits of tree and field” with “For the Valleys / for the fruits of Tree and Fields” [unaccountable omission (and irreparable; punctuation can help, but not much)]. In **S³**, above the bar-line between mm. 7 & 8 is written “Cut I v” [perhaps a recognition by Ives of having cut words from stanza 1?].

m. 7, V, 1st quarter: **S¹S²** have tied-back *b[♯]* [the tie contradicted by the text], not retained in **P** or here.

- m. 7, V, 3rd quarter: The slur is lacking (**S**¹ has it).
- m. 8, V, 2nd quarter: **S**¹ had $d^{\sharp 2}$ with the query above “? / or b^{\flat} ” and a flat-sign added before the note; **S**² has $d^{b 2}$ but above it a natural-sign and question-mark; **P** has $d^{\sharp 2}$ [here, $d^{b 2}$ as originally in **S**²].
- m. 8, T, 3rd quarter: **P** has dotted 8th–16th [engraver’s error? here, as in **S**¹**S**²].
- m. 9, V: **S**¹**S**²**P** have “Fields” [here, Phillimore’s “field” restored (better with singular “tree”).
- m. 10, T, 2nd quarter: **P** has even 8ths [engraver’s error? here, as in **S**¹**S**²].
- m. 11, B, 1st beat: **S**²**P** have cue-size $G-F$ doubling $g-f$, the lower notes circled in **S**² [as doubtful? to be deleted? here, as in **S**¹].
- m. 13, B, 1st quarter: **S**² has $f-g$ [slip of the pen? (spoils the 2nd-quarter f)] retained in **P**; here, as in **S**¹.
- m. 16, T, 2nd quarter: **S**¹ has quarter-note b^{\flat} , retained in **S**²; here, as marked for change in **S**² and as in **P**.
- m. 18, T, 4th & 5th notes: **S**² has $c^{\sharp 1}-d^{\flat 1}$ [slip of the pen?], retained in **P**; here, as in **S**¹.
- m. 19, V, 2nd quarter: **S**¹**S**²**P** have “Earth” [redundant after “earth” in preceding line; here, as in Phillimore, the “cold” opposing the “heat” to follow].
- m. 21, A, 1st quarter: The tied-back B^{\flat} has a staccato dot [engraver’s error; here, undotted, as in **S**¹**S**²].

Literature

Kelly 1988, 32–34

10. Waltz

SinC 385 / AG 219 / KirkC 6B19

Date

CEI: “about 1893, 1894” (in **S**¹); 1895 (in **P**)
HWH: ca. 1894–95, [rev]1921

Text

CEI: (unattributed)

HWH: The text, though by Ives, glosses Michael Nolan’s “Little Annie Rooney” (London: Francis Bros. & Day, 1889; New York: Hitchcock’s Music Stores, [1890]), a popular waltz song, and Ives’s introduction and last clause borrow from the song’s “Chorus.” **P** is the text authority, requiring only minimal orthographic editorial clarifications.

Sources

- S** Pencil sketch in C, some words different (pp. 82–83 of George Ives’s copybook [*KirkC 7A2*]: f6409–10). Measures 1–4 are a rejected introduction (headed “Intro / 1921”); following the sketch Ives added 17 m. of revised accompaniment (toward **P**, mm. 9–25).
- P** *114 Songs*, #109, 252 (= *12 Songs*)
- K**¹ (indirect source) MS diplomatic transcription of **S** (1 p.), with aborted preface, by John Kirkpatrick (JKP 78/738)
- K**² (indirect source) MS (2 pp.) with notes (1 p. MS, aborted; 2 pp. typescript) by John Kirkpatrick (JKP 78/738)

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source; **S** is described as if it were in D. Bracketed comments are editorial.

Heading: None in **SPK**¹**K**² [that of “Little Annie Rooney” borrowed here].

mm. 1–6, Pf, 51–54, V: [The former quotes the first phrase, the latter the last, of the “Chorus” of “Little Annie Rooney.”]

m. 7, LH: The indication is “*octs. ad lib.*” [assumed here to refer to the 1st-beat bass notes of mm. 7–16].

mm. 7–15, 17–35, 45–49, RH: The 1st-quarter rests are lacking; the revised accompaniment of **S** has them, toward mm. 9–15 & 17–25 [here added (there and elsewhere) by analogy].

m. 17, LH: Ives’s indication for “*loco*” is “(*non octs.*).”

mm. 33–35, LH, 2nd–3rd quarter: In m. 33 the *c*⁴+*d*⁴ dyad is notated as a half note; in mm. 34–35 that duration is only implied [by unconventional, ambiguous stemming, renotated here by analogy with m. 33].

mm. 36–38, LH: The 1st-quarter rests are lacking (as also in **S**).

m. 45, LH: Indication for optional octaves (for mm. 45–48) is lacking [added by analogy with mm. 7–16].

11. The Circus Band

SinC 229 / *AG* 220 / *KirkC* 6B20

Derived from *March: The Circus Band* (*SinC* 115)

Date

CEI: 1894 (in **P**)

HWH: (ca. 1899), [arr]ca. 1899 or later (mm. 41–44 ca. 1902), [?rev]1920–21

Text

CEI: (unattributed)

HWH: Ives. **P** is the text authority, requiring only one insignificant editorial intervention.

Sources

No holograph or manuscript copy survives

- S**¹ (indirect source) Pencil sketch of *SinC* 115, with a few sketches for *SinC* 33 (**S**²**S**³**S**⁴ below); 3 pp. (f4749–51 [= f6411–13]).
- S**² (indirect source) Pencil score of *SinC* 33, p. 12 (mm. 82–88) only (f2390).
- P** *114 Songs*, #56, 128–30 (= *50 Songs = 10 Songs = American Art Songs of the Turn of the Century*, ed. Paul Sperry [New York: Dover, 1991], 90–92). In the Index of **P**, the song is indicated as one of a group of “5 Street Songs and Pieces.”
- S**³ (indirect source) Pencil full score by George F. Roberts, orchestrated from **P**; 20 pp. (f2391–2410).
- S**⁴ (indirect source) Ink full score by George F. Roberts; 22 pp. (f7828–49) with lengthy footnotes (by Roberts) on pp. 21, 22.

Critical Commentary

Unless indicated otherwise, descriptive comments below refer to **P**, the principal source. Bracketed comments are editorial.

mm. 16(2nd quarter)–17(1st quarter), RH: The m. 17 1st-quarter tied-back *d*¹ is printed but not the m. 16 2nd-quarter dotted-half-note *d*¹ [engraver’s error? **S**¹ has the latter, though not the tie or the m. 17 1st-quarter *d*¹].

m. 20, V & RH: The RH’s 2nd-half-note chord has a staccato dot [engraver’s error? here deleted (as in **S**⁴; and cf. LH)] and includes *b*^{#1} [better notated as *c*^{#2} (falling to *b*^{#1})]. The crescendo wedge to “*f*” is notated between RH staff and text [probably intended for both Pf and V, as revised here].

mm. 25–33, RH: The dyads in mm. 25–30 are single-stemmed, with accents below the lower notes in mm. 25–26(2nd quarter) and with the instruction “etc. lower notes carry tune” [clearer as here]; in mm. 30–33, **P** has guidelines showing the course of the “tune,” as here.

m. 25, LH, 3rd quarter: The slur to the 4th-quarter chord is lacking [engraver’s omission].

m. 29, last quarter: Indication of “*cresc.*” in V is lacking [added editorially, to match that in Pf].

- m. 32, V, 3rd quarter: The a^1 is doubly notated, as a half note (downstem) and as a dotted quarter (upstem) followed by an upstem $a^{\#1}$ eighth [the latter preferable, as in **S4**]; the half-note a^1 notated here cue-size as optional].
- m. 33, V, 1st beat: Dynamic indication is lacking [added editorially, to match that in Pf].
- m. 35, V, 1st note: The value-dot is lacking [engraver's error].
- m. 41, 1st eighth: The tempo-equivalence is indicated as “(<half note> = <quarter note>)” [engraver's omission of value-dot after latter? it must be intended, as here]. In **S1**, Ives writes: “(Drum Corps”.
- mm. 43–44, RH: The accents are lacking (**S4** has them).
- m. 45, RH, last eighth: The d^1 is uninflected (i.e. $d^{\#1}$); here, as in **S4**.
- m. 48, Pf: The measure is notated ambiguously, as in Example 1 [the renotation here is based on **S4**].
- m. 49, 1st beat: A dynamic indication “ p ” is notated between the RH staff and the text [probably intended for both Pf and V, as here].
- m. 52, LH: The “bass voice” rests are lacking [engraver's error].
- m. 56, LH, 6th eighth: The tied quarter-note C is followed by a quarter rest; here, as in **S4**.
- m. 58, LH, 4th eighth: The value-dot is lacking (**S4** has it).
- m. 59, RH, 6th eighth: The rest is lacking (**S4** has it).
- mm. 65–70, LH: The dotted half-note $D+d$ octaves and ties are notated ambiguously (and only sketchily in **S1**) [the renotation here is after **S4**].
- m. 72, RH, 1st eighth: The $e^{\#2}$, stemmed separately from the rest of the chord, lacks an eighth-note flag [engraver's error].
- m. 73, Pf: The “ mf ” is notated at the 4th eighth (as if intended for both hands) [engraver's error? surely intended for RH only].
- m. 82, LH, 3rd eighth: The accent is lacking, as also in **S1** (**S4** has it).
- m. 83, LH: The 1st-beat B^b+B^b octave lacks the accent (**S4** has it); the 3rd-to-6th-eighth chords lack the slur and staccato-dots [added by analogy with the similar chords in m. 84(RH), 85(LH), 86 & 87(RH), etc.].
- m. 85, RH, 4th eighth: The a^1+f^2 dyad is undotted [engraver's oversight?].
- m. 85, LH, 1st beat: The accent is lacking, as also in **S1** (**S4** has it).
- m. 94, RH, 1st-to-3rd eighth: The rest is lacking and the g^2-e^b2 eighths are written cue-size [unaccountably; **S1** lacks them, but **S4** has them full-size].
- mm. 95–96, V: The cue-size options are Ives's.
- m. 95, LH: The 1st-quarter c lacks the accent (**S4** has it); the 6th-eighth C^b1+C octave has a staccato dot [engraver's error? here, as in **S4**].
- m. 96, Pf: Both RH and LH have phrase-slurs from 1st-to-4th eighth (here, as in **S1S4**).



Example 1. m. 48,
Pf

Literature

Kelly 1988, 501–3; Carr 1989; Metzger 1997; Hitchcock 1997a

12. A Night Song

SinC 310 / *AG* z22b / *KirkC* 6B21

Derived from "Far in the Wood" (*SinC* 247)]

Date

CEI: 1895 (in **P**)

HWH: (?1894), [ad]?ca. 1920

Text

CEI: Moore (in **P**)

HWH: Thomas Moore (1779–1852), "The Young May Moon," *A Selection of Irish Melodies* (London: J. Power, 1808–34), V (1813), 18–21, the text authority for this edition. Ives sets only stanza 1 (of 2), making a few minor (and insignificant) changes in the text (but see note for mm. 17 & 48, V), and repeats line 5 at the end (with its music). The song title is Ives's.

Sources

No holograph or manuscript copy survives.

S (indirect source) Pencil sketch for "Far in the Wood" (f6419–20).

P *114 Songs*, #88, 204–05 (= separate publ'n by Peer, 1952; = *13 Songs* [in 2nd ed'n, replacing "Where the eagle cannot see," discovered to be an AMP property]). In the Index and a footnote of **P**, the song is identified as one of a group of "Sentimental Ballads" (Nos. 85–92).

K (indirect source) MS edition of "Far in the Wood," with typescript notes, by John Kirkpatrick (JKP, Box 78, Folder 735); the music, with abbreviated notes, published as *40 Earlier Songs*, #13.

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Bracketed comments are editorial.

mm. 17 & 48, V: "When" replaces Moore's "While" [the latter restored as preferable].

m. 21, RH, 1st beat: The accent (as in m. 52) is lacking.

mm. 22–23, 53–54, V: In mm. 22–23, a phrase slur extends from the 1st note of m. 22 to the 1st note of m. 23, another from the 1st to the 2nd eighth of m. 23 [engraver's error? here reslurred as in the analogous mm. 53–54].

mm. 50–51, LH: Over the "tenor line," there is a single slur from m. 50(1st eighth) to m. 51(4th eighth) [here reslurred as in the analogous mm. 19–20].

mm. 52–53, LH: The ties between the *cs* and the *F*'s (as in mm. 21–22) are lacking [engraver's error?].

m. 53, V: The decrescendo wedge (as in Pf) is lacking [engraver's error].

m. 54: There are staccato-dots above the 3rd eighth in V and 1st & 3rd eighths in RH (but none in LH) [omitted here by analogy with m. 23].

13. A Christmas Carol

SinC 228 / AG 223 / KirkC 6B27d

Date

CEI: (no date in **P**¹ or **P**²); before 1898 (added by hand at bottom of **R**); Dec. 1894 (letter-sketch, CEI to Administrative Music Editor, Silver-Burdette Co., ?Nov/?Dec 1950 (CIP 35/12): “. . . It was composed in 1894 and sung in a New Haven Sunday school Christmas service of that year.”

HWH: ?1894 (or before 1898), [rev]ca. 1933

Text

CEI: (unattributed); indicated as “(Traditional)” in Index of **P**¹.

HWH: A macaronic collage of English and Latin apparently concocted by Ives. **P** is the text authority, requiring minimal, insignificant orthographic editorial clarifications, and italicization of two Latin phrases.

Sources

No holograph or manuscript copy survives.

P¹ *114 Songs*, #100, 234 (= 50 *Songs*)

R Ives's Copy B of **P**¹, w/ corr. & add. by Ives toward **P**² (f6135). (The dating “(before 1898)” added by Ives below the score was not printed in **P**².)

P² *19 Songs*, 37.

K (indirect source) Offset print of copy by John Kirkpatrick for family Christmas card, 1940 (f6590).

Critical Commentary

Unless indicated otherwise, descriptive comments below refer to **P**¹**P**², **P**¹ being the principal source. Bracketed comments are editorial.

Meter: Ives's notation consistently respects his signature of 6/8; however, the rhythm occasionally denies it, suggesting 3/4 [an unusually interesting feature for a work of this date].

m. 15, 1st beat: **P**² introduces a “*poco ritard*” [unnecessary, in view of the built-in ritard. in mm. 15–18; here, as in **P**¹].

m. 15, LH: The *C* lacks a value-dot [engraver's error].

m. 15, V, 4th–5th eighth: **P**² eliminates the sixteenth-note *f*^t to make quarter note *g*^t [here given as an *ossia*].

14. Rosamunde

SinC 337(2) / *AG* 224b / *KirkC* 6B21a

Derived from "Ballad from 'Rosamunde'" (*SinC* 337(1))

Date

CEI: 1898 (in **P**)

HWH: (?1898), [ad]?1903

Text

CEI: Bélanger / From v. Chezy

HWH: The ultimate source was a poem in a German drama, *Rosamunde*, by Helmina von Chézy, née Wilhelmine Christine von Klencke (1783–1856), for which Schubert wrote music; the translation by "Bélanger" is in *40 Mélodies de Franz Schubert* (Paris: Richault, ca. 1853), which must have been Ives's source and is the text authority here. Of the original's 18 lines, Ives set 12, omitting lines 5–6, 10, 12, and 17–18 (all arguably redundant, in context); only minimal orthographic details needed editorial clarification. The lines omitted by Ives:

5 Reviens, reviens: rends à mon coeur

6 La paix et le bonheur.

10 Hélas, quand je t'attends!

12 Hélas! et je t'attends!

17 Si tu n'es plus, je dois mourir,

18 Hélas! je dois mourir!

Sources

S¹ Pencil sketch in A with German text, French text added above; 2 pp. (f6421–22).

S² Ink copy in A (but with indications above m. 1: "Ab" [crossed out, replaced by] "G"), with French words only; 3 p. (f6423 [title-page]: "G / de la drama / 'Rosamunde' / Ab[crossed out] / G"; f6424–25 (score). On p. 1 of music, date: "Feb '03" (changed to '93). Many markings by CEI toward **P**.

P *114 Songs*, #79, 178–79 (= *14 Songs*)

K (indirect source) MS edition of "Ballad from 'Rosamunde,'" with notes, by John Kirkpatrick (JKP 78/735); the music published, with abbreviated notes, as *40 Earlier Songs*, #14).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **S**²**P**, the principal sources. Bracketed comments are editorial.

Title: In **P**, "De la drama: Rosamunde" (in its Index, "Rosamunde").

mm. 1–4, 19–22, RH, 3rd–4th eighths: In **S**², these chords are not tied; here, as in **P**. In **S**², the two chords of the 2nd dotted-quarter beat are slurred (as are also the three of the 1st beat); **P** retains both slurs [but they no longer make sense with the tie of the 3rd & 4th eighths; clearer, simpler as here (and in **K**)].

- m. 5, RH, 4th eighth: The tie-back from c^1 (as in mm. 1–4) is lacking [engraver’s omission].
- m. 6, LH, 4th eighth: **S¹S²P** spell d^\sharp [clearer as E^\flat , from e towards d].
- mm. 7 & 8, LH, 3rd dotted-eighth beat: In m. 7, **S²** has a quarter-note chord (but neither value-dots nor following eighth rest), in m. 8 a quarter-note chord and eighth rest; in m. 7, **P** has a dotted quarter-note chord, in m. 8 a quarter-note chord and eighth rest [**S²**’s notation implies quarter-note chord and eighth rest in both measures, as here].
- m. 12, Pf: In **S¹**, this measure is marked as a repeat of m. 11; **S²** changed it (as in **P**) [but Ives, when revising **S²** toward **P**, overwrote m. 12 with a big repeat-sign, which was ignored by the copyist in making a fair copy (now lost) toward **P**; here, as corrected by Ives in **S²**].
- mm. 13 & 14, LH, 4th eighth: **P** spells b^\sharp (as here) [perhaps a proof-sheet emendation by Ives: **S²** has B^\flat].
- mm. 14–15, Pf: Dynamic indications are lacking [**S²** has f at 4th eighth of m. 15; but a crescendo in m. 14, as in V, is also desirable].
- m. 17 [17–18 here], Pf: **S¹**’s single measure in sketchy rhythmic notation (no signature) crystallized in **S²** as a single measure (no signature) with two dotted sub-barlines added (in Pf only), one after two dotted-quarter beats, the other after a third 5-sixteenth beat (preceding a half-note chord to fill the measure). The engraver of **P** retained the first sub-barline (adding it in V also) but not the second. [The resulting second sub-measure is chaotic: a 10-sixteenth sub-measure for the V, a 13-sixteenth sub-measure for Pf (with no signatures added). (**K** conflates elements of these versions to make yet another one.) This editing is based on **S²P**, but recasts the sub-measured m. 17 of **S¹S²P** as two measures of 6/8, revising the miscalculated rhythm of the second sub-measure of **S¹S²P**.]
- m.18, V: Decrescendo indication (as in Pf) is lacking.
- mm. 18–19: Pf has “*rit.*” late in m. 18 [better as “*colla voce*” in this context]; V has “*a tempo*” at m. 19(6th eighth) [but surely Pf is to begin the return of material from mm. 1ff (in m. 19, 1st beat) at the *original* tempo (*Tempo 1^{mo}*)].
- m. 25, LH, 1st beat: The slur (as in mm. 7 & 25) is lacking [engraver’s omission].
- m. 24 [25 here], V, 4th-to-9th eighth: Slurring in **S²P** and unhyphenated “*tombe*” imply the word has but one syllable [in this context, it has two (as in Schubert’s setting)].
- mm. 26, 28, & 29, LH, 3rd dotted-eighth: The chord is notated as a dotted-quarter; here, as in **S²** (and cf. m. 25; also the note for mm. 7 & 8, LH, 3rd dotted-eighth beat).
- m. 31, LH, 1st beat: The tie-back from the b is lacking [engraver’s error? **S²** has it].

Literature

Kelly 1988, 380–89

15. Night of Frost in May

SinC 309 / *AG* 225b / *KirkC* 6B34

Derived from "Ein Ton" (*SinC* 241)

Date

CEI: 1899 (in **P**¹)

HWH: (?1898), [ad]ca. 1920

Text

CEI: Meredith

HWH: George Meredith (1828–1909): lines 1–10 of stanza 7 (lines 71–80 of the 82-line poem) of "Night of Frost in May" (ca. 1890). Text authority: *Poems*, Vol. III. Memorial Edition, Vol. XXVI (of 27) (London: Constable and Co., 1910), 76–78.

Of the 12 lines of Meredith's stanza, Ives set lines 1–9 and most of 10—simplifying, in line 10, "meadow-herb" to "herb" and omitting the abstruse last pair of lines (but otherwise remaining true to the original). The altered line 10 and the last two (not set by Ives):

10 On leaf and meadow-herb; how shook,
11 Nigh speech of mouth, the sparkle-crest
12 Seen spinning on the bracken-crook.

Sources

No holograph or manuscript copy survives

S¹ (indirect source) Ink MS in D of "Ein Ton," with text in German (by Peter Cornelius) beneath V staff, English (transl. C. Hugo Laubach) above; 2 pp. (f6426–27).

P¹ *114 Songs*, #84, 193–94 (= 50 *Songs*)

R **P**¹, serving as proof sheets of **P**² [f6276–77]), w/ corr. & add. by Ives

P² *19 Songs*, #13, 32–33

K (indirect source) MS edition by John Kirkpatrick, with notes, of "Ein Ton" (JKP 78/738; the music published, with abbreviated notes, as *40 Earlier Songs*, #15)

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**¹**RP**², **P**¹ being the primary source. **S**¹ is described as if in B^b. Bracketed comments are editorial.

Title: In **P**: "from 'Night of Frost in May.'"

m. 0, RH: In **RP**², the phrase-slur beginning in m. 0 and, in **P**¹, ending in m. 2(2nd eighth) is extended to m. 2(4th eighth) [unnecessarily and not conforming with other RH phrase slurs; here, as in **P**¹].

m. 2, V: **P**¹**RP**² replace Meredith's "Then" with "There" [possibly since, lacking lines 1–70 of the poem, "There" better relates to the verb "beheld" that follows, or possibly to avoid Meredith's repetition of "then" in the next line; Ives's variant is retained here].

- m. 9, Pf: The crescendo is lacking [implied by that in V, and by the reiteration of “*p*” at m. 10].
- m. 9, RH, 5th sixteenth: This is notated as c^2 [engraver’s error? here, as in **S**¹ (and m. 23)].
- m. 9, LH: A slur is lacking [added by analogy with that in m. 23].
- m. 10, RH, 1st beat: The slur extends to m. 11(1st beat) [engraver’s misreading? here, as in **S**¹].
- m. 11, Pf: The decrescendo wedge is lacking (**S**¹ has it).
- m. 12, V: Dynamic indication is lacking [implicit, as in Pf].
- m. 16, RH, 2nd eighth: **S**¹**P**¹**P**² have d^{\sharp} as a quarter note [unrealistic, with the d^{\sharp} at the 6th sixteenth].
- m. 18, LH: Accents (as in m. 17) are lacking [engraver’s omission? **S**¹ has them].
- m. 19, RH, 4th eighth: **R**(as marked for change)**P**² replace **P**¹’s e^{b1} with d^{b1} in the chord [intensifying the descent from this measure’s d^{\sharp} to the next’s c^{\sharp} ; retained here].
- m. 20, V, 4th eighth: Dynamic indication is lacking [needed, to match the Pf and lead into the “*p*” of m. 21 (see the note for m. 21, V)].
- m. 20, RH, 2nd eighth: The slur is lacking (**S**¹ has it).
- m. 21, V: **P**¹ lacks the dynamic indication [engraver’s omission? here, as in **R**(as marked for addition)**P**²].
- m. 21, LH, 2nd quarter: The slur is lacking [in view of text, better a quarter-note slur here (as in **S**¹), than as in m. 7].
- m. 21, RH, last sixteenth: **P**¹**P**² have b^{\sharp} [engraver’s error? more likely intended as B^b (as in **S**¹ and as in m. 7)].
- m. 24, V: **P**¹**R****P**² replace Meredith’s “meadow-herb” with “herb” [more comprehensible in song context; retained here].

Literature

Newman 1967, I, 209; Kelly 1988, 155–57

16. Songs my mother taught me

SinC 361 / *AG* 226 / *KirkC* 6B21c

Arranged as *An Old Song Deranged* (*SinC* 76)

Date

CEI: 1895 (in **P**¹)

HWH: ?1895 or ?ca. 1899–ca. 1901

Text

CEI: Heyduk / translation adapted

HWH: The original author was the Czech poet Adolf Heyduk [1835–1923]. Ives's source was probably the translation by Natalie Macfarren (1826–1916), text authority for this edition, in Antonín Dvořák, *Cigánské melodie* (Gypsy Melodies), op. 55, no. 4 (Berlin: Simrock, 1880). Ives abbreviated her last line (“oft the tears are flowing, oft they flow from my mem’ry’s treasure”) as “Often tears are flowing from my memory’s treasure” but made no other significant changes.

Sources

- S**¹ Pencil sketch; 2 pp. (incomplete: mm. 1–26 only) (f6428–29).
- S**² Ink copy; 3 pp. (f6430–32). At top left of first page (in Price’s hand?): “2 copies By 5pm Mr Ives” [but no Price copies survive].
- S**³ (indirect source) Pencil sketch toward *SinC* 76 (?1919); 2 pp. (f3048–50).
- P**¹ *114 Songs*, #108, 250–51 (= *50 Songs*)
- P**² *14 Songs*, #2, 4–5 (a re-engraved reprint of **P**¹; but see note for m. 34, RH, 1st quarter).
- R** Ives’s Copy B of **P**¹ (f6144–45), w/ corr. & add. by Ives, but none for the music itself.

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**¹**P**²; **P**¹ is the principal source. Bracketed comments are editorial.

mm. iff, LH: In **S**¹**S**²**P**¹**P**², the first-beat bass dyads of mm. 1–7, 12, 27–32, 34–35, & 38 are half notes with no following 3rd-quarter rests [here added editorially]; in **P**¹**P**² the first-beat bass dyads of mm. 9–10, 13–14, & 37 are notated in dotted half notes [engraver’s errors? here, as in **S**¹**S**², with 3rd-quarter rests added editorially]. In **S**¹**S**²**P**¹**P**² the middle-register 2nd-quarter voices have no preceding quarter-note rests [here added editorially]. In **P**¹**P**² the 1st-beat bass dyad of m. 39 lacks value-dots [engraver’s error].

m. 5, Pf, 2nd quarter: The decrescendo wedge is lacking [engraver’s omission? **S**² has it].

m. 11, 2nd quarter, LH: **P**¹**P**² notate this as a quarter-note chord tied to a 3rd-quarter chord but omits *d*^{b1} in the latter [engraver’s error? **S**³ has it; and cf. m. 36].

m. 11, V, 6th eighth: **S**¹**S**² have *g*¹ here; here, as in **S**³**P**¹**P**² (in the analogous phrase in m. 36, **S**¹**S**²**S**³**P**¹**P**² agree on *g*¹).

- mm. 14 & 39, V, 1st beat: In m. 14 (and **S**¹ also in m. 39), **S**¹**S**² have a half note (but no 3rd-quarter rest), **P**¹**P**² a dotted half note [engraver's error? in m. 39, **S**²**P**¹**P**² have a half note & a quarter-note rest; here, m. 14 is changed by analogy].
- m. 15, Pf, 1st beat: The outer voices are spelled as C^bs (as also in **S**²); [here, B^bs as in **S**¹ (better, toward the 3rd-quarter C^bs)].
- m. 16, LH, 1st beat: This is spelled *d*^{b1} [better as *c*^{#1}, toward the D^bs in m. 17].
- m. 17, V, 1st 8th: The cue-size *d*² is Ives's *ossia* (as also in **S**¹**S**²).
- m. 24, V, 3rd quarter: The text reads "memory's" [here, Macfarren's "mem'rys" restored].
- m. 27: Tempo indications are lacking [needed to cancel the "*rall.*" of mm. 22–23].
- m. 27, Pf, 2nd quarter: Decrescendo indication is lacking [engraver's omission? **S**² has it; and cf. mm. 1 & 2].
- m. 33, LH, 6th eighth: The rest is lacking [engraver's error].
- m. 34, RH, 1st quarter: In **P**², the treble-line slur is lacking [engraver's error; **P**¹ has it].
- m. 34, RH, 2nd quarter: The slur between *g*¹ and *d*^{b1} is lacking [added by analogy with that in m. 9].
- m. 36, V, 6th eighth: (See note for m. 11, V)
- mm. 39–40, LH: **S**¹**S**²**P**¹**P**² leave the bass dyad of m. 39 undotted; the 2nd-quarter half-note *B*^b lacks a tie to m. 40 (though in **S**² it is added in pencil); the 3rd-quarter *g* of m. 39 is slurred to the 1st-beat *B*^b of m. 40 [engraver's error? probably intended as a tie to the *g* in m. 40, as here].

Literature

Kelly 1988, 393–96; Lambert 1997a, 226n22; Metzger 1997, 82–83

17. Amphion

SinC 210 / *AG* 27b / *KirkC* 6B24a

Derived from "In April-Tide" (*SinC* 275)

Date

CEI: 1896 (in **P**)

HWH: (?1895), [ad]1896 or later

Text

CEI: Tennyson (in **P**)

HWH: Alfred, Lord Tennyson (1809–1892), "Amphion," first publ'd in *Poems* (London: Edward Moxon, 1842); 104 lines in 13 8-line stanzas. Ives set lines 25–28 (1–4 of stanza 4) and 53–56 (5–8 of stanza 7). Text authority for this edition: *The Poetical Works of Tennyson. Cambridge Edition*, ed. G. Robert Strange ("a reprint of the text of 1898 [ed. W. J. Rolfe] with [additions]") (Boston: Houghton Mifflin, 1974), 99–100. Helpful in understanding the context are the following lines:

9 O, had I lived when song was great
10 In days of old Amphion, . . .
17 'T is said he had a tuneful tongue,
18 Such happy intonation,
19 Wherever he sat down and sung
20 He left a small plantation;

Ives's text requires only minimal orthographic editorial intervention; the last line he sets ends with a question-mark, but that makes no sense without the first line of stanza 7 (line 49)—not set by Ives—with the question "And wasn't it a sight to see," et seq.

Sources

No holograph or manuscript copy survives.

S¹ (indirect source) Pencil sketch toward "In April-tide;" 2 pp. (f6376, 6433).

S² (indirect source) Ink copy by Price of "In April-tide;" 2 pp. (f6434–35)—not from **S**¹ but presumably from Ives's missing ink MS—with corr. &/or add. by Ives in mm. 1, 2–4, 6, 9–12, 19, 23–25.

P *114 Songs*, #106, 247–48 (= *50 Songs* = *10 Songs*)

R Ives's "Copy B" of **P**, 247–48 (f6141–42), w/ corr. by Ives (only in m. 25).

K (indirect source) Manuscript edition by John Kirkpatrick, with typescript notes, of "In April-tide" (JKP 77/733); the music published, with abbreviated notes, as *40 Earlier Songs*, #16).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Bracketed comments are editorial.

Title: In **P**, above the music: "from 'Amphion'"; in the Index: "Amphion."

m. 1, Pf: **S**²**P** notate the arpeggio as 9 thirty-seconds, 4 sixty-fourths, and 1 sixteenth [here, as suggested in **K** but including (as it does not) Ives's hand-dispositions as in **P**].

- m. 1, LH, 1st beat: The downstem half note is dotted [engraver's error].
- m. 3, LH, 1st beat: Staccato-dots and slur are lacking [added by analogy with those in m. 16].
- mm. 5, 9, 18, & 22, LH, 2nd & 3rd quarters: Rests are lacking [engraver's errors].
- m. 11, Pf, 4th eighth: The dynamic indication is "f"; here, as in the analogous m. 24 of **S**²(as marked for change)**P**.
- mm. 13–17, Pf: **S**²**P** have "*più mosso*" at the 1st beat of m. 13 [a legacy from "In April Tide"'s one-syllable word "shy"; better here following "beeches"].
- m. 15, LH, 2nd quarter: A fermata is printed below the chord [engraver's error? no fermata indicated for RH, and none at all in **S**¹**S**²; but an editorial "*Rall.*" replacing the fermata and a "*Tempo 1^{mo}*" indication at m. 17's 1st beat seem essential, to cancel the "*più mosso*".
- m. 17, Pf, 6th eighth: Dynamic indication is "f" [engraver's error? changed here by analogy with m. 4].
- m. 19, LH, 4th eighth: The G is in **P** (as here) [possibly an engraver's error (**S**²—and **S**¹ by implication, with its unwritten *da capo* of m. 5–13 as 18–26—having B^b, as in m. 6); but with the 1st-beat b[♯] (not in m. 6), Ives may have intended the G, deferring the return of B^b until m. 20].
- m. 19, the 2nd-quarter chord lacks a flag [engraver's error] and the 4th-eighth e^{b1} is tied back (Ives's miscalculation in adding it to **S**²; here, untied, as in m. 6).
- m. 21, RH, 1st beat: The chord is dotted [engraver's error? here, as in **S**²].
- m. 22, LH, 1st eighth: The "tenor" note is d¹ [engraver's error; corrected to g by analogy with the analogous 1st beats of mm. 5, 9, & 18].
- m. 24, LH, 2nd quarter: The E^b+B^b dyad has an accent (as also in **S**²) [slip of the pen? here deleted by analogy with m. 11].
- m. 24, Pf, 4th eighth: The RH and LH chords have fermatas, and both V and Pf are marked "*poco rit.*" [here the fermatas deleted and the Pf indication replaced by "*colla voce*" for simplification and clarity].
- m. 25, RH, 1st eighth: The c³ has a staccato-dot [engraver's error? not in **S**² (and cf. m. 25)].
- m. 25, LH, 1st beat: Value-dots are lacking [engraver's error].
- m. 26, Pf: (See note for m. 1, Pf; this measure similarly revised)

Literature

Newman 1967, II, 96

18. My Native Land

SinC 303 / *AG* 228 / *KirkC* 6B21f

Ives composed two settings of “My Native Land.” The first setting (*SinC* 303) exists in two versions, both of which are here edited. The first version (ca. 1897–ca. 1900) is here published for the first time; the second ([ad]?1901) was printed in *114 Songs*. The second setting (*SinC* 304; ca. 1900–1), to completely different music, was published posthumously as *Forty Earlier Songs*, #39.

Date

CEI: 1897 (in **P**)
HWH: (?1895) [rev]?1920

Text

CEI: (Traditional)

HWH: Based on Heinrich Heine (1797–1856), an untitled poem of two quatrains first published in *Der Salon*, I (Hamburg, 1834). Ives’s source was probably a setting by Eduard Lassen (1830–1904), Danish conductor & composer, with a third stanza mysteriously interpolated between Heine’s two (as here in the first version) and with unattributed French and English translations: “Ah! ’Tis a Dream / (Ich hatte einst ein schönes Vaterland) / (J’avais rêvé)” (New York: G. Schirmer, 1883). Ives altered the English text considerably and chose a different title (from the poem’s first line), rejecting another (“Un Rêve”) he had considered; **S**₄, the principal source of the editions of both versions here, is the text authority, requiring only minimal orthographic editorial clarifications. The English translation (by Lassen?) in the Schirmer edition cited:

My native land again once meets my eye,
The old oaks raise their boughs on high,
The violet’s [*recte* violets] greeting seem.
Ah! ’tis a Dream!

I feel the kiss that was in youth so dear,
The words “I love” fall on my ear;
I see the eyes [*recte* eyes’] soft beam,
Ah! ’tis a dream!

And now, when far in distant lands I roam,
My heart will wander to my home;
But while these fancies teem. [*recte* teem,]
Still let me dream!

Ives’s text in **P** (the unique source for the second version) is the text authority for stanzas 1 and 3; **S**₄ (the principal source for the first version) is the text authority for stanza 2. The reason for Ives’s abbreviation of the second version is unknown. Possibly he found that the stanza was not by Heine; possibly he found its sentimentally amorous expression out of keeping with the more abstract expression of stanzas 1 and 3.

Sources

- S**¹ Pencil sketch of 1st version in D, lacking mm. 4–5 (top of 2nd page torn off) of 30 (f6438–41).

- R** Rejected patch for mm. 4–5 of 1st version (f6448).
- S²** Pencil sketch of stanza 1 (mm. 1–11) of 1st version in E^b (f6449). Above: “mellow one / as sung by Walter Lapham” Below: “Chas E Ives / 76 S[outh] M[iddle] (in hand that wrote song text) / Jule Nolan sang this tune / at Yale Glee Club reception June - 1895” [in different hand] (*KirkC*, p. 168): “added about 1900?”].
- S³** Ink copy of 1st version in E^b, complete in 30 mm. (f6442–44), titled: Un Reve [*sic*].
- S⁴** Ink copy (of 1st version) in E^b by Otto Löbner, complete in 30 mm., every page defaced by large “X” (f6445–47).
- P** [2nd version only] *II4 Songs*, #101, 235 (= *I2 Songs* [except for lack of decrescendo wedge in m. 6])

Critical Commentary

This editing separates the first and second versions of the song but aligns them (the first above the second) to show their relationship. The critical commentaries for each follow separately here. **S¹** is described as if transposed up a semitone, to the level of the other sources. Bracketed comments are editorial.

1st Version

This commentary relates primarily to **S¹S³S⁴**, though taking also into account **S²R**. Unless indicated otherwise, descriptive comments refer to **S⁴**, the principal source.

Title: Only **S³** has a title: Un Reve (*sic*; later crossed out)

Tempo indication: Lacking in all sources prior to **P** [its indication borrowed here].

m. 1, Pf, 3rd quarter: **S³S⁴** have dynamic indication “*p*” [here relocated to beginning of measure (copyist of **S⁴** having misunderstood **S³**’s placement of indication)].

m. 2, RH, 1st beat: The *e^{b2}* lacks the dot (**S³** has it).

mm. 3–4, LH: **S³**, m. 3(3rd quarter) has “ad lib” written between RH & V staves (in **S⁴**, the same between RH & LH staves) [probably meant as tempo indication, better indicated as here].

m. 4, V: Dynamic indication is lacking (**S³** has it).

m. 6, RH, 4th quarter: The rest is lacking (**S³** has it).

m. 17, Pf, 1st beat: A “*colla voce*” is lacking in all sources [helpful, in view of V’s “*tenuto*” and “*accel.*”].

m. 18, Lh, 5th eighth: **S⁴** notates this as E^b; here, as marked by Ives for correction to *d*.

m. 19, V, 3rd quarter: Decrescendo indication (as in Pf) is lacking.

m. 22, V, 1st beat: Dynamic indication (as in m. 4) is lacking.

m. 22, Rh, 3rd quarter: The *e^{b2}* is lacking (**S³** has it).

m. 27, Rh, 3rd eighth: The rest is lacking (as also in **S³**) [copyist’s error].

m. 28, RH, 4th eighth: The *g²* is flatted [copyist’s misreading of careless natural-sign in **S³**].

2nd Version

No holograph or manuscript copy survives; this commentary relates only to **P**, the unique direct source.

mm. 1, 3, 9, & 11, RH: The “alto voice” rests are lacking.

m. 4, RH: The slur in the upper voice is lacking [added by analogy with that in m. 12].

mm. 5–6, V: The crescendo & decrescendo wedges (as in Pf) are lacking.

m. 8, V: The fermata is lacking [added to conform with that in LH].

m. 9: Tempo indication is lacking [needed to cancel the “*rall.*” begun in m. 7].

- m. 10, LH, 1st beat: The B^b is tied to the 3rd-quarter B^b [engraver's error? the tie deleted here by analogy with m. 2].
- m. 12, V, 1st half of measure: The rhythmic relationship between the upstem triplet and the downstem quintuplet is notated with the quintuplet's $e^{\sharp 1}$ coinciding with that of the triplet [engraver's error?]; the notes of the quintuplet are notated full-size [engraver's error? here, cue-size as an ossia, as probably intended].
- m. 13, RH, 1st eighth: The eighth-note dyad is notated as c^2+e^b2 [engraver's error? the c^2 stylistically improbable; e^b1 probably intended].
- m. 13, V, 4th quarter: The optional text is given as such in **P**.
- m. 14, Pf: The 1st-beat rests are lacking [helpful as clarification]. The 3rd-quarter chords in RH and LH are bracketed as "shadow" chords [here parenthesized as such].
- m. 15, V, 1st beat: The B^b ossia is given in **P**.

19. A Son of a Gambolier

SinC 353 / *AG* 229 / *KirkC* 6B22

Derived from *March No. 2 for Piano* (*SinC* 110)

Date

CEI: 1895 (in **P**)

HWH: (?1895) [arr]?ca. 1919–21

Text

CEI: (unattributed)

HWH: Ives's text source was "Son of a Gambolier" (after the Irish), stanzas 3–4, in a collection of Yale songs—e.g., *Songs of Yale*, rev. & enl. ed. (New York: Taintor Brothers, Merrill & Co., 1880), 105–10, the text authority here. The few insignificant variants in **P** are accepted with one exception (see note for m. 36, V):

Sources

No holograph or manuscript copy survives.

- S**¹ (indirect source) Ink copy (fragmentary) of *SinC* 110; 6 pp. (f4729–34), sources for mm. 17–28, 45–46, 49–52, 74–81, & 129–31 and include various patches.
- S**² (indirect source) Full score of *SinC* 29; 11 pp. (f2354–64). [Very little in this march—except for the use of the tune "Son of a Gambolier"—relates to the song: the intro, first strain, and all of the trio (mm. 43–91) are entirely different.]
- P** *114 Songs*, #54, 122–25 (= 9 *Songs*). In the Index, the song is indicated as one of a group of "5 Street Songs and Pieces"; in a footnote to the score, ". . . Five Street Pieces" (as also "The Circus Band," the other march-derived song of the group).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Editorial rests, especially in the LH, have been added without comment, if they clarify the voice leading and do not conflict with Ives's clear intentions. Bracketed comments are editorial.

m. 3, RH, 4th eighth: The *d*[#] is undotted, but there is no 6th-eighth rest [engraver's omission of *e*¹? (here added editorially)].

m. 10, LH, 1st beat: The *c* has a staccato-dot [engraver's error?].

mm. 17–18 & 20, LH: The dynamic indication "*ff*" and the accents are lacking (**S**¹ has them).

m. 20, LH, 1st beat: The downstemmed chord is a dotted quarter [here, shortened to a quarter, and following rests added, by analogy with m. 18].

m. 21, LH, 1st beat: The chord is notated as a half note, followed by a quarter rest [engraver's error; perhaps intended as here].

m. 22, LH, 1st beat: The *D* is tied to the *D* in m. 23 [improbable: the latter needs articulation in this march context; and **S**¹ was originally to have restruck its *D+d* octave (before Ives partially revised the measure, leaving matters very ambiguous)].

- m. 24, RH, 4th eighth: This is notated as a quarter note g^1 (tied back) followed by a quarter rest [the rest, not the note, probably an engraving error].
- m. 25: The meter is indicated as 6/8 [unnecessary].
- mm. 25–28, LH: The accents are lacking (**S**¹ has them).
- mm. 25 & 41, V & LH, 4th eighth: In m. 25, the word “I” (first word in the second stanza) is included [erroneously] and underlaid in the LH with a dotted quarter-note G^1+G ; in m. 41, the LH 4th eighth has rests only [engraver’s error? repeat of the G^1+G octave as in m. 25 probably intended].
- m. 36, V, 1st beat: **P** has “take” [repeating the “take” of m. 32] [a memory slip? here, the text authority’s “drink” is restored].
- mm. 39–40, V: The text authority’s “the son” is replaced by “a son”) [left unchanged here as easier to sing, and as in the song title].
- mm. 45–46: The crescendo wedge is lacking (**S**¹ has it).
- m. 49, RH, 1st beat: The accent is lacking (**S**¹ has it).
- m. 51, 1st beat: The dynamic indication is lacking (**S**¹ has it).
- mm. 76 & 78, RH: The accents are lacking (**S**¹ has them).
- m. 76, LH, 4th eighth: Both octaves have accents [deleted here by analogy with the parallel passage in m. 84].
- m. 80, 4th eighth: The accents are lacking (**S**¹ has them).
- m. 82, LH, 1st beat: The B of the octave is preceded by grace notes (as in the RH) [unrealistic (but idealistic and retained)].
- mm. 83, 85 & 87, RH: Accents (as in mm. 75 & 78) are lacking.
- m. 97, LH: Above the octave $C+c$ is the indication “ tr ” [ambiguous; probably intended as a tremolo, not a trill, and better indicated with slashes].
- mm. 101–2, Pf: The crescendo wedge (as in mm. 45–46) is lacking.
- m. 105, RH, 1st beat: The accent (as in m. 49) is lacking; the $c^2+e^2+g^2$ chord lacks dots; and the “alto voice” lacks the rest.
- m. 113, RH, 1st beat: The a^1 lacks the value-dot [cf. the preceding and following measures].
- m. 114, top staff, 1st beat: The entrance of additional instruments is suggested [but surely they should enter at the reprise of the tune—i.e., at the 6th eighth].
- m. 121, top staff, 3rd eighth: The lower obbligato voice is notated as a d^2 [engraver’s error; cf. the parallel octaves preceding and following].
- mm. 123–25, Pf: The rests are lacking; the RH chords lack dots [engraver’s errors].

Literature

Hitchcock 1999, 115

20. Kären

SinC 285 / AG 230 / KirkC 6B22a

Date

CEI: 1894 (in **P**)

HWH: ?ca. 1900–2, [rev]ca. 1921

Text

CEI: Author unknown to composer (in **P**)

HWH: The poem is by Danish poet Parmo Karl Ploug (1813–1894); Ives's source was probably stanza 1 (of 4) of "Little Karen," as set by Danish composer Peter Arnold Heise (1830–1879) and trans. by Clara Kappey (from the German) in Jacob Adam Kappey, ed., *Songs of Scandinavia and Northern Europe*, (London: Boosey and Co., 190–?), 146–47; also publ'd in H. E. Krehbiel (ed.), *Famous Songs* (New York: John Church Co., 1902). Kappey's translation reads:

Dost remember, dear, when last Autumn home we went
Thro' the fields, how oft thy blue eyes on me were bent?
It flash'd across my mind
That till then I had been blind,
Tell me little Karen what thy heart felt then?

In **S¹S²**, Ives began his setting as "Dost remember dear" but changed to the more avuncular "child" in **P**, which—significantly varied from Kappey's version—is the text authority here. Only regularization of punctuation was required editorially.

Sources

S¹ Pencil sketch in A; mm. 4–25 only (f6450).

S² Ink copy in A: title-page: "Little Kären' / put in G^b" (f6451); music (f6452–53).

P *114 Songs*, #91, 210–11 (= *50 Songs* = *12 Songs*). In the Index and a footnote of **P**, the song is identified as one in a group of "Sentimental Ballads" (Nos. 85–92.)

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. **S¹S²** are described as if in G^b. Bracketed comments are editorial.

Title: **S²** has *Little Kären*; here, as in **P**. [The girl's name, Danish, is pronounced with a broad *a* (as in *far*).]

m. 1, Lh, 4th eighth: Notated as *f* [engraver's error; here, as in **S¹S²**].

m. 3, Pf: The decrescendo indication is lacking [desirable, leading to the "*mp*" in m. 4.

m. 4: **S²** has repeat-marks following the mm. 3–4 barline and the roman numerals I (preceding text) and II (below the I, with no text following) [suggesting that Ives considered, but rejected, the idea of a second stanza; in **P**, a thin-thin double barline before m. 4 is probably a survivor (but unnecessary)].

m. 11, V, 1st beat: A quarter note *f¹* is tied to another on the 2nd quarter [probably a survivor from **S¹S²**, where the 2nd *f¹* is a dotted quarter and a 1st-beat half note was impossible].

- m. 12, V, 6th eighth: Dynamic indication is lacking (**S**² has it).
- mm. 17–21: Measures 17–20 are notated in 3/8, the tempo relationship between the new 3/8 and the previous 3/4 being indicated as “(<dotted quarter> = <quarter> of preceding)”; m. 21 is notated in c, its tempo relationship to the 3/8 indicated as “(<quarter> = <dotted quarter> of preceding)” [clearer and simpler renoted as here].
- m. 19 (22 of **P**): Tempo indication is “*al tempo*” (as also in **S**²) [more accurate as here].
- mm. 25–26, Pf: In **S**², following a double barline and repeat marks for a second stanza, Ives added a 2nd ending, rejecting it in **P**, as here].
- m. 26, 3rd quarter: The LH fermata is lacking [engraver’s omission?]. The ending on the dominant-seventh is introduced in **P**; **S**¹**S**² end conventionally on the tonic.

Literature

Metzer 1997, 80–81

21. The World's Wanderers

SinC 398 / *AG* z31b / *KirkC* 6B22d

Derived from "Gruss" (*SinC* 260)

Date

CEI: 1895 (in **P**)

HWH: (?1898) [ad]?1898

Text

CEI: Shelley

HWH: Percy Bysshe Shelley (1792–1822), "The World's Wanderers," first publ'd in *Posthumous Poems* (1824); Ives set the 2 quatrains of stanza 1 as 2 stanzas, each to the same music. Text authority here is *The Poetical Works of Percy Bysshe Shelley*, ed. Mary Wollstonecraft Shelley (New York: Merrill and Baker, 1839), III, 121; Ives's text required only insignificant orthographic editorial intervention (but see note for mm. 3–4, V). The beginning of stanza 2 (left incomplete by Shelley and not set by Ives) clarifies the song's title: "Weary wind, who wanderest / Like the world's rejected guest, Hast thou still some secret nest / On the tree or billow? . . ."

Sources

No holograph or manuscript copy survives.

- S**¹ (indirect source) Pencil sketch of "Gruss"; 1 p. (f6454).
- S**² (indirect source) Ink copy of "Gruss," w/ pencil additions; 2 pp. (f6455–56).
- P** *114 Songs*, #110, 253 (= *50 Songs* = *10 Songs*)
- R** Ives's Copy B of **P** (f6146), w/ corr. & add. by Ives (none for the music).
- K** (indirect source) MS edition by John Kirkpatrick of "Gruss," with typescript notes (JKP 77/732); the music published, with abbreviated notes, as *40 Earlier Songs*, #17.

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Bracketed comments are editorial.

mm. 3, 4, 5, & 6, V: The first two notes are slurred [engraver's errors (inherited from slurring in "Gruss")].

mm. 3–4, V: The text reads "Tell me, star" [a felicitous Ivesian cutting of Shelley's "Tell me, thou star" (cf. stanza 2's "Tell me, moon"); retained here].

m. 10, RH: The slur is lacking [engraver's error? added by analogy with that in m. 8].

m. 10: A fermata is over the barline between mm. 10 & 11; **S**² has comma for V [better; adopted here (and others added in Pf)].

m. 12, RH, 1st beat: The half-note *b*^{b1} is tied to the 8th-sixteenth *b*^{b1} [ambiguous; engraver's error?], which is tied over the bar to the 1st-beat *b*^{b1} of m. 13 [only the latter tie is necessary].

m. 12, LH, 1st quarter: The rest is lacking [engraver's error].

22. The South Wind / Die Lotosblume

SinC 362 / *AG* z32b / *KirkC* 6B44

Derived from "Die Lotosblume" (*SinC* 291)

Date

CEI: 1899 (in **P**)

HWH: (?1899), [ad]1908

Text

CEI: Die Lotosblume, Heine (in **P**; the English text unattributed).

HWH: Harmony Twichell (1876–1969), "The South Wind" (1908) / Heinrich Heine (1797–1856), "Die Lotosblume" (1827). To Harmony's draft of "The South Wind," Ives added revisions and other possible alternatives; further variants appear in **P**, the English text authority; its unedited version, of interest as a collaborative effort (requiring only minimal orthographic editorial clarifications), may be laid out thus:

The South Wind:

[1]
When gently blows the South Wind
 first through the Northern Wood,
With eagerness he goeth
 where long a tree has stood.
He lifts the leafy cov'ring
 that lies close at its base,
and there with sweetest welcome,
 looks on his old love's face.

[2]
Beneath the snow she waits him
 and keeps her leave's brave dress,
Her fair blossom opens
 at his first caress
Each year that flower greets him,
 For him, for him alone
her heart with love's beauty,
 through her brief day has shone.

Die Lotosblume:

Ives's source for "Die Lotosblume" may have been a setting by Schumann or Franz. The German text authority is *Heinrich Heines Sämtliche Werke*, ed. Ernst Elster (Leipzig: Bibliographisches Institut, 1890), 69; Ives's text conforms almost exactly (omitting, in line 2 of quatrain 3, only "starret"—which need not be restored, but is, by Ives, in the quatrain's repetition).

Sources

- S¹** Pencil sketch in G (with German text above vocal V staff, [first] English text below it) (f6458–59), with two patches (**S^{1a}** for mm. 17–18, **S^{1b}** for 24–26).
- S²** Patches **S^{2a}** for mm. 24–27, **S^{2b}** for 32–34 in G (f6460); **S^{2c}** for mm. 35, **S^{2d}** for 37–38 in F (f6461); **S^{2e}** for mm. 35–41, **S^{2f}** for 37–38 in F, with German and [first] English texts below V staff (f6462).
- S³** [First] ink copy by George Price, in F, titled *Die Lotosblume*. [sic]; incomplete (top six staves of pp. [1–2] only); replacement English text (of “The South Wind”) added by Ives above V staff (f6463–64).
- S⁴** [Second] ink copy by George Price, in F, titled *Die Lotosblume*., with both German and [first] English texts; incomplete (top nine staves of pp. 35–36 [sic] of “Songbook C” only), with pencil corrections and fragments of [replacement] English text added by Ives (f6465–66). Another page (39 [sic]), presumably belonging to **S⁴** (following the missing pp. 37–38) has five patches (f6467):
S^{4a} = for mm. 36–39 (in F, 3/2)
S^{4b} = for mm. 37–38 (in F, 3/2)
S^{4c} = for mm. 37–38 (in F, 3/2)
S^{4d} = for mm. 18–20 (in F, 3/2)
S^{4e} = for m. 31 (in F, 3/2)
- S⁵** Ink copy of “The South Wind,” p. [3] (mm. 33–42) only (f6750), with patches for mm. 37–38 (crossed out) and 37–39 (incomplete; lower Pf staff partially torn away).
- S⁶** Patch for mm. 34–42 (words of mm. 15–20 above) of “The South Wind” (f6749).
- P** *114 Songs*, #97, 221–23 (= 50 Songs = 34 Songs)
- R¹** Ives’s Copy B of **P** (*114 Songs*) (f6132–34), w/ corr. & add. by Ives (but none of the music).
- R²** Ives’s Copy C¹ of **P** (*34 Songs*) (f6238), m. 16 of Pf circled by Ives (no other corr. or add.).
- K** (indirect source) MS editions by John Kirkpatrick, with notes, of “The South Wind” (JKP 78/737), and “Die Lotosblume” (JKP 78/734).

Critical Commentary

Unless indicated otherwise, descriptive comments below refer to **P**, the principal source. All sources are described as if in F. Bracketed comments are editorial.

Title: **P** has only “The South Wind” (“Die Lotosblume” not cited).

Footnote: On p. [1], below the music, the following: “*Note*.—Composed originally to “Die Lotosblume” but as the setting was unsatisfactory, the other words were written for it.” [Not included in the edition. The “setting” must refer to an anonymous English text that appears, though only partially, in **S¹S³S⁴**, beginning “The lotus flower is drooping / Underneath the sun’s bright light. / She bows her head in shyness / And waits the coming of the night.” Ives may have taken it from a publication, not yet identified, that included a translation of Heine’s text along with a setting by Franz (Op. 21/1) or Schumann (*Myrthen*, Op. 25/7). The “other words” are those of Harmony Twichell, for “The South Wind.”]

Meter: **S¹K** are in 3/4; here, as in **P** (and all other sources).

m. 1, LH: Dynamic indication is “*p*” [unrealistic: a decrescendo wedge in m. 2 leads to “*p*” in m. 3, hence “*mp*” here].

m. 10, V: Harmony Twichell suggested (in a letter to Ives of 3 or 4 April 1908) “hastens” instead of “goeth” (as later in **P**) [her suggestion preferable: simple present tense, like other verbs in her text].

m. 11, RH, 2nd half note: The natural-sign for *b* is lacking [**S¹** has it].

m. 12, LH: The rests are lacking [engraver’s error].

mm. 16 & 19–20, V: Dynamic indications (as in Pf) are lacking.

- m. 16: In **P**, Ives corrected **S¹S³**'s LH (as here) and the RH 2nd-to-4th quarter-note chords to $c^1+g^1+b^1+d^2$ (the 2nd quarter-note chord including also an f^1). [The retention in **P** of the f^1 in the 3rd & 4th quarter-note chords is assumed to be an engraver's error, in view of the LH's resolution of its f on the 2nd half note.]
- m. 17, Pf, 1st & 2nd quarters: In both hands, G#s appear [better spelled A^bs in this context, toward G[♯]].
- mm. 17–18: The indication "*più animando*" (above LH staff) in m. 17 is followed in m. 18 by "*più ten.*" (in both Pf and V) [Ives's intention seeming to be cancellation of the "*animando*" by the "*ten.*," the "*più*" being, both times, his common misuse of that word for "*poco*"; his indication for "*poco ten.*" in the LH appears ambiguously at the 2nd-to-3rd quarters, in the V unambiguously at the 3rd (as here)].
- m. 19, RH, 1st beat: The f^2 is notated as a whole note [engraver's omission of stem?].
- m. 20, 1st beat: The V's f^1 lacks either a value-dot or a following half-note rest (as also in **S¹S⁶**), the LH's $F+c$ dyad likewise (as also in **S¹**) [the rests perhaps better, to allow the Pf's post-stanza interlude to sing out].
- m. 22/23: On p. [3], following the end of the song (in *II4 Songs* only; not retained in *34 Songs*), the following: "NOTE: — The music for the second verse may be used for both." [suggesting that mm. 1–21 may be omitted and both double quatrains sung to mm. 22–42] [edited lightly in this edition].
- m. 29, V, 2nd half note: The upstem c^1 has a value-dot [engraver's error].
- m. 31: The RH "alto-voice" rest is lacking for the 1st half note, the "soprano-voice" quarter-note rest lacking at the 3rd half note. The 4th-quarter RH dyad is spelled $c^{\#1}+f^1$ [better with $d^{\flat1}$, toward c^1].
- mm. 34–36: In m. 34, Pf, tempo-indication is followed by a dashed line through m. 35 [implying cessation of the "*animando*" at m. 36(1st beat), which invites an editorial "*a tempo*" there].
- m. 34–36, Pf: Missing quarter-note rests are supplied editorially.
- mm. 37–38, Pf: **P** notates cue-size (as here) the LH "tenor-voice" line in m. 37 and the RH "soprano-voice" line in m. 38 [perhaps to suggest these as ossia doublings but somewhat undesirable].

Literature

Kelly 1988, 159–63

23. A Night Thought

SinC 311 / *AG* z33b / *KirkC* 6B41c

Derived from "In My Beloved's Eyes" (*SinC* 278)

Date

CEI: 1895 (in **P**¹ [probably thinking of "In My Beloved's Eyes"])

HWH: (?1898), [ad]?ca. 1914–16, [rev]ca. 1933

Text

CEI: Moore (in **P**)

HWH: Thomas Moore (1779–1852). Text authority here is "A Night Thought," *The Poetical Works of the Late Thomas Moore* (London: J. and T. Carpenter, 1901), 59. Except for its omission of the first word ("Tis") in line 5 (thus destroying its iambic rhythm), Ives's text honors Moore's and required only minor editorial orthographic adjustments.

Sources

- S**¹ (indirect source) Pencil sketch toward "In My Beloved's Eyes"; 1 p. (f6468).
- S**² (indirect source) Ink copy of "In My Beloved's Eyes"; 1 p. (f6469).
- S**³ (indirect source) Ink copy by Copyist 6 of "In My Beloved's Eyes"; 2 pp. (f6470, 2518), mm. 0–9, 10–12 only.
- S**⁴ (indirect source) Ink copy by Otto Löbner of "In My Beloved's Eyes"; 1 p. (f6471).
- S**⁵ Patches toward "A Night Thought" for mm. 12–17 (pencil; crossed out) and 13–17 (ink) (f6708).
- P**¹ *114 Songs*, #107, 249.
- R**¹ Ives's Copy B of **P**¹ (f6143), w/ corr. & add. by Ives (only one for music, in m. 7).
- P**² *34 Songs*, #31, 67.
- R**² Ives's Copy C² of **P**², w/ add. by Ives (none to the music) (f6245).
- K** (indirect source) MS edition by John Kirkpatrick, with notes, of "In My Beloved's Eyes" (JKP 77/733); the music published, with abbreviated notes, as *40 Earlier Songs*, #25).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**¹**P**², the principal sources. Bracketed comments are editorial.

- m. 7, LH: **S**²**S**³**P**¹**P**² have a value-dot after the 1st-beat *a*[#] [**S**¹**S**⁴ do not: erroneously retained by copyist & engraver]; the "tenor-voice" 2nd-eighth *b*[#]–*c*[#], added by Ives in **S**²**R**¹, was restored in **P**² [but without the tied-back 3rd-eighth *c*[#] that he had also added in **S**²**R**¹, as here].
- m. 10, RH, 1st beat: The *g*[#], slurred over to m. 11, lacks a value-dot [engraver's error?].
- m. 11, RH, 1st beat: **S**³**P** have *d*[#] [engraver's error; here, *b*[♯] as in **S**¹**S**²**S**⁴ (with added cautionary natural-sign)].
- m. 11, LH, 2nd sixteenth: The chord reads *g*[#]+*c*[#]+*d*[#]+*g*[#] [the *d*[#] a copyist's or engraver's error for *b*¹].
- m. 12, RH, 3rd eighth: A tied-back sixteenth-note *b*¹ is lacking [surely intended].
- m. 13, V: Decrescendo wedge (as in Pf) is lacking.

24. Marie

SinC 296(2) / *AG* z35b / *KirkC* 6B23b

Derived from "Marie" (*SinC* 296/1)

Date

CEI: 1896 (in **P**)

HWH: (1896) [ad]after 1899 [?1902 or later]

Text

CEI: Gottschall (in **P**)

HWH: Rudolf Gottschall (1823–1909), "Marie, am Fenster sitztest du," transl. Elisabeth Rücker, with many changes by Ives. The Rücker transl., as found in "Marie," *Franz Album. Ausgewählte Lieder für eine Singstimme mit Klavierbegleitung von Robert Franz*. Band I. Ausgabe für mittlere Stimme. Uebersetzung von Elisabeth Rücker (Leipzig: C.F.W. Siegel, [1876?]), pp. 36–37, is:

Marie, thou sitt'st above me there, thy pretty flowers behind
and watchest how the blossoms play, toss'd by the ev'ning wind.
The pilgrim, who is passing by, lifts piously his hood,
just like a prayer art thou, my child, so sweet, so good.
How sweetly now the flow'rets raise their eyes to thy dear glance!
The fairest flow'r, on which I gaze, is yet thy countenance.
Their ev'ning bells are greeting the[e] with sweetest melody!
Oh! may no storm break down thy flow'rs, nor yet thy heart, Marie!

Ives's adaptation, as in **P**, must be considered the text authority here; it required only minimal editorial orthographic intervention. (One wonders whether Ives, apparently given the Franz setting by Horatio Parker at Yale as a challenge, made his own adaptation of its English translation then [unlikely] or [more likely] worked on it later, though dating the song as 1896.)

Sources

- S**¹ Ink copy of voice part only (mm. 4[3rd quarter]–20), with German words of stanza 1 below V staff, English words of stanzas 1–2 above it (f6505).
- S**² Ink copy, pp. [23–26?] in Songbook B (*SinC*, p. 657), with pencil title: "Marie / (Original key)" (f6506); pp. 24–26 numbered 1–3 (f6507–09).
- P** *114 Songs*, #92, 212–13 (= *50 Songs* = *14 Songs*). In the Index and a footnote to the score of **P**, the song is identified as one of a group of "Sentimental Ballads" (#85–#92).
- K** (indirect source) MS edition by John Kirkpatrick, with notes, of "Marie" (German-text version) (JKP 78/734); the music published, with abbreviated notes, as *40 Earlier Songs*, #19).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Bracketed comments are editorial.

- mm. 3 & 7, RH: The 2nd-quarter “alto” dyad is notated in half notes (as in **S**²) [engraver’s error].
- m. 4, V, 3rd quarter: Dynamic indication is lacking.
- mm. 6ff, V: Phrase-slurs are printed with the music for the following text passages: “as in a”; “garden fair”; “garden” (end of m. 7); “pilgrim”; and “-fore thy” [all are inappropriate survivals of Ives’s setting of the German text and are here deleted].
- mm. 5 & 6, RH: Phrase-slurs are from the 1st to the 2nd quarter [here, from last eighth of previous measure, by analogy with mm. 0–1 & 1–2].
- m. 7, RH: Phrase-slur is from the 4th to the 6th eighth [here, begun at 1st beat, by analogy with m. 3].
- mm. 8 & 9, V & LH, 4th eighth: Slurs over staccato-dots (as in m. 8, RH) are lacking.
- m. 9, RH, 1st beat: The chord has a staccato-dot [engraver’s error?].
- mm. 9 & 10, LH “tenor line,” 1st-to-3rd eighth: Phrase-slur is over the 1st-to-2nd eighth only [changed by analogy with RH slur in mm. 4, 5, 6, etc.].
- mm. 14 & 16, RH “soprano line,” 1st-to-3rd eighth: Slurs (as in mm. 4, 5, 6, wtc.) are lacking.
- m. 15, RH, 2nd quarter: **S**¹**P** have half-note *c*³ [engraver’s error].
- m. 15, RH, “alto line,” 1st beat: **P** slurs the first two eighth notes [extended to 2nd quarter by analogy with m. 13].
- m. 16, LH: **S**² has 1st-beat *E*^b eighth note and 2nd-eighth *B*^{b+g} quarter-note dyad; here, as in **P** [but its 3rd-eighth staccato-dot (engraver’s error? cf. m. 14) deleted].
- m. 16, LH, 3rd quarter: Over the *d*^{1–c} is a phrase-slur [inappropriate, given the 4th-to-6th-eighth slur].
- m. 17, LH: The 4th-to-6th eighths in both “tenor” and “bass” lines are accented [copied by engraver from **S**² but undesirable in this context (deleted also in **K**)].
- mm. 18 & 19, V: Phrase-slurs, commas, and “*rit.*” are lacking (**S**² has them, added in pencil).
- m. 19, RH: The phrase-slur begun at 2nd eighth extends through the 8th eighth [but, with the V’s phrase and comma, better to end it at the 7th eighth (**S**² has no phrase-slurs for the Pf in this passage)].
- m. 20, 1st beat: Tempo indication is lacking [desirable, to cancel the “*rit.*” begun in m. 18].
- m. 20, RH “soprano” line, 1st beat: The *d*^{2–c} has a phrase-slur over the 1st two notes [extended to 3rd by analogy with mm. 4, 5, 6, etc.].
- m. 20, RH, 2nd quarter: Value-dot is lacking (**S**² has it).
- m. 24, RH, 2nd eighth: Ties of *f*^{1+a} to 2nd-quarter half notes are lacking [probably an engraver’s error but possibly intentional; here, left untied].
- m. 22: Tempo indication is lacking [needed, to cancel the “*rit.*” in m. 18].

Literature

Kelly 1988, 101–2; Metzger 1997, 78–79

25. An Old Flame

SinC 314 / *AG* 236 / *KirkC* 6B23c

Date

CEI: 1896 (in **P**)

HWH: ?1898–ca. 1901

Text

CEI: (unattributed)

HWH: Ives; as printed in **P** (the text authority), it required only minimal editorial orthographic intervention (but see notes for mm. 14 and 22, V).

Sources

- S¹** Pencil sketch in **E^b**; 2 pp. (f6510–11). On p. [2], system 1 is marked “II” for 2nd ending (mm. 31–32); system 3 has patch **S^{1a}**, marked “II v[erse]” (m. 28); system 4 has patch **S^{1b}**, marked “I” for 1st ending (mm. 17–18).
- S²** Ink copy in **E^b**; 2 pp., w/ pencil add. by Ives (f6512–13). On p. [1], systems 3–4 have patch **S^{2a}** for V, mm. 23–24; on p. [2], system 4, right, has patch **S^{2b}**, marked “A II verse” (m. 21); on p. [2], system 4, left, has patch **S^{2c}**, marked “B ossia for II v.” (m. 28).
- S³** Ink copy in **E^b** by Copyist 6; 1 p. (crossed out); mm. 1–13 only (5–13 = 19–27), with additions by Ives, including title “A Retrospect” (f6514).
- S⁴** Ink copy in G by George Price (1901?); 3 pp. (f6515–17), titled *A Retrospect*, w/ add. by Ives (including, at top left of p. [1]: “E^b”).
- S⁵** Ink copy in **E^b** by George Price (1903?) in “Songbook C”, pp. 124–26 (f6518–20), titled “A Retrospect,” w/ add. by Ives (including, at top of p. [1]: “In F”). On p. [1], above, is patch **S^{5a}**, for mm. 9–10 (1921?), with patch **S^{5b}**, for mm. 9–10, LH (1921?), as in **P**.
- P** *114 Songs*, #87, 202–3 (= *13 Songs*). In the Index of *114 Songs* and a footnote to the score, the song is identified as one of a group of “Sentimental Ballads” (#85–#92).
- K** (indirect source) Unpublished edition “ed. J.K. and G[arry] C[larke]” (2 pp., ink), with notes (4 pp.) (JKP 78/735).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. All sources are described as if in F. Bracketed comments are editorial.

Title: **S¹S²** are untitled, as was **S³**, but to the latter Ives added the title “A Retrospect”, adopted by the copyist of **S⁴** and retained in **S⁵**; here, as in **P**.

Heading: **S¹S²** have none; here, as added by Ives to **S³** and as in **S⁴S⁵P**.

m. 1, LH, 5th & 6th quarters: In **S²S³S⁴S⁵P** the LH rests are lacking (as also in mm. 9, 10, 16, & 30).

m. 1, RH: The arpeggio signs are lacking (as also in **S¹**) [engraver’s error? here, as in **S³S⁴S⁵**].

m. 8, V, 2nd & 3rd quarters: **S¹P** have even quarter notes [engraver’s error? here, as in **S²S³S⁴S⁵** (and cf. m. 22)].

- m. 11, Pf: The RH 1st-beat chord includes g^1 [unnecessary, with LH g^1]. The 4th-quarter $b^{\sharp 1}$ lacks the value-dot (**S**²**S**³**S**⁴**S**⁵ have it, as well as the 6th-quarter g^2 , as here [the slur added by analogy with that in m. 25]).
- m. 12 & 26, 4th quarter: **P** replaces earlier sources' "*rit.*" with "*più rit.*" [Ives's common misuse of "*più*" for "*poco*"].
- m. 14, V, 6th quarter: The word "thee" is lacking; here, as in **S**¹**S**²**S**⁴**S**⁵ [with it, **P**'s slur back to c^2 is unnecessary].
- m. 14, RH, 1st-to-3rd quarter: **S**⁴**S**⁵ have half-note a^1 (undotted, but with no quarter note or rest following); **P** has dotted half-note a^1 [engraver's attempt to correct **S**⁴**S**⁵'s omission? here, as in **S**¹**S**² (and cf. note for m. 28, RH)].
- m. 14, LH, 1st beat: **P** has half-note dyad $f^{\sharp c^1}$, the f tied to a 3rd-quarter quarter-note f [the tie an engraver's error]; here, as in **S**¹**S**²**S**³**S**⁴**S**⁵ (and by analogy with m. 28).
- m. 16, Pf, 4th-to-6th quarter: **P** has RH a^1 (tied back) and LH c^1 (tied back) as half notes [engraver's errors? here, as in **S**¹**S**²(**S**³?)**S**⁴**S**⁵].
- m. 19, V, 1st beat: Dynamic indication (as in m. 5) is lacking.
- mm. 21–22, Pf: The crescendo indication is lacking [added by analogy with that in V].
- m. 22, V: **S**¹(**S**³?)**S**⁴**S**⁵**P** have "love me as yore"; here, as corrected by Ives in **S**².
- m. 22, LH, 4th quarter: The arpeggio sign is lacking (**S**¹**S**²**S**⁴**S**⁵ have it).
- m. 25, V: **S**¹**S**²**S**⁴**S**⁵**P** have a 1st-quarter tied-back c^2 (with "such" on the 3rd quarter in **S**¹**S**², the 2nd quarter in **S**⁴**S**⁵**P**); here, as corrected by Ives in **S**² with a 1st-to-2nd-quarter slur for the word "Joy" (added beneath the staff) [thus giving an 8th syllable to the otherwise short line 15, to parallel line 6].
- m. 27, 1st beat: Tempo indication is lacking [needed, to cancel the "*poco rit.*" in m. 26].
- m. 27, LH, 4th quarter: The g lacks a value-dot [engraver's error].
- m. 28, RH, 1st-to-3rd quarter: **S**⁴**S**⁵**P** have both 1st-beat half-note a^1 and 2nd-beat quarter-note c^2 [a legacy from **S**^{2c}, misnotated by Ives; he seems to have intended both as quarters, to be used "for IInd verse" as patch **S**^{2c} says].
- m. 30, Pf, 4th-to-6th quarter: The 4th-quarter tied-back quarter-note c^1 is lacking [engraver's error? here, as in **S**²(**S**³?)**S**⁴**S**⁵ (and cf. m. 16)].
- m. 30, Lh, 6th quarter: The tie-back from f^{\sharp} is lacking [engraver's error? here, as in **S**¹**S**²(**S**³?)**S**⁴**S**⁵].
- mm. 31 & 32, V: **P** alone capitalizes "Love"; here, as in all other sources (except **K**, which unaccountably has "love" in m. 31, "Love" in 32).
- m. 31, V, 2nd quarter: **S**¹**S**²**S**⁴**S**⁵ lack the a^1 ; **P** has it, but lacking the value-dot [engraver's error?].
- mm. 31 & 32, Pf, 4th quarter: **S**¹**S**²**S**⁴**S**⁵ have an arpeggio sign in m. 31, **S**¹**S**²**S**⁴ in m. 32; here, neither, as in **S**⁵**P**.
- m. 32, Pf, 5th quarters: In **S**²**S**⁴**S**⁵**P** the "*ad lib.*" chord is notated variously in dotted quarter notes with a fermata or dotted quarters without, and without preceding or following rests [ambiguous; here, as presumably intended].
- m. 32, RH, 1st beat: **P** has a half-note g^2 [engraver's error? here, as in **S**¹**S**²(**S**³?)**S**⁴**S**⁵].

26. In the Alley

SinC 279 / AG 237 / KirkC 6B23d

Date

CEI: 1896 (in **P**)

HWH: 1896

Text

CEI: (unattributed)

HWH: Ives. Text authority is **P**; it required only minimal orthographic editorial intervention.

Source

No holograph or manuscript copy survives

P *114 Songs, #53, 119–21 (= 13 Songs)*. In the Index of **P**, this song is grouped with four others as “5 Street Songs and Pieces.”

Critical Commentary

Descriptive comments refer to **P**, the unique source. Bracketed comments are editorial.

Title/caption: [The title “In the Alley” (like the “Sally” in the text) echoes Henry Carey’s 18th-century “Sally in the Alley”—probably intentionally, as Ives seems to say in his footnote, with his comment about including the song “for association’s sake.” The caption below the title refers to “Poli’s”—i.e., Poli’s Theater, on Church Street in New Haven. During Ives’s Yale years it employed a small theater orchestra, with George Felsburg (mentioned in m. 5) as pianist. Ives occasionally spelled Felsburg, “if he wanted to go out for five minutes and get a glass of beer, or a dozen glasses. . . . [He] could read a newspaper and play the piano better than some pianists could play the piano without any newspaper at all” (*Memos*, 56)]. The caption’s continuation—“Not sung by Caruso, Jenny Lind, John McCormack, Harry Lauder, George Chappell, or the Village Nightingale”—mentions singers of both classical and popular music.]

Footnote: On the first page is the following note (lightly edited in the edition): “This song (and the same may be said of others) is inserted for association’s sake—on the ground that that will excuse anything; also, to help clear up a long disputed point, namely: — which is worse? the music or the words?”

m. 5, LH, 2nd-to-4th eighth: The slur (as in mm. 1, 2, etc.) is lacking [engraver’s error?].

m. 6, V: The 1st note’s value-dot is lacking [engraver’s error]; the 4th-quarter upper line (cue-size) is Ives’s *ossia* alternative (as also in m. 22).

m. 7, LH, 3rd quarter: This is notated as an *e* with a subscript “8” [ambiguous: is it to be *E* or *E+e*? the *E* notated here cue-size as an option].

mm. 10ff, V: Phrase-slurs are printed with “Sally, O” (m. 10, 3rd quarter to measure-ending), “smiled on” (m. 12, 1st to 4th eighth), “All that day” (mm. 12, 7th eighth, to 13, 1st beat); “Sally, and my eyes grew dim” (m. 26, 3rd quarter, to 27, 3rd eighth); and “She smiles on him, and” (m. 27, 4th to 8th eighth) [inconsistent and irregular; not retained here].

- m. 11, RH, 2nd eighth: Value-dots are lacking [engraver's error].
- m. 12, V, 4th quarter: Dynamic indication (as in Pf at m. 13, 1st beat) is lacking [oversight?].
- m. 12, LH, last eighth: The "tenor-line" eighth-note rest is lacking.
- m. 14, Pf, 3rd quarter: The RH quarter-note rest and the LH "tenor-line" eighth-note rest are lacking [engraver's errors].
- m. 16, LH: The 4th-quarter "tenor line" is notated cue-size (as here) [as optional?]; it lacks preceding rests.
- m. 24, LH, 3rd eighth: The "tenor-line" phrase-slur begins here [engraver's error? probably intended one eighth earlier].
- m. 27, LH, 3rd quarter: The *E* is notated with a subscript "8," both enclosed in a rectangular box [ambiguous (see note for m. 7, LH); renotated as before].
- m. 28, LH, 2nd eighth: The chord is notated with value-dots [engraver's error].
- m. 29, LH, 3rd quarter: The *d* is not flatted [engraver's error].

Literature

Carr 1989

27. I travelled among unknown men

SinC 270 / *AG* 240b / *KirkC* 6B37

Derived from “Frühlingslied” (*SinC* 254)

Date

CEI: 1901 (in **P**)

HWH: (1896), [ad]1901

Text

CEI: Wordsworth

HWH: William Wordsworth (1770–1850), “I Travelled Among Unknown Men” (1799; published 1807). Text authority here is *The Poetical Works of William Wordsworth*, ed.

Thomas Hutchinson (London: Oxford University Press, 1913), 109. As printed in **P**, only minimal orthographic editorial intervention was required (but see note for m. 28, V).

Sources

No holograph or manuscript copy survives.

S¹ (indirect source) Pencil sketch of “Frühlingslied,” 2 pp. (f6530–31). On p. [1]: “... Nov 8 1896 [added later:] Put into Wordsworth - I travelled —”

P 114 *Songs*, #75, 166–67 (= 50 *Songs* = 10 *Songs*)

K (indirect source) MS edition by John Kirkpatrick of “Frühlingslied” (ink, 2 pp.), with notes (2 pp.) (JKP 77/731); the music published, with abbreviated notes, as 40 *Earlier Songs*, #22.

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source.

Bracketed comments are editorial.

m. 8, V: “England!” is set as a dotted eighth and sixteenth [good for the German “sind die” of “Frühlingslied” but better here as even eighths, as in m. 11].

m. 15, V: Tempo indication is “*e più moto*” [Dynamic indication before the “*e*” probably omitted by engraver].

mm. 17(1st beat)–18(3rd eighth), V: **P** has a phrase-slur here for “Nor will I quit thy shore” [unaccountably, in this song with no others].

m. 20, V, 1st beat: **P** has *d*¹–*d*¹; here, as originally in **S**¹ [changed there to a quarter-note *d*¹ (setting the single syllable “seuf-”), which was perhaps made into two *d*¹s by the engraver of **P** as a setting for “still I”; but cf. m. 16, 1st quarter, a better model].

m. 21, V, 1st beat: **P** has *d*¹–*g*¹ [engraver’s error? here, as in **S**¹ (and cf. m. 19, 1st beat)].

m. 22, Pf, 2nd-to-3rd eighths: No articulations are indicated [added by analogy with those in the preceding and following measures].

m. 25, LH, 2nd quarter: Sharp-sign and accent are lacking [engraver’s error].

- m. 27, V, 1st beat: The $b^{\flat 1}$ lacks an eighth-note flag [engraver's error].
- m. 28, V: **P** has "turned the wheel" [engraver's error? here, as in Wordsworth].
- m. 30, LH, 2nd quarter: The ties to *g* and *b* are lacking [engraver's error? here, as in **S**¹].
- m. 36: The V lacks a "*ten.*" indication [engraver's error: needed to match that in Pf].
Wordsworth has "Which" [modern usage prefers Ives's "That"].
- m. 37: A "*rit.*" is indicated for the Pf at the 2nd eighth, for the V at the 3rd eighth [better the latter for both].
- m. 38, V, 1st beat: The slur is lacking [engraver's omission].
- m. 40, Pf: Tempo indication is "*più rall.*" [*più* probably correct here, after the "*rit.*" in m. 37.]

28. Dreams

SinC 238 / *AG* 242 / *KirkC* 6B25b

Date

CEI: 1897 (in **P**)

HWH: 1897

Text

CEI: Porteous / Trans.

HWH: Ives's "Porteous / Trans." is the mysterious "Baroness Porteous" of *KirkC*, 173. Ives's source was perhaps Anton Strelezki (pseudonym of Arthur Bransby Burnand [1859–1907], English pianist and composer), "Traüme" (New York: G. Schirmer, 1886), as identified in Newman 1967, II, 101. **P** is the text authority here, requiring only minimal orthographic editorial clarification.

Sources

No holograph or manuscript copy survives.

- P** *II4 Songs*, #85, 195–96 (= 9 *Songs*). In the Index of *II4 Songs* and a footnote to the score, the song is identified as one of "a group of 'Sentimental Ballads'" (#85–#92).
- K** (indirect source) Pencil sketch (2 pp.) toward an edition, with notes (only on Strelezki; none on the music), by John Kirkpatrick (JKP 77/731).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**. Bracketed comments are editorial.

- mm. 4–end, V: [Phrase-slurs are unusually frequent; those for the following text passages have been changed or supplied as indicated]: "when twilight come with shadows" [slur extended through "drear"]; "I dream of thee" [slur supplied]; "I dream of thee, love!" [slur supplied]; "art near till I awake" [slur supplied]; "I dream of thee, I dream of thee," [two slurs supplied].
- m. 3, Pf: The decrescendo wedge is lacking [needed, after the crescendo in m. 2 and the entrance of the V, "*p*", in m. 4].
- m. 10, V, 1st beat: The *f*¹ is slurred to the *a*^{b1} [inappropriate; perhaps a survivor from an earlier, missing German-text setting?].
- m. 12, V: The decrescendo wedge is lacking [needed, to match that in LH].
- mm. 16–17, V: The text is "If thou art 'live'" [awkward; an added grace-note *g*ⁱ (with "a-") at the end of m. 16 (as suggested in **K**) does no damage to the verse (the meter of which is irregular) and provides the desirable first syllable of "alive"].
- m. 16, LH, 2nd quarter: The *E*^b is notated as a half note tied to a 4th-quarter *E*^b, which is tied over to m. 18 [the first tie probably an engraver's error].
- mm. 21–23, V: Two crescendo wedges (mm. 21–22, 23) lead to a sudden "*p*" and a decrescendo wedge to end of m. 23 [the last wedge inappropriate; perhaps a survival antedating the "*p*"].

- m. 26, LH, 3rd quarter: The E^b is notated as a whole note [engraver's error].
- m. 27: (See note for m. 16, V & Pf.)
- m. 27, LH, 3rd quarter: The staccato-dot is lacking [engraver's error].
- m. 28, Pf: The tempo indication is on the 2nd quarter [engraver's error? three quarter notes early].

29. Qu'il m'irait bien

SinC 329 / *AG* 243 / *KirkC* 6B25e

Date

CEI: 1901 (in **P**)

HWH: ca. 1897–99

Text

CEI: (unattributed)

HWH: Trans. Moreau “Ducky” Delano (Yale 1898) from unknown original. **P**, the text authority (*faute de mieux*), has irregular line- and stanza-structure, punctuation, and capitalization, besides insignificant orthographic details requiring editorial clarification.

Sources

S¹ Pencil sketch in B^b; 2 pp. (f6539–40).

S² Ink copy in B^b; 4 pp. (f6541–44); [title-page: “Qu'il m'irait bien' / 2 copies / 1 in B^b original for soprano / 1 in G^b for mezzo sop”]. Above score, in pencil (Ives's hand): “translated by Ducky D[elano] / 76 S[outh] M[iddle]”.

P *114 Songs*, #76, 168–70 (= *12 Songs*). In the Index, this song is grouped with three others as “4 French Songs.”

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Bracketed comments are editorial.

m. 3, Pf: **S**²**P** have “*mf*” at beginning of this measure [two measures late].

m. 10, V: A decrescendo wedge begins above the 2nd quarter and extends to the 1st eighth of m. 11 (too long; engraver's error? here, as in **S**², the wedge ending at the beginning of the next stanza).

m. 10, Pf, 2nd quarter: The chord has a martellato accent [changed to horizontal accent, by analogy with the three other Pf accents in mm. 9–10].

mm. 11, 12, 13, 14, 15, 39, 40, & 41 (2nd quarters), LH: The slurs (as in mm. 37 & 38) are lacking [irrational differentiation; slurs added here for consistency].

m. 13, V, 2nd eighth: The phrase-slur beginning here ends at m. 14(4th eighth) [engraver's error? one eighth late].

m. 16, LH, 1st beat: The slur (as in m. 42) is lacking.

m. 16, RH, 4th eighth: This is notated as a dyad ($b^{b1}+d^{b2}$), both noteheads full-size; **S**¹**S**² both had d^{b2} , the b^{b1} being added below—as also, in **S**¹, in the parallel passage in m. 42, although **S**² has there only b^{b1} (changed in **P** to d^{b2} alone) [all this suggesting d^{b2} as the primary choice in m. 16 as well]. Every note from m. 16(4th eighth) through m. 17 has a staccato-dot (following **S**²'s sketchy indications) [implausible; here, as in **S**¹, which has none (nor does the parallel passage in mm. 42–44 of **P**)].

m. 17, V, 1st eighth: The phrase-slur for the text-line begins here [one eighth late] and ends at the last eighth [one eighth early].

- m. 21, RH, 2nd quarter: The “alto-voice” slur is lacking (**S**² has it).
- m. 22, LH, 1st quarter: The lowest note of the chord is notated as $F^{\flat 1}$ [engraver’s error; here as in **S**²].
- m. 23, RH: Beside the two quarter-long slurs, there is (as also in **S**²) a full-measure one [inconsistent with the phrasing in the flanking measures; deleted here].
- mm. 23–27, Pf: There are crescendo wedges in mm. 23, 24, and 25 (the last ending in 26, 1st quarter) approaching the “*ff*” in 27, plus “*poco a poco cresc.*” in m. 25 [redundant; here, as in **S**²].
- m. 29, V, 2nd eighth: The entire triplet is slurred and “tresses” lacks a hyphen (as also in **S**²) [the notation of the triplet in 2+1 sixteenths makes clear Ives’s intention].
- mm. 34–36, RH & LH: The slurs, prior to m. 34 always associated with the first-quarter staccato dots, are notated from the 1st to the 4th eighth (as also in **S**²) [revised here by analogy with slurring elsewhere].
- m. 36, V, 2nd quarter: Dynamic indication is lacking [engraver’s omission? **S**² has it].
- m. 36, Lh, 1st beat: The *c* is uninflected [engraver’s error; here, as in **S**² (and cf. m. 35)].
- mm. 37–38, V: The text underlay of “Dans cette foule,” the ties, and the slur are as in Example 1 [composer’s or engraver’s butchered French; revised here by analogy with the underlay of “immense” that follows sequentially].
- m. 38, V & Pf: Crescendo indications are lacking [engraver’s omission? **S**² has them].
- m. 40, Pf: Dynamic indication is lacking [engraver’s omission? **S**² has it].
- m. 42, RH, 1st quarter: The upper-line dyads lack slurs [added by analogy with the slurring in m. 16].

Dans — cet - te fou - le

Example 1
Mm. 37–38, V

30. Memories

a. Very Pleasant

b. Rather Sad

SinC 297 / *AG* 245 / *KirkC* 6B26a

Date

CEI: 1897 (in **P**)

HWH: ?1897

Text

CEI: (unattributed)

HWH: Ives. **P** is the text authority, requiring only minimal orthographic editorial clarifications.

Source

No holograph or manuscript copy survives.

P *114 Songs*, #102, 236–39 (= 10 *Songs*)

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the unique source. Bracketed comments are editorial.

m. 4: Above the RH staff: “(As fast as it will go.)” [better following the heading “Presto”].

m. 4, V: Dynamic indication is lacking.

mm. 6, 7, 8, 38, 39, & 40, V: The two-note setting of “opera” is slurred [unusual, and perhaps unnecessary; but Ives’s aim may be to suggest the colloquial pronunciation “op’ra”].

mm. 10–11, 42–43: The former reads “to arise,” the latter “to rise” [one or the other may be an engraver’s error: the former sounds and sings better (here given as an option in mm. 42–43); the variants may, however, be intended and are retained here.]

m. 19, RH, 4th eighth: Value-dots are lacking [engraver’s error].

mm. 32–34, Pf: The RH chords and LH bass notes are written as quarter notes, followed by single eighth-rests [improbable: here revised as in the preceding and following passages].

m. 35: Crescendo wedges are printed between the Pf staves and above the RH staff [engraver’s error: the latter, ambiguously placed, was probably intended for the V].

m. 38, LH: The instruction: “(Octaves ad lib.)” [assumed to mean “lower octaves ad lib.” through m. 48].

m. 55: The barline between m. 55 and 56 is lacking (though the V part has two full-measure rests) [copyist’s or engraver’s error].

m. 64, V, 2nd quarter: **P**’s setting of “be-ing” is dotted-eighth-note $b^{\flat}1$ –sixteenth-note g^{\flat} [perhaps a copyist’s or engraver’s error? the editorial ossia given here is suggested by

analogy with the generally stepwise pitch contour and the conventional iambic spoken rhythm, as in “tattered” (m. 63) and “little” (m. 67) elsewhere in the song].

Literature

Kelly 1988, 393n9; Carr 1989; Metzger 1997

31. There is a lane

SinC 370 / *AG* z46b / *KirkC* 6B39c

Derived from “Widmung” (*SinC* 393)

Date

CEI: 1902 (in **P**)

HWH: (?1898), [ad]1902, [readapted]1920

Text

CEI: (unattributed)

HWH: Ives. **P** is the text authority, requiring no editorial intervention.

Sources

No holograph or manuscript copy survives.

S¹ (indirect source) Ink copy in D^b by George Price of “Widmung”; title page & p. 1 missing (lower half of p. 1 exists in a positive photostat from a missing negative: LH of mm. 1 and 5–12 (f6553), pp. 2–3 (f6554–55).

P *114 Songs*, #71, 159 (*50 Songs = 9 Songs* [with text misattributed to Harmony Ives])

K (indirect source) MS edition by John Kirkpatrick, with typescript notes, of “Widmung” (JKP 78/738); the music published, with abbreviated notes, as *40 Earlier Songs*, #24).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. **S**¹ and **S**² are described as if in B^b. Bracketed comments are editorial.

mm. 1–19, LH, 1st beats: **S**¹ has the upstem dyad only; **P** has also a downstem half-note B^b (with no 3rd-beat rest) [suggesting the editorial *l.v.* indications here].

mm. 3ff, V: Phrase-slurs appear with “There is a lane”; “lane which”; “winds toward the bay”; “passing a wood”; “wood where”; “little”; “-dren play”; “evenings”; “love song”; and “and my” [survivors from **S**¹; unhelpful to musical or textual phrases here, and unnecessary in view of the “*sostenuto*” indication in m. 3; here, all deleted].

m. 7, V: Crescendo indication (as in Pf) is lacking.

m. 9, Pf: The tempo indication is “*più rit.*” [Ives’s common misuse of “*più*” for “*poco*”; “*dim.*” begins at the 4th eighth [engraver’s error? better at m. 10(1st beat), as in V].

m. 9, LH, 1st eighth: The upstem dyad lacks a flag [engraver’s error].

m. 16, Pf: **S**¹**P** spell G[#], B[#], etc. [A^b, C^b, etc. are preferable in this context, between the B^b of m. 15 and the E^b of m. 17 (as in **K**)].

m. 17, LH, 1st eighth: **P** has e^b [engraver’s error; here, *c* as in **S**¹].

m. 17, Pf, 6th eighth: Dynamic indication (as in V) is lacking.

m. 18, V: Decrescendo indication (as in Pf) is lacking.

m. 19, LH, 1st beat: The full-measure phrase-slur and downstem half note (as in mm. 1–18) are lacking [engraver’s error?].

32. Feldeinsamkeit / In Summer Fields

SinC 250 / *AG* 247a, 247b / *KirkC* 6B27

Date

CEI: 1900 (in **P**)

HWH: ?1898

Text

CEI: Almers / Chapman-trans. (in **P**)

HWH: Hermann Allmers (1821–1902; German poet and writer of travel books), “Feldeinsamkeit,” *Dichtungen* (1860). German text authority: *Sämtliche Werke von Hermann Allmers* (Oldenburg: Schulze, 1891), V, 10. English text authority: translation by Henry G. Chapman in Johannes Brahms, *Fifty Selected Songs* (New York: G. Schirmer, 1910), 128–30 (where Allmers’s name is misspelled as in **P**). For both texts (and the song’s model), Ives’s source was probably Brahms’s setting (Op. 86, No.2), in which, as in **P¹P²**, line 5 reads as “die schönen, weissen Wolken.” Ives’s German text in **P¹P²** is quite faithful to Allmers’s and required little editorial intervention; Ives’s English text in **P¹P²** has numerous changes from Chapman’s translation, some insignificant and here revised tacitly, others significant (see especially the notes for mm. 13–1, 25, & 29–30).

Sources

- S¹** Pencil sketch (German text only); 3 pp. (f6556–58). At upper right of p. [1] (written at different time than heading and song text): “for Dr Griggs’ recital in Center Ch[urch] chape[l] Nov-10-1897.” (But *KirkC*, 175, reports: “Wed[nesday]—but Dr. Griggs was singing at Simsbury that evening.”)
- S²** Ink copy (German text only), with longer recapitulation than in **P¹P²**; 6 pp. (f6559 [title page: “Copy / “Feldeinsamkeit” / (original key) / Chas E Ives / 65 Central Park West / NY”], f6560–64). [The address good 1901 to Sept 1902.]
- S³** Ives’s memo of Chadwick’s remarks on the song (f6571).
- P¹** *114 Songs*, #82, 186–89 (= *50 Songs*). In the Index of *114* this song is grouped with three others as “4 German Songs.”
- P²** *19 Songs*, #19, 48–51 (only one change from **P¹**; see note for m. 21, V)
- R** Ives’s Copy D² of **P²**, 48 (f6302), w/ add. by Ives (but none to the music)
- K** (indirect source) Pencil notes (1 p.) toward an edition of “Feldeinsamkeit” by John Kirkpatrick (JKP 77/731)

Critical Commentary

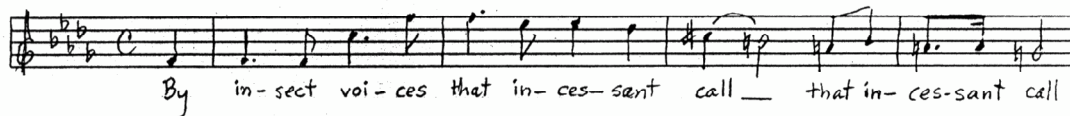
Unless indicated otherwise, descriptive comments refer to **P¹P²**, the principal sources. Bracketed comments are editorial.

m. 1, LH, 1st sixteenth: Below, the indication “Ped.” [engraver’s omission of “sempre” following?].

m. 5, LH, 9th sixteenth: The *A* is uninflected, hence *A*₄, after 2nd-sixteenth *A*₄ [unnoticed error, retained by engraver; *A*^b clearly intended].

mm. 6ff, V: Phrase-slurs appear with “Ich ruhe still”; “im hohen, grünen”; “meinem Blick nach oben”; “oben”; “Grillen rings um-”; “Schwirrt ohn’ Unterlass”; “ohn’ Unterlass”; “von Himmels bläue”; “wundersam um-woben”; “-oben”; “-sen Wolken zieh’n dahin durch’s tie-”; “schöne stille Träume”; “mir ist, als ob ich längst gestorben bin”; “ziehe selig mit durch ew’ge Räume”; “ziehe selig mit durch ew’ge Räume. Ich”; “ruhe still im”; “hohen, grünen Gras”; “und send lange meinen Blick”; “nach oben”; and “-oben” [many of these, irrational and reflecting neither textual or musical phrases (engraver’s slavish copying of Ives’s MS?); here, editorially rationalized].

mm. 14–17: Ives replaced Chapman’s translation of the line beginning “Von Grillen...” (“By insect voices that incessant call, incessant call”) with his own paraphrase (“By voices of the woodland a constant call, a constant call”) [less felicitous; it can easily be replaced with Chapman’s original if desired, as in Example 1.



Example 1.
Mm. 14–17, V

- m. 14, V: Crescendo wedge is lacking (**S**² has it).
- m. 21, V, 3rd note: **P**¹ has a fermata above [here, without fermata, as in **S**¹**S**²**P**²].
- m. 24, V: **S**¹**S**²**P**¹**P**² have “Die” for Allmers’s “Und” (as also in the Brahms setting that was Ives’s source), and Chapman’s translation has, accordingly, “The” [here, “und” as in Allmers, with the translation revised as “All”].
- m. 24, LH: Accents are lacking (**S**¹**S**² have them). The slur appears first in **S**², where it ends at the 4th quarter [preferable to **P**¹**P**²’s slur over the bar (at page-ending) toward m. 25(1st beat)—probably an engraver’s error, since there is no slur back from m. 25].
- m. 25, V: The German adjectives are spelled as “shönen” and “weissen” [here, restored as in Allmers’s text]. Ives changed Chapman’s “snowy” to “snow-white” [here, Chapman’s text is restored].
- m. 27, 33, 37, & 39, V: Ives changed Chapman’s “thro” to “through” (as also, in mm. 33 & 35, “tho” to “though” [the changes retained here].
- m. 27, Pf: A decrescendo wedge, as in V, is lacking.
- m. 32, Pf: A decrescendo wedge, as in V, is lacking.
- m. 33, V: Every note has a staccato-dot [engraver’s error? here, undotted as in **S**¹**S**² (and see m. 35)].
- m. 39, RH, 3rd quarter: **P**¹**P**² add a *g*¹ to the B^b triad [engraver’s error? here, as in **S**¹**S**²].
- m. 40, V: A period after “unending” is lacking, as is the first word of the text-recapitulation (“Quite”) [engraver’s error].
- m. 40, RH, 1st beat: **P**¹**P**² add a half note *c*² to the lower material [engraver’s error? here, as in **S**¹**S**²].
- m. 41, LH, 1st beat: Below the staff is “*p*” [contradicting the “*pp*” between the Pf staves; here deleted (cf. m. 1)].
- mm. 41ff: **S**¹ has “etc.” at m. 41(3rd quarter) [suggesting a repetition of the entire first part of the song]; **S**² writes out the repetition as mm. 41–58 (= 7–20 & 47–50 of **P**¹**P**²) [which performers may use, as noted in the score, if they wish the longer original conclusion].
- mm. 46(4th quarter)–48 of **P**¹**P**², V: Following “nach oben” (as in line 2 of the German text) is “um-wo-ben” (as in line 4 [mm. 20–22]) [engraver’s error? here, as in **S**² (and cf. mm. 12(4th quarter)–13)].

Literature

Schoffman 1977a, 12–20; Kelly 1988, 178–81

33. Ich grolle nicht / I'll not complain

SinC 271 / AG 249a, 49b / KirkC 6B27a

Date

CEI: 1899 (in **P**¹) [1898 implied in **S**³]
HWH: ?1898, [rev]ca. 1900–1 & ca. 1933

Text

CEI: Heine (in **P**¹)
HWH: Heinrich Heine (1797–1856), “Lyrische Intermezzo”; Ives’s source was Schumann’s setting in *Dichterliebe*, Op. 48, no. 7 (Ives repeats some of Schumann’s variants of Heine). German-text authority here is *Heinrich Heines Sämtliche Werke*, ed. Ernst Elster (Leipzig: Bibliographisches Institut, 1890), I, 72. Ives’s version varies insignificantly, requiring minimal orthographic editorial intervention (but see note for mm. 33 & 36, V). English-text authority here is the translation by John Sullivan Dwight (1813–1893) in *Fifty Songs by Robert Schumann*, ed. W. J. Henderson (Boston: Oliver Ditson Company, 1903), 116–18 (probably Ives’s source), requiring minimal orthographic editorial clarification.

Sources

- S**¹ Pencil sketch in A^b, German text, mm. 5–45 only; 2 pp. (f6565–66).
- S**² Ink copy in A^b, German text, mm. 1–19 only (f6567) [title-page] below title: “put in E major for mezzo [crossed out, replaced with:] (same key)”; below: “Chas E Ives / 65 Central Park West / NY”—(f6568) [score] above: “Jan 22 ’03” [date of this copy?].
- S**³ Ink copy in A^b by George Price, German text, mm. 1–14 only (f6569 [title-page]–6570; f6571 [photostat of f6570]). Includes Ives’s marginalia regarding Chadwick’s visit to Parker’s composition class and reactions to Ives’s “Ich grolle nicht” and “Feldeinsamkeit.”
- P**¹ *114 Songs*, #83, 190–92 (German text only). In the Index this is cited along with three other songs as “4 German Songs.”
- R** Ives’s Copy E of **P**¹, 191 (f6194), w/ add. by Ives.
- P**² *34 Songs*, #30, 64–66 (adds English translation by Dwight).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**¹**P**²; **P**¹ is the principal source. **S**¹**S**²**S**³ are described as if in E. Bracketed comments are editorial.

Heading: **S**¹ has none; **S**²**S**³ have Lento; here, as in **P**¹**P**².

mm. 1, 5, & 27, RH, 1st quarter: The turn-sign is placed on the fourth line [less ambiguous as here (and cf. note for mm. 28 & 41, RH)].

mm. 4, RH, 1st beat: The downstem quarter note is notated as an *e* [engraver’s error; here as in **S**²**S**³].

mm. 4, 8, 22, 24, 31, & 44, LH: The first chord in each measure is notated doubly, as both a quarter note (“real-time” value) and a half note (“thought-time” value) [retained as suggestive for performance].

- m. 5–8, Pf: The articulation indication “*legato*” is placed in m. 5(1st beat) [better in m. 1].
Phrase-slurs in mm. 5–6 and 7–8 are lacking [added by analogy with those in mm. 1–2 and 3–4].
- mm. 11(2nd & 3rd eighths), 32(3rd & 4th eighths), & 34(2nd–4th eighths), LH: In **P**² the dyads are revised as *F*#+*c*♯ [arbitrary added dissonance; here, as in **P**¹].
- m. 15(6th sixteenth): **S**¹ has the tempo indication “*più animato*”; **P**¹**P**² have no indication—though, at m. 16[1st beat], “*più animando*” [engraver’s misplacement?; here, as in **S**²].
- mm. 18, LH: The “tenor” slur is lacking [engraver’s omission? added by analogy with those in mm. 17 & 19].
- m. 19, V, 1st beat: The notes setting “Herz-ens” are slurred [unnecessary; here, as later in the measure].
- m. 19, Pf, 3rd eighth: **S**² has no ties to m. 20 and introduces a crescendo wedge; **P**¹, having added the ties, retains the wedge [a contradiction in terms, with the ties, and here deleted].
- mm. 19–21, V: Phrase-slurs appear with “nacht. Das weiss ich” and “längst, das weiss ich” [inappropriate for both text and musical phrases; here revised as in Pf (and one added by analogy with “in Herzensnacht”).]
- m. 20, Pf, 2nd sixteenth: Dynamic indication “*f*” is indicated [redundant, after the “*f*” in m. 19].
- m. 20, RH, 3rd sixteenth: The *e*¹ lacks a flag [engraver’s error; here, added by analogy with the 4th-eighth *e*¹].
- m. 20, LH, 5th sixteenth: The ledger line for the *E* is lacking.
- m. 20, LH, last 16th: The phrase-slur begun at the 6th sixteenth ends here [engraver’s error; here revised to match the RH slur (over the barline to m. 21)].
- mm. 21–23: No tempo indications appear [but “*rall.*” to “*Tempo Imo*” is probably intended, as here].
- m. 26, RH: **S**¹ has a single 1st-beat half-note chord; **P**¹ has the half-note chord and (on the 3rd eighth) the chord repeated as a quarter-note [probably copied by the engraver from the missing page of **S**², Ives having added there the second chord but forgotten to change the first to a quarter note]. Ives marked **R** for change by adding a triplet bracket and a “3” above the chords, as in **P**² [an expedient change but not in the style of the song; here, Ives’s presumed correction of **S**² is adopted].
- mm. 28 & 41, RH, 1st quarter: The turn-sign (on the third staff line) precedes a cue-size sharp-sign (also on that line) [here interpreted as meaning that the turn is to be made from the *b*¹, not the *e*¹ as in mm. 1 & 5].
- mm. 33, 36, V: Heine’s “Traum” and “Raum” are replaced by “Traume” and “Raume” [as in Schumann’s setting; restoration of the original is not difficult but would contradict the predominantly syllabic settings throughout].
- mm. 34–35, V: Dynamic indication, as in Pf, is lacking [engraver’s error?].
- m. 34, LH, 2nd–4th eighths: **P**² has *c*♯ [inappropriate stylistically, against the RH *c*#; here, as in **P**¹].
- mm. 37 & 38, V, 3rd eighth: Both notes have unusual V-shaped accents (neither horizontal nor *martellato*) [here realized as normal horizontal accents, as in m. 37, RH, at the 3rd eighth].
- m. 40, V, 3rd eighth: The *c*#² is slurred over the barline to the *e*¹ [engraver’s error for a decrescendo wedge (as in **S**¹)?].

m. 44: The barline ending the measure is lacking [engraver's error (**S**¹ had it, but it was later crossed out); here restored].

mm. 44–45: **S**¹ ends with two half-note chords identical to those below the “soprano” line of **P**¹ [to one of the missing sources Ives must have added the “soprano” line and, in m. 44, LH, the quarter-note repetitions of the LH chord].

Endnote: **P**¹ has the following endnote below the score (not reproduced in **P**²; reprinted with silent editing by Kirkpatrick in *Memos*, 184) [lightly edited in this edition (and slightly differently from Kirkpatrick's editing)]:

The writer has been severely criticized for attempting to put music to texts of songs, which are masterpieces of great composers. The song above[,] and some of the others, were written primarily as studies. It should be unnecessary to say that they were not composed in the spirit of competition; neither Schumann, Brahms or Franz will be the one to suffer by a comparison,—another unnecessary statement. Moreover, they would probably be the last to claim a monopoly of anything—especially the right of man to the pleasure of trying to express in music whatever he wants to. These songs are inserted not so much in spite of this criticism as because of it.

Literature

Block & Burkholder 1996, 11–33 (esp. 19–22)

34. Chanson de Florian

SinC 225 / AG 250 / KirkC 6B27b

Date

CEI: 1901 (in **P**)

HWH: ?1901 or ?1898

Text

CEI: J. P. Claris de Florian (in **P**)

HWH: Jean Pierre Claris de Florian (1755–1794). Ives's source was probably the setting by Benjamin Godard (1849–1895) as *Florian's Song / Chanson de Florian* (New York: G. Schirmer, 1884), the text authority. Ives presents the three stanzas in the order 1, 3, 2 rather than Godard's 1, 2, 3. Godard's setting of the text uses "Oh!" only once to introduce the refrain lines (in stanza 3 [Ives's stanza 2]). Ives introduces each refrain with such an expletive (thereby distorting the meter), but varies it in every source: here, as in **P**. Ives and/or his engraver introduce many errors in the French, requiring considerable orthographic editorial intervention (the most egregious errors are noted below).

Sources

S¹ Pencil sketch in D, mm. 1–56 only, text partly in ink; 2 pp. (f6572–73).

S² Ink copy in D (f6574 [title-page: "... 2 copies / 1 in D (original) for soprano / 1 B for mezzo-soprano"], f6575–80).

S³ Ink copy in D by George Price, mm. 1–85 only (f6581 [title page], 6582–86).

P *114 Songs*, #78, 174–77 (= 1950 separate reprint by Mercury)

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. **S**¹**S**²**S**³ are described as if in B. Bracketed comments are editorial.

mm. 9 & 10, V: The notes setting "-i-ble" are slurred [inappropriate; engraver's error? here, as in **S**¹**S**²**S**³].

m. 12, RH, 2nd eighth: The g#¹ lacks a value-dot [engraver's error; **S**³ has it].

m. 14 & 70, RH, 6th sixteenth: **S**²**S**³**P** have a#¹ [inadvertent error in **S**², retained thereafter; changed by analogy with the 6th sixteenth in mm. 35, 37, 68, 91, and 93.

m. 16, V & Pf: Dynamic indication "f" [engraver's error? inappropriate, especially after decrescendo wedges in m. 15; here, without indication, as in **S**¹**S**²**S**³].

m. 23, V: **S**¹**S**²**S**³**P** slur the last two syllables of "davantage" [inappropriately].

m. 26, RH, 3rd eighth: The accent is lacking [engraver's error; **S**¹**S**²**S**³ have it].

m. 26, LH: The accents are lacking [engraver's error; **S**¹**S**²**S**³ have them (and cf. m. 28).

mm. 39–40, Pf: The decrescendo wedge is lacking [engraver's error? here, as in **S**²**S**³].

mm. 30, 32, 60, 62, 66, 86, & 88, RH: **S**²**S**³**P** lack the slurs [added by analogy with those in mm. 4, 6, etc.].

m. 31, V, 1st note: This is notated as a quarter note [engraver's error; here, as in **S**¹**S**²**S**³].

m. 38, V: **S**²**P** slur the two notes [engraver's error; here, as in **S**²**S**³].

- m. 35, RH: **S²S³P** lack the ties from the 1st quarter to the 3rd eighth [added by analogy with those of m. 91 (and as in **S²)**].
- mm. 39–40, Pf: **S²P** lack the decrescendo wedge [engraver's error? **S³** has it].
- mm. 41–42, 43–44, RH: The phrase-slurs (as in LH) are lacking [engraver's error; **S¹S²S³** have them].
- m. 43, V: **S²P** treat the “-mière” of “chaumière” as a single syllable, underlaying the 1st-to-3rd eighth [inappropriate; here, as in **S¹S³**].
- mm. 53–54, Pf: **S²S³P** have the indication “*poco rit.*” [redundant at best, and confusing, given the indication “*rall. e dim.*” in V].
- m. 55, LH, 1st-to-2nd quarter: The slur from *E* to *D[#]+d[#]* is lacking, as also in **S¹S³** (**S²** has it).
- m. 56, Pf, 1st beat: Dynamic indication is “*f*” [engraver's error? here, as in **S²S³**].
- m. 57: **S²S³** have the heading *Scherzo*; **P** has *Allegro scherzo* [here replaced by *Tempo 1mo* as less ambiguous].
- m. 57, Pf: **S²S³P** lack dynamic indication [cf. that in V at m. 60].
- mm. 62–63, V: **S²P** omit the “et” between “tendre” and “plaintive” (as also originally in **S³**); here, as marked for correction by Ives in **S³** (and as in Godard's setting).
- mm. 81–84, LH: **S²S³P** lack the accents [added by analogy with those in mm. 5–28].
- m. 95–96, LH: Slurs are lacking (**S²** has them).
- m. 98, RH: **P** has a 1st-beat tied-back eighth-note *a[#]1* (followed by two eighth-rests); **S¹**, a tied-back quarter-note *e¹+b¹* dyad [both obviously erroneous; **S³** not including this measure, this editing adopts **S²**'s reading for the RH, **P**'s for the LH].

35. Naught that country needeth

SinC 307 / *AG* [not listed; see y23ii] / *KirkC* [not listed; see 5A1ii]

Derived from movement 2 of *The Celestial Country* (*SinC* 143)

Date

CEI: 1899 (in **P**) [date of cantata movement?]

HWH: (?1898–99), [rev] & [ad]?1902

Text:

CEI: Alford / from St. Bernard

HWH: Processional hymn “Forward! be our watchword” by Henry Alford (1810–1871), believed mistakenly by Ives to have derived from Bernard of Cluny (ca. 1100–1156), whom he misidentifies in **P** as St. Bernard. Alford was dean of Canterbury Cathedral, 1857–71. Ives’s source was probably “Forward into Light!” in *Laudes Domini* (New York: Century Co., 1884), no. 732 (p. 311), stanza 3 (of 4). It is text authority here, requiring modest orthographic editorial clarification.

Sources

No holograph or manuscript copy survives.

- S**¹ (indirect source) Pencil sketch, as for voice and piano, untitled, toward No. 2 (Aria for Baritone), *The Celestial Country*; 3 pp. (f5193–95).
- S**² (indirect source) Ink copy, as for voice and piano, toward No. 2 (Aria for Baritone), *The Celestial Country*; 7 pp. (f5196–202) [title page: Cantata / “Country Celestial” / #2. ‘Solo-Baritone — / ‘Naught that City needeth’ / C. E. Ives / 65 Central Park West”].
- S**³ (indirect source) Ink copy by Copyist 8, toward *The Celestial Country*, No. 2, with correction of one word by Ives; 2 pp. (mm. 1–12, mm. 61–66 only) (f5203 [title page: #2 / Baritone], 5204, 3087 [music]). Below, on f3087: “Copy out all repeats / in the parts part & return to C E Ives / 65 Central P. W. / Dec. 24–1904.”
- P** *114 Songs*, #98, 224–27 (= *14 Songs* = *Sacred Songs*)
- S**⁴ (indirect source) Vocal score of *The Celestial Country* (New York: Peer International, 1971, 1973), No. 2, 18–23 (title-page verso has acknowledgment to John Kirkpatrick for “research and work . . . which made possible the successful completion of this vocal score”).
- S**⁵ (indirect source) Proofsheets of full score of *The Celestial Country* (Peer; not yet published), No. 2, with many corrections by John Kirkpatrick (in red pencil) and a few (mostly confirming Kirkpatrick’s) by Roque Cordero (green pencil) (JKP 71/647).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Bracketed comments are editorial.

Subtitle: Aria for Baritone (from a Cantata, “The Celestial Country”)

Barring: The barring of this edition follows that of **S¹S²S³S⁴S⁵P** in general [but **P**'s thin-double barlines at every change of meter (following mm. 9, 10, 15, 16, 45, 46, 48, 49, 52, 53, 55, and 56) have been changed to single barlines].

m. 2, RH, "alto": **S¹** lacks the phrase-slur, **S²S³P** extend it to the first *c*² [better extended to the second *c*² by analogy with the slurs for similar phrases in mm. 2–3 (RH, "soprano") & 3 (LH, "bass")].

m. 2, LH, "bass": The rests are lacking (as also in **S¹S²S³**) [engraver's error].

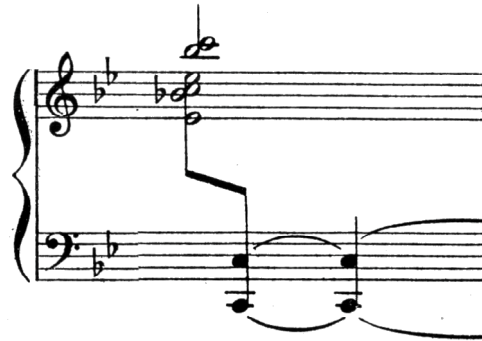
m. 3, LH, "tenor": The rest is lacking [engraver's error; **S¹S²S³** have it].

m. 7, LH, 1st beat: **S¹** has *F* faintly stemmed with *c+f+e*^{b1} as a dotted half note, with a slur as if to a 3rd-quarter eighth-note *F* (which is, however, lacking. [In **S²**, Ives seems to have misread this, writing the *F* as a whole note, which was retained as such in **S³P**; best as apparently intended in **S¹**, and as in **S⁴S⁵**].

m. 8, V: **S¹S²S³** had Alford's "city"; here, "country," as in **S²S³**(both marked for change by Ives)**P**.

m. 8, RH, 3rd quarter: The *a*¹ lacks a value-dot and the *b*^{b1} is notated as an eighth note [engraver's error (and cf. m. 44)].

mm. 10 & 46, Pf, 1st beat: This is notated as shown in Example 1 [ambiguous (and **S¹S²S³** are unhelpful, lacking the LH Cs); clearer renoted as here (and presumably realizing Ives's intentions)].



Example 1. *M.*
10, *Pf*

m. 12, RH, 3rd quarter: The downstem chord has value-dots [engraver's error; here, as in **S¹S²S³S⁴S⁵**].

m. 13, Pf: The last two chords have staccato-dots [engraver's error; here, as in **S¹S²S⁴S⁵**].

mm. 14 & 16, V: In m. 14, **S¹P** lack the decrescendo wedge (**S²S⁴S⁵** have it), and the *g* is slurred to the *A* (and similarly, in m. 16, the *a* to the *d*) [engraver's errors].

m. 14, LH, 2nd quarter: The value-dot and slur to m. 15(1st-beat *b*^b) are lacking [engraver's error; **S¹** has them; **S²** lacks the dot but has the slur back from the *b*^b; **S⁴S⁵** have the slur].

m. 15, LH, 3rd quarter: The *b*^b lacks the tie back [engraver's error; **S¹S²S⁴S⁵** have it].

m. 16, RH, 1st eighth: The *a*¹ lacks the tie back [engraver's error; **S¹S²S⁴S⁵** have it].

m. 19 & 21, V: Alford's "the" (in "All the saints") is lacking; **S⁴S⁵** restore it (as here), Kirkpatrick commenting (in the notes for **S⁵**), "Alford's 'the' serves Ives's rhythm better than his omission of it."

m. 19, V: **P** has a full-measure phrase-slur [engraver's error? here, without it, as in **S¹S²**].

m. 19, LH, 1st eighth: The rest is lacking (as also in **S¹S²**) [engraver's error; **S⁴S⁵** have it].

m. 19, LH, 3rd quarter: The half note *A* is lacking [engraver's error; **S¹S²** have it, and **S⁴S⁵** have the equivalent as two half notes].

m. 21, LH, 1st eighth: The rest is lacking (as also in **S¹S²**) [engraver's error; **S⁴S⁵** have it].

m. 22, V, 4th eighth: The *c*^{b2} lacks the flag [engraver's error].

m. 23, LH, 1st eighth: The rest is lacking (as also in **S¹S²**) [engraver's error; **S⁴S⁵** have it].

- mm. 24 & 26, V: Alford's "the" (in "feeding on the children's food") is lacking (as also in **S¹S²S⁴S⁵**), Kirkpatrick commenting (in the notes for **S⁵**), "Ives's omission of Alford's 'the' is best for the rhythm" [and for the sense of the text!].
- m. 25, LH, 1st eighth: The rest is lacking, as also in **S²** [engraver's error; **S¹S⁴S⁵** have it].
- m. 25, RH, 3rd quarter: The half note is notated as g^{b2} [clearer, in this context, as $f^{\#2}$].
- mm. 27–28, Pf: **S¹** and **S²** are so radically different here from **P**, and from each other, that they are irrelevant to this editing.
- m. 29, RH: The phrase-slur extends over the barline to m. 30(1st-quarter g^1) [engraver's error: one quarter note too long; here revised as in **S²S⁴S⁵** (and cf. m. 35)].
- m. 31, Pf: The RH lacks a downstem for the d^1 , and the LH rests are lacking (as also in **S¹S²**) [engraver's error].
- m. 32, V, 3rd quarter: **P** sets "night" as an eighth note [perhaps not an engraver's error (**S¹S²** also have an eighth; **S³** lacks this measure), but perhaps an inadvertent error retained in later sources: better as a quarter, as in m. 33, LH (and cf. **S⁴S⁵**, mm. 32 & 33)].
- m. 33, LH, 4th quarter: The rest is lacking [engraver's error; **S¹S²** have it].
- m. 34, V: The a is slurred over to the 1st-beat b^b in m. 35 (as also in **S²**) [inappropriate; here, as in **S¹S⁴S⁵** (and cf. mm. 28–29)].
- m. 34, RH, 1st beat: The a^1 is slurred over to the 1st-beat d^2 of m. 35 (as also in **S¹**); **S²** has a slur through the 4th quarter [misread by copyist/engraver as in **S¹** [but such a slur masks the phrase-beginning at m. 35(1st beat), echoing that of m. 29(1st beat); better no slur, as in **S⁴S⁵**].
- m. 35, V: Dynamic indication, as in Pf, is lacking (and cf. m. 29).
- m. 37, V: **P** has the expression indication "*poco espress.*" [engraver's misreading of "*poco cresc.*," as in Pf (and as in **S²S³S⁴S⁵**)].
- m. 38, V, 1st beat: The slur for the two quarter notes setting "sign" is lacking (as also in **S²**) [engraver's error; **S¹S⁴S⁵** have it].
- m. 41, RH, 1st quarter: The c^2 is lacking [engraver's error; **S¹S²** have it].
- m. 43, V: **S¹** has no text; **S²P** have "light"; here, as in **S²**(as marked for correction)**S⁴S⁵**.
- m. 43, Pf, 4th quarter: Fermatas are lacking (as also in **S¹S²**) [engraver's error].
- m. 44, V, 1st beat: The d^1 is slurred back to m. 43(3rd quarter) [engraver's error].
- mm. 50, 55, & 56, Pf: **S¹S²P** have turn signs between a dotted eighth and two sixteenths (two thirty-seconds once in **S¹**), as shown in Example 2 (m. 50) [but Ives must have meant five notes, approximately one eighth and four sixteenths in a sextuplet, as in **S⁴S⁵** and here].
- m. 50, LH, 3rd quarter: The b^b is lacking (as also in **S¹S²**) [engraver's error? added by analogy with that in m. 55(3rd quarter); and cf. mm. 50 & 55 in **S⁴S⁵**].
- m. 54: Tempo indication is lacking (Ives added it in pencil to **S²**) [and cf. m. 54 in **S⁴S⁵**].
- m. 55, LH, 3rd quarter: The b^b is notated as a half note [engraver's error; here, as in **S¹S²S⁴S⁵**].
- m. 59, V: **S²P** spell "thro" [engraver's erroneous abbreviation; changed by analogy with the spelling at every other appearance of the word].
- mm. 59–65, V: No phrase-slur is given for the first setting of "On through sign and token"



Example 2. M.
50, RH

- (mm. 59–60); the second (mm. 61–62) ends at “to-”; two appear in mm. 63–65 (for “On through sign and” and “token, stars”) [engraver’s errors; here, as in **S²S³**].
- m. 59, RH, 6th-to-8th eighth: The slur is lacking (as also in **S²**) [added by analogy with those in mm. 61 & 63].
- m. 66, V: **P** has a B^b+f whole-note dyad [ambiguous; here, f only, as in **S¹S²S³S⁴S⁵**].

Literature

Burkholder 1996, 275–77 (reviews of the cantata’s premiere)

36. Forward into Light

SinC 252 / *AG* [not listed; see y23vi] / *KirkC* [not listed; see 5A1vi]

Derived from movement 6 of *The Celestial Country* (*SinC* 143)

Date

CEI: “M[ar]ch 1898 76 So M[ain]” (on **S**¹); 1898 (in **P**)

HWH: (?1898–99), [ad] & [rev]?1902

Text

CEI: Alford/ from St. Bernard

HWH: Processional hymn “Forward! be our watchword” by Henry Alford (1810–1871), believed mistakenly by Ives to have derived from Bernard of Cluny (ca. 1100–1156), whom he misidentifies in **P** as St. Bernard. Alford was dean of Canterbury Cathedral, 1857–71. Ives’s immediate source (and text authority here) was probably *Laudes Domini* (New York: Century Co., 1884), no. 731 (p. 310): “Forward be our watchword,” in four 12-line stanzas; Ives set all of stanza 3 and fragments of stanzas 2 and 4, to conclude with four lines patched together from the source—all requiring minimal orthographic editorial intervention.

Sources

No holograph or manuscript copy survives.

- S**¹ (indirect source) Ink score toward *SinC* 143vi (incomplete: mm. 1–95 only); 8 pp. (f1125, 5299–5305).
- S**² (indirect source) Ink score by “Copyist 9,” made from **S**¹, toward *SinC* 143vi (incomplete: title page [f7906], p. [2], mm. 1–16 [f7907], with an addition by Ives [“*a tempo*”] in m. 9 and an “X” crossing out the entire page). This score was probably the one given to Schirmer for engraving; on the title-page Ives noted: “#6 / (all but 1st page) / Taken out to be copied for / Songbook . . .”
- S**³ (indirect source) String parts for *SinC* 143vi, in score, copied by Ives; complete in 5 pp. (f5485–89).
- S**⁴ (indirect source) String parts for *SinC* 143vi, in score, copied by “Copyist 9”; 4 pp., incomplete (pages numbered 1 & 2 missing) (f5499–5502); mm. 40–102, with a correction by Ives in m. 82 (“*animando*”).
- P** *114 Songs*, #99, 228–33 (= *10 Songs* = *Sacred Songs*)
- K**¹ (indirect source) Annotations by John Kirkpatrick in his copy of *10 Songs* (JKP 77/728).
- S**⁵ (indirect source) Vocal score of *The Celestial Country* (New York: Peer International, 1971, 1973), #6, 64–71 (title-page verso has acknowledgment to John Kirkpatrick for editorial “research and work”).
- K**² (indirect source) Notes by John Kirkpatrick toward full score of *The Celestial Country*, No. 6 (3 pp.); proofsheets of full score, ed. Kirkpatrick (Peer, not yet published) (13 pp.) (JKP 71/647).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source.

Bracketed comments are editorial.

Subtitle: Aria for Tenor (or Soprano) (from a Cantata “The Celestial Country”)

- mm. 1–2 & 3–4, LH: **P** has bass notes tied (and m. 10 has a tie-back [beginning of line], though m. 9 lacks a tie forward [end of line]); **S**¹ has no ties [better without, as in mm. 54–55 & 56–57 (the copyist of **S**² having mistaken the slur of the slur-&-staccato-dots of the “tenor” voice in **S**¹ for a “bass-voice” tie)].
- m. 8, RH, 2nd & 3rd quarters: The 2nd-quarter slur is lacking (**S**¹**S**² have it; and cf. mm. 16 & 61); the 3rd-quarter *f*^{#1} is slurred to the 6th-eighth *a*^{#1} [engraver’s errors].
- mm. 10, 14, 15, & 55, RH, 2nd eighth: The staccato-dot is lacking (as also in **S**¹**S**²) [added by analogy with that in m. 2, RH, 2nd eighth].
- m. 16, LH, 1st quarter: The slur extends only to the *d*^{#1} [engraver’s error; here, as in **S**², and as in mm. 8 & 61 of **S**¹**S**²**P**].
- m. 16, 3rd quarter: The RH staccato-dots (above the tenuto dashes) and *ten.* indication are lacking (as also in **S**¹**S**²), as is the “*rit.*” indication [added by analogy with those in m. 8(3rd quarter)].
- m. 17, LH: The “bass-voice” phrase-slur is lacking (as also in **S**¹) [added by analogy with that in m. 62].
- m. 19, RH, 3rd–6th eighths: The staccato-dots are lacking (as also in **S**¹) [added by analogy with those in mm. 17, 62, & 64].
- m. 19 & 64, LH, 1st beat: **S**¹**P** have half note *e*¹ [more realistic as an eighth before the RH *e*¹ one eighth later]; the *c*¹–*b* phrase-slur in m. 19 is lacking [added by analogy with that in m. 64].
- m. 21, V: **P** replaces Alford’s subjunctive “spring” to the indicative “springs” [a slip in **S**¹ retained in later sources? here, restored as in Alford].
- m. 21, RH: The *g*¹–*e*¹ phrase-slur is lacking [added by analogy with that in m. 66]; the 6th-eighth *a*¹ natural-sign is lacking (as also in **S**¹) [added by analogy with that in m. 66].
- m. 21, LH, 1st quarter: The phrase-slur to m. 22(1st quarter) is lacking [added by analogy with that in mm. 66–67].
- mm. 24 & 28, 36 & 40, V: Alford’s commas after “Sick” and “Blind” are lacking [grammatically necessary].
- mm. 28–31 & 40–43, LH: The phrase-slurring is different in each of these parallel passages [undesirable difference; here, revised by analogy with the single slur in mm. 24–27].
- mm. 30 & 42, V: The *c*¹ is uninflected both times [engraver’s error? in m. 42, the LH’s simultaneous *c*^{#1} (intended: see note for m. 42, LH) mandates *c*^{#1} (and in m. 30 by analogy)].
- mm. 32 & 44, V: Alford’s “pour upon the nations” is replaced with “pour upon nations” in mm. 32–33, “pour on nations” in mm. 44–45, with a half note and two eighths [inconsistent alteration or slip of the pen in **S**¹ retained in copies and **P**; the latter variant preferable in this context (though Alford’s text can be easily restored with dotted-quarter and three eighths, if desired)].
- mm. 32–33 & 44–45, RH: **P** has two full-measure phrase-slurs in 32 & 33, a single slur over mm. 44–45 [the latter preferable both times, as implied in **S**¹].
- mm. 33–35: **P** has “*poco rall. e cresc.*” in m. 33, crescendo wedges (in V & Pf) in m. 34 (continuing into m. 35 in Pf), two decrescendo wedges in V in m. 35 (one at the 1st quarter, one after the 2nd quarter), “*p*” (in Pf) in m. 35(3rd quarter), “*rit.*” in m. 35(4th quarter)

- in V & Pf, plus “*col[la] voce*” in latter [an *embarras de richesses*; clearer, simpler as here, after **S**¹ (but accepting **P**’s deletion of its “*animando*” in m. 33)].
- m. 35, RH, 7th eighth: The *c*^{#2} is tied back (as also in **S**¹) [but the phrase-slur from the 1st-beat *f*^{#2} to this *c*^{#2} implies a “soprano” line ending with a restriking of it (complementing the LH “tenor” line); here, the tie is omitted (and cf. **K**²**S**⁵)].
- m. 37, LH: The phrase-slur begun at m. 36(1st quarter) ends at m. 37(1st quarter) and a second begins at the 3rd quarter [better the longer slur as in the parallel mm. 24–27].
- m. 42, LH, 3rd quarter: The *c* is inflected as *c*[♯], implying *c*[#] on the 4th eighth [the lack of a sharp-sign an engraver’s error (and cf. comment for mm. 30 & 42, V)].
- m. 44, RH: The 2nd *g* is not tied to the 3rd [better tied, as in **S**¹ (and as in **P** in the parallel m. 32)].
- mm. 46–49: **S**¹ has no tempo marking in m. 46, “*rit.*” in m. 47, “*rit.*” in m. 49; **S**³**S**⁴ have “*rall.*” in m. 47, “*rit. e dim.*” in 48, “*rall.*” in 49; **P** has “*poco rall.*” in m. 46, “*rit.*” in 47(4th eighth), “*rit.*” in 49 [clearest, simplest, as here].
- m. 47, RH, 1st beat: The slur from *f*^{#2} to *e*² is lacking [added by analogy with that in m. 35].
- m. 47, V, 3rd quarter: The triplet indication is lacking [engraver’s error; **S**¹ has it].
- m. 49, LH, 1st eighth: **S**¹**P** have a tied-back *e* [slip of the pen retained in later sources; here, *d* as in **S**³**S**⁴].
- mm. 49–50, Pf: **P** has “*rit.*” in m. 49, “*col[la] voce*” in m. 50 [both unnecessary, in view of the “*rall.*” in m. 46].
- m. 53, LH, 1st beat: **S**³**S**⁴**P** lack the accent [engraver’s error? **S**¹ has it].
- m. 53, Pf, 3rd quarter: **P** has “*a tempo*” indication [engraver’s error: one quarter early; here, as in **S**¹]; **P** lacks the arpeggio marking (**S**¹ has it).
- m. 55, RH, 2nd eighth: The *d*^t is not slurred with the *g*^t–*d*^t (which are slurred) [changed by analogy with the phrase-slurs in mm. 2, 4, 10, 12, & 57].
- m. 58, LH, 1st beat: The *a* lacks a value-dot [engraver’s error; added by analogy with that in mm. 5 & 13].
- m. 61, RH, 2nd-to-6th eighth: Every eighth note has a slur-and-staccato-dot [changed by analogy with the articulation in mm. 8 & 16 (with comparable adjustments in tempo indications at 3rd quarter and in m. 62(1st beat))].
- m. 62, LH, 3rd quarter: The tie back from the *d*^t is lacking [added by analogy with that in m. 17].
- m. 63, V: Alford’s “through the” is changed to “out of” (as also in **S**¹ and later copies) [apparently intentional; here retained].
- m. 67, LH, 3rd quarter: The arpeggio indication and the tie between the two *c*^ts are lacking (**S**¹ has both, **S**³**S**⁴ the tie only) [copyist’s & engraver’s errors? here, as in **S**¹].
- m. 70, LH, 2nd quarter: The *e* is notated as a quarter note [engraver’s error].
- m. 72, LH, 4th & 6th eighths: **S**¹**P** have a 4th-eighth “tenor-voice” *c*^{♯1} and a 6th-eighth *d*^t [redundant, in view of RH 2nd-quarter *c*^{♯1} and 3rd-quarter *d*^t; also impractical pianistically].
- mm. 78–81, V: Two long phrase-slurs appear, for “youth and manhood, youth and,” and for the second “manhood” (in m. 81) [engraver’s realizations of Ives’s exuberant but ambiguous single 3- or 4-measure slur in **S**¹?; here, the long slurs deleted, leaving the four other, briefer slurs as in **P**].

- mm. 78–79, LH: In **S¹P**, the accents on the rising syncopated line are lacking [engraver’s omissions? here, as in **S₃S₄S₅**].
- mm. 79–81, RH: In **S¹P**, the accents are lacking [here, as in **S₃S₄**, revising those of **S₃**, m. 79, as in **S₄**].
- m. 79, RH, 1st beat: The e^2 is tied to m. 80, 1st beat (as also in **S¹**); here, as in **S₃S₄S₅**.
- m. 80, RH, 1st eighth: **S¹P** have an “alto” dyad $d^1+f^{\#1}$ [better without the $f^{\#1}$, as in **S₃S₄S₅**, so as not to anticipate the V’s resolution of the suspended 1st-quarter g^1].
- m. 80, LH, 1st beat: In **S¹P**, the D is unaccented, dotted, and tied to 1st-beat D of m. 81 [better accented, as in **S₃S₄**, the dot deleted as impractical (the D being restruck at the 3rd quarter), and untied as unnecessary (the 3rd-quarter D being tied)].
- m. 81, RH, 1st beat: The c^2+e^2 dyad is notated with value-dots [engraver’s error].
- m. 81, LH, 2nd quarter: The accent on the quarter note d is lacking [engraver’s omission? **S¹S₃S₄** have it].
- mm. 82–87, RH: In **S¹**, the “alto voices” are carelessly slurred; in **P**, some slurs are retained, others not [best to omit all as unnecessary].
- m. 82, RH, 3rd quarter: **S¹P** have a quarter note d^1 [here deleted as unrealistic, in view of the LH d^1 s within the 3rd-quarter triplet].
- m. 82, LH: The 1st-beat G lacks the value-dot [added by analogy with those in mm. 83ff].
- mm. 86–89: Alford’s “Climb from height to height!” is changed to “Climb height to height!” [retained here, though Alford’s text can easily be restored with two 1st-beat repeated eighth notes in m. 86].
- m. 86, RH, 2nd quarter: The $g^{\#2}$ has a value-dot [engraver’s error].
- m. 88, V: **S¹** has a crescendo wedge and “*poco animato*” over the measure, **P** the wedge alone [neither indication necessary in view of those at mm. 84 and 89].
- m. 91, LH, 5th eighth: The $f^{\#1}+c^1+e^1$ chord is notated as a quarter note [engraver’s error].
- m. 92, V: In **S¹**, Alford’s “On” is altered to “On! on!” though in **P** the $g^2-f^{\#2}$ is slurred, as a setting of “On!” [here, as in **S¹**, where Ives’s careless slur over the $g^2-f^{\#2}$ must have led a copyist to delete the repetition of “on!” and the slur and deletion were retained in later sources].
- m. 93, RH, 2nd quarter: The accent is lacking (as also in **S¹**) [added by analogy with that in m. 91].
- m. 94, RH, 1st & 3rd sixteenths: The 1st-sixteenth chord is $g+b+d^1+g^1$ and the 3rd sixteenth is a d^1 (as also in **S¹S₃S₄**) [slips of the pen; here, the d^1 s as marked for correction to e^1 s in **S₅**].
- m. 95, RH, 1st quarter: **S¹P** have the sextuplet $e^2-g^1-c^2-e^2-c^2-e^2$ [engraver’s error? here, as in **S₃S₄**].
- m. 95, LH, 2nd quarter: **P** has c^{\flat} [engraver’s error; here, as in **S¹**].
- m. 97, 1st beat: **P** has the indication “*rit. e dim.*” [engraver’s error? one measure late; here, as in **S₃S₄S₅**].
- m. 98, RH, 3rd quarter: The d^1 (tied-back) is uninflected, hence $d^{\#1}$ [engraver’s error; here, $d^{\flat1}$ (not tied-back) as in **S₅K²**].
- mm. 99: No change of tempo is indicated [but *Tempo 1^{mo}* is desirable, as suggested editorially in **S₅**].

Literature

Burkholder 1996, 275–77 (reviews of the cantata’s premiere)

37. Rough Wind

SinC 339 / *AG* z51b / *KirkC* 6B40a

Derived from "On Judges' Walk" (*SinC* 318)

Date

CEI: 1902 (in **P¹P²**)

HWH: (ca. 1895 or 1898), [ad]1902

Text

CEI: Shelley (in **P¹**)

HWH: Percy Bysshe Shelley (1792–1822), "A Dirge" (1822), first published in *Posthumous Poems* (1824). Text authority here is *The Poetical Works of Percy Bysshe Shelley*, ed. Mary Wollstonecraft Shelley (New York: Merrill and Baker, 1839), III, 223; for the single textual problem requiring editorial intervention, see note for m. 23, V.

Sources

No holograph or manuscript copy survives.

S¹ (indirect source) Ink copy of "On Judges' Walk" (f6595–98)

P¹ *114 Songs*, #69, pp. 155–57

R¹ Ives's Copy E of **P¹**, 155, 157 (f6191–92), w/ add. & corr. by Ives toward **P²**

P² *34 Songs*, #27, 55–57 (#26, 54–56 of Merion reprint)

R² Ives's Copy C4 of **P²**, 55 (f6253) (no changes of the music)

K (indirect source) MS edition by John Kirkpatrick of "On Judges' Walk," with notes (JKP 78/735), the music published, with abbreviated notes, as *40 Earlier Songs*, #24

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P¹P²**; **P¹** is the principal source. Bracketed comments are editorial.

Heading: **P¹** has "Allegro maestoso"; here, as in **P²R²**.

mm. 1–26, LH: The sextuplets are unmarked as such. The descending chromatic scales are printed, as here, in cue-size notes [suggesting that this bass line may have been intended for a second pianist (see note for mm. 24–26, Pf)].

mm. 4ff: [The V part is derived from Ives's Symphony No. 1, 1st movement (1st Theme), mm. 2–17.] **P²** has the endnote below the score, "From a Symphony, 1898 / Arr. for Voice and Piano 1902".

mm. 11, 15, & 24–26, LH, 1st beat: The chord-tones lack value-dots [engraver's error?].

m. 11, LH, last 16th: Notated as *E#* [engraver's error (*E^b* completes the straight chromatic run, as elsewhere)].

m. 13, RH, 6th eighth: The *e²* is tied over to *e#²* in m. 14 [engraver's error?].

m. 16, RH, "soprano" line, 3rd eighth: The tie-back (as consistently made elsewhere) is lacking [engraver's error].

m. 16, RH, 3rd quarter: The rising 4-note scale is notated as 8ths, and its *b^{b1}* is upstemmed with the *f²* [engraver's errors].

- mm. 18–19, V: The music notation and the text underlay contradict each other [engraver’s error; revised as in mm. 14–15].
- m. 19, LH, 1st beat: The B^b triad is notated as a quarter note with no rest(s) following it [engraver’s error? probably intended as a dotted-half-note chord (cf. parallel mm. 11, 15, and 24–26)].
- m. 20, V, 1st quarter: This is notated as in Example 1 [somewhat ambiguous: the downstemmed quarter-note *f*¹) seems to be an ossia (if chosen, the 4th-sixteenth *d*² does not apply, hence is parenthesized); the other alternative (with upstemmed dotted-eighth note and 4th-sixteenth *d*²) seems preferable: analogous to m. 22 and, rhythmically, to the first beats of mm. 7, 9, 12, 13, 15, 16, 17, 19, 23, & 24]. The Pf lacks dynamic indication [engraver’s omission? added editorially].
- m. 22, RH, 1st beat: The *d*² is notated as an eighth note [engraver’s error? revised by analogy with m. 23(1st beat)].
- m. 23, V: The original’s “strain” is given as “stain” [typographical error in early Shelley editions, corrected in later ones—e.g. *The Complete Works of Percy Bysshe Shelley*, ed. Roger Ingpen and Walter Peck (New York: Gordian Press, 1965), IV, 205. The music is notated as tied *c*#²s (dotted quarter–eighth) [undesirable survival of **S**¹’s two-syllable “said be-[fore]”].
- m. 23, RH, 3rd eighth: The *b*² is not tied back [corrected by analogy with m. 22 and analogous ties throughout].
- mm. 24–26, Pf: **P**¹**P**² notate the RH “alto line” in cue-size notes, as here [tending to confirm the usefulness of a second pianist]. In m. 24, the chromatic scale is notated and slurred as in the previous measures [engraver’s error? better notated as in mm. 25 & 26 since, like them, there is no 2nd-quarter break in the scale-line].
- m. 25, V: The 2nd *e*² is tied back [engraver’s error].
- m. 26, V, 3rd quarter: The word “world’s” lacks the apostrophe [engraver’s error?].
- m. 26, RH, 4th eighth: The *b*¹ is uninflected (i.e. *b*^{b1}) [engraver’s error]
- mm. 27–28, V: In **P**¹ the *f*² and *a*² are both written large with a single downstem; here, as revised in **P**².
- m. 27, LH, 3rd quarter: In **P**¹ the quintuplet is not indicated as such; here, as in **R**¹(as marked for correction)**P**².



Example 1. M.
20, V

38. Harpalus

SinC 261 / *AG* z52b / *KirkC* 6B4ob

Derived from “The Only Son” (*SinC* 323)

Date

CEI: 1902 (in **P**)

HWH: (?1898), [ad]1902 or ca. 1920

Text

CEI: from “Reliques” / Thomas Percy (in **P**)

HWH: Thomas Percy (1729–1811), *Reliques of Ancient English Poetry* (1765), ed. Henry B. Wheatly (London: Allen & Unwin, 1927), II, 75. Text authority here is Thomas Percy, “Harpalus,” *Reliques of Ancient English Poetry* . . . , 2d ed. (London: J. Dodsley, 1767), II, 67–71. Ives set stanzas 12–15 (lines 45–60) of the 26-stanza ballad; he (or his source) slightly modernized the orthography and punctuation; minimal orthographic editorial clarification was required.

Harpalus, a herdsman, loves Phylida. But she loves Corin. Harpalus degenerates with frustration, and “He gan to tell his tale” (line 44). After the 4 quatrains used by Ives, 11 more hopeless ones follow; the last is an epitaph that Harpalus suggests his friends carve on his tombstone:

101 “Here lieth unhappy Harpalus
102 “By cruell love now slaine:
103 “Whom Phylida unjustly thus,
104 “Hath murdered with disdain.”

Sources

No holograph or manuscript copy survives.

- S**¹ (indirect source) Pencil sketch (?1898) of “The Only Son”; 1 p., 19 mm. (f6599), w/ corr. by Ives
- S**² (indirect source) Patch for mm. 1–5 of “The Only Son,” V & RH only (LH staff empty) (f6600)
- P** *114 Songs*, #73, 161–62 (= *34 Songs*, 53–54 [52–53 in Merion reprint])
- K** (indirect source) Manuscript edition by John Kirkpatrick of “The Only Son,” with notes (JKP 78/735); the music published, with abbreviated notes, as *40 Earlier Songs*, #26)

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source.

Bracketed comments are editorial.

Subtitle: (An Ancient Pastoral)

m. 2, V: The rest is notated as a full-measure rest [engraver’s error].

mm. 7–9, LH: **S**¹**P** have the *A*^bs as quarters with neither value-dots nor following rests [rests added editorially].

- m. 12, V: Text underlay and slurring is for a two-syllable word “care-less” [but “carèlesse” (with accent, as in Percy) has three syllables; revised accordingly].
- mm. 17–18, Pf: Between the Pf staves: the note “We are all sorry for Harpalus,—notwithstanding the music.”
- m. 19, V, 1st beat: The *c*² is flagged as an eighth note [but the following rests suggest that the flag was an engraver’s error].

39. Evidence

SinC 245/ *AG* z53b / *KirkC* 6B46a

Derived from “Wie Melodien zieht es mir” (*SinC* 394)

Date

CEI: 1910 (in **P**)

HWH: (?1900), [ad]1910

Text

CEI: (unattributed)

HWH: Ives. His text, as printed in **P**, required minimal orthographic editorial clarification—but did he *intend* to distinguish “hilltop” in line 3 from “hilltops” in line 2?

Sources

No holograph or manuscript copy survives.

S¹ (indirect source) Pencil sketch of “Wie Melodien...”; 1 p. (f6602)

S² (indirect source) Ink score of “Wie Melodien...”; 3 pp. (f6603–05)

S³ (indirect source) Ink copy of “Wie Melodien...” by George Price; 3 pp. (f6606–09); w/ pencil changes by Ives in m. 11 & 26

P *114 Songs*, #58, 133–34 (= 9 *Songs*)

K¹ (indirect source) MS edition by John Kirkpatrick, with notes, of “Wie Melodien...” (JKP 7/738); the music published, with abbreviated notes, as 40 *Earlier Songs*, #27)

K² (indirect source) MS edition by John Kirkpatrick (without notes) of “Evidence” (JKP 77/731). Note below score: “This editing follows [**P**] except for frequent changes of spelling.”

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. All sources are described as if in **B**^b. Bracketed comments are editorial.

mm. 1–2, LH, 1st & 3rd quarter: The *E*^bs are downstemmed as quarter notes (but with no following quarter-rests) [engraver’s error? here, revised by analogy with mm. 3–16].

m. 2, 4th quarter, Pf: Between the staves is the indication “*dolce*” [engraver’s error? probably a vestige of Ives’s indication intended for the V; here deleted].

mm. 3, 7, 11, 12, 13, V: **S**¹**S**²**S**³**P** have slurs for the music setting, respectively, “o’er the” and “-ley a”; “o’er the” and “-top a”; “o’er the”; “but the”; and “ever” [inappropriate survivals from “Wie melodien...”].

m. 7, V: The noun is given as “hilltop” [engraver’s possible omission of final “s”? performer must decide].

m. 10, RH: The 1st-beat *a*[#] is tied back [pianistically impractical: restriking is necessary; here, the tie omitted]; the “soprano-line” phrase-slur begins at the 4th quarter [engraver’s error? one quarter late (cf. mm. 2, 5, 7, etc.)].

m. 11, V, 1st beat: No dynamics are indicated [but, after the crescendo in m. 10, “*f*” in V is invited (cf. V in mm. 5, 1st beat, and m. 9, 1st beat); here, added editorially]. The

- “soprano-voice” RH phrase-slur begins here [engraver’s error? one quarter late].
- m. 13, V, 4th quarter: The spelling is “thro” [unnecessarily archaic; here replaced by “through.”!]
- m. 15, RH, 1st beat: The “alto-voice” phrase-slur begins here [engraver’s error? one quarter late].
- m. 16, LH, 1st beat: Tempo-inflection “*rall.*” is indicated [redundant, after “*rall.*” in m. 14].

40. Tarrant Moss

SinC 367 / *AG* 255a / *KirkC* 6B29c

Adapted as “Slugging a Vampire” (no. 41 here; *SinC* 350)

Date

CEI: 1902 (in **P**)

HWH: ?1898 or ca. 1902–3

Text

CEI: Kipling (in **P**)

HWH: “Tarrant Moss,” by Rudyard Kipling (1865–1936), originally in two stanzas used as a chapter heading for “Wressley of the Foreign Office,” a short story in *Plain Tales from the Hills* (1887); these became stanzas 1 and 7 of an expanded version. Ives intended to use the original two stanzas (as in **S**¹) but could not get permission, and only the first four words appear in **P**. Text authority for this edition is Kipling, *Plain Tales from the Hills*, rev. ed. (New York: Doubleday & McClure, 1899), 301; Ives’s text (as in **S**¹) required minimal orthographic editorial clarification (but see the notes for mm. 6 and 9, V).

Sources

- S**¹ Ink copy (incomplete) of No. 2 of what was probably *Three Poems of Kipling* [*KirkC* 6A1], of which title page & pp. 1–3 are missing, p. 4 [= m. 1–2(LH only), 3–8] (f6619), p. 5 [last LH dyad and following rests only] (f6612)
- P** *114 Songs*, #72, 160. Except for the first words (“I closed and drew etc . . .”) no text is printed; an endnote below the score reads, “Permission to use this verse had not been obtained from Mr. Kipling at the time of going to press.”
- S**² (indirect source) “Slugging a Vampire,” *19 Songs*, 23. The text begins as in “Tarrant Moss” (“I closed and drew”) but continues with new verses by Ives.
- K** (indirect source) MS edition (1 p. score; 1 p. V part), with notes (1 p.), by John Kirkpatrick (JKP 78/737). This edition adds an editorial first ending—m. “11a,” in 9/8 [= Ives’s m. 11 plus one 8th-rest]—to facilitate a performance of more than two stanzas (recorded by Kirkpatrick and Helen Boatwright with stanzas 1–2, 3–4, and 6–7: CRI CD 675).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source for the music and, for the text, **S**¹. Measures are numbered as in this edition. Bracketed comments are editorial.

mm. 1–2: The barline between these measures is lacking [engraver’s error? **S**¹ has it].

m. 2, LH: Following the 2nd-quarter dotted half-note *C* a fermata is placed above the staff (at the *V*’s 4th-quarter entry); in **S**¹, it is partially visible, the *V* not at all [**S**¹ probably had a fermata for the *V* also, here added (that for the LH deleted, however, in favor of a “*colla voce*” indication)].

mm. 2ff, V: [Ives’s intended text is added in this edition, mm. 2–8 after **S**¹ (but see notes for mm. 6 and 8), mm. 9–11 editorially.]

- m. 4, Pf, 3rd quarter: **S**¹ lacks the *c*² (**S**²**P** have it) and had a LH *g*[#] (the half-note note-head filled in [why?], the sharp-sign intact), not retained in **P** (or here, though reinstated in **S**²).
- m. 6, V: **S**¹ sets “Dumey” [*sic*] as 2nd-quarter eighth notes *f*²–*e*² (following a 1st-quarter *e*² for “set”) [here, Kipling’s “Dumeny” is restored, the 1st-quarter rhythm altered accordingly. (The “e” of “Dumeny” is pronounced as in “reign,” not “mean.”)].
- m. 7, LH, 4th eighth: The *c*¹ lacks a sharp-sign [engraver’s error; **S**¹ has it].
- m. 9, V, 3rd eighth: [This edition opts for “mourn,” as found in later editions of Kipling’s text, as opposed to the 1899 edition’s “moan.”]
- m. 9, RH, 8th eighth: The rest is notated as a 16th [engraver’s error].



*Example 1. M.
11, Pf*

- m. 11, Pf: This is notated in **PS**² as in Example 1 [the notation unnecessarily difficult to read, the rests incoherent (engraver’s errors); here, renoted for clarity and simplicity].

Literature

CIP, Box 27, folders 4, 5, 6: CEI to John Becker

41. Slugging a Vampire

SinC 350 / *AG* z55b / *KirkC* 6B40c

Derived from “Tarrant Moss” (*SinC* 367)

Date

CEI: 1902 (in **P**)

HWH: (?1898 or ca. 1902–3) [ad]?ca. 1902–3 or ?1920

Text

CEI: Ives implies his own authorship in the footnote that follows the score in **P**.

HWH: Ives. But who is “he”? The mention of “the yellow sheet” suggests a publisher of “yellow journalism”—possibly Hearst, for whom Ives had no respect: cf. Ives’s chamber piece *Gyp the Blood or Hearst—Which is Worst?* (“Gyp the Blood,” an alias for Harry Horowitz, was tried for murder in October 1912, convicted, and electrocuted on 13 April 1914; cf. Ives, *Memos*, 60, also 212, 217). The text is couched in the “just plain folks,” “colloquial-fella” Ivesian mode. Text authority here is **P**, requiring minimal orthographic editorial alteration.

Sources

No holograph or manuscript copy survives.

- S**¹ (indirect source) Ink copy (incomplete) of No. 2 (“Tarrant Moss”) of what was probably *Three Poems of Kipling* [*KirkC* 6A1], of which the title page & pp. 1–3 are missing], p. 4 [= m. 1–2(LH only), 3–8] (f6619), p. 5 [last LH dyad and following rests only] (f6612)
- S**² (indirect source) “Tarrant Moss,” *114 Songs*, #72
- P** *19 Songs*, #10, 23 (printed from the engraved plate of “Tarrant Moss” [*114 Songs*, #72] after minor changes, especially of the V part, were made in it). Below the score, an endnote: “This was originally to Kipling’s ‘Tarrant Moss’ (‘I closed and drew,’ etc.), but as copyright permission was not obtained, the nice poetry above was written later (not by Mr. Kipling).” Cowells 1955, 217 (not its revision of 1969), says the footnote reads (instead of “the nice poetry above was written”): “the nice poetry about Hearst was written,” implying that a manuscript now lost specified the culprit.

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source.

Measures are numbered as in this edition. Bracketed comments are editorial.

mm. 1–2: The barline between these measures is lacking [engraver’s error? **S**¹ has it].

m. 2, LH: Following the 2nd-quarter dotted half-note *C* a fermata is placed above the staff (at the *V*’s 4th-quarter entry); in **S**¹, it is partially visible, the *V* not at all [**S**¹ probably had a fermata for the *V* also, here added (that for the LH deleted, however, in favor of a “*colla voce*” indication)].

m. 3, before 1st beat: The meter-signature [:meter c] is repeated [redundant; engraver’s error?].

- m. 3, V, 1st beat: The dynamic indication is placed here [engraver's error; one quarter late].
- m. 4, V, 2nd quarter: The *a*¹ (setting "of") is accented [undesirable survivor of "Tarrant Moss"; here deleted].
- m. 7, LH, 4th eighth: The *c*¹ lacks a sharp-sign [engraver's error; **S**¹ has it].
- m. 11, Pf: This is notated as in m. 11 of of "Tarrant Moss" (no. 40 here) [renotated here as there; see critical note for it, and its Example 1].

42. The Waiting Soul

SinC 382 / *AG* z56c / *KirkC* 6B44a

Derived from "The Ending Year" (*SinC* 243)

Date

CEI: 1908 (in **P**)

HWH: (1902), [ad]1908

Text

CEI: Cowper (in **P**)

HWH: John Newton (1725–1807), first published in Newton's *Olney Hymns* (1779), misattributed there to William Cowper (1731–1800), as in later works, e.g. *The Works of William Cowper*, ed. Robert Southey (London: Baldwin and Cradock, 1836), VIII, 80–81 (text authority for this edition); also *Poems of William Cowper* (1818), two copies of which were owned by Ives. Of the poem's six four-line stanzas, Ives set stanzas 1, 3, 4 (lines 1–3), and 6 (lines 1–2). Following are stanzas 2, 5, and the last two lines of 6 (not set by Ives):

[2] I wish, Thou know'st, to be resign'd,
And wait with patient hope;
But hope delayed fatigues the mind,
And drinks the spirits up.

[5] I seem forsaken and alone,
I hear the lion's roar;
And every door is shut but one,
And that is Mercy's door.

[6] . .
And when he calls his exile home,
The Lord shall find him there.

Sources

No holograph or manuscript copy survives.

S (indirect source) Ink copy of "The Ending Year" (f6701–04) [date "Oct. 1902" at upper right, "p. 182" at upper left, of f6702]

P *114 Songs*, #62, 139–41 (= *50 Songs* = *12 Songs* = *Sacred Songs*)

K (indirect sources) MS editions by John Kirkpatrick, with typescript notes, of "The Song of the Dead" and "The Ending Year" (JKP, Box 78, Folder 736); the music published, with abbreviated notes, as *40 Earlier Songs*, #29 & #30.

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. **S** is described here as if in E. Bracketed comments are editorial.

m. 1: Dynamic indication is lacking ("*m*" [*sic*] in **S**); here, as in **K**.

mm. 1–3, RH: Phrase-slurs extend from first to last treble notes in each measure [survivors of overly casual slurring in the missing manuscript? here, as in **S**].

- mm. 5–end, V: Phrase-slurs appear with “Cheer me from the north”; “north; Blow on”; “feeble”; “love of”; “so it”; “divine”; “Till the”; and “dear Deliverer” [survivors from “The Ending Year” and inappropriate here; all omitted].
- m. 6, LH, 2nd quarter: The phrase-slur begins here [engraver’s error? one quarter late].
- mm. 8 & 10, LH: Phrase-slurs are lacking [desirable; here added editorially].
- m. 11, V: The notes for “treasures” and “word” have *martellato* accents [inappropriate survivors from **S**; here deleted].
- m. 13, RH, 8th sixteenth: The d^1 is uninflected (i.e. $d^{\#1}$) [engraver’s error (cf. V); here, as in **S**].
- m. 15, V: Dynamic indication, as in Pf, is lacking.
- m. 15, LH: The $C^{\sharp}+c^{\sharp}$ is notated as an eighth note [engraver’s error (cf. m. 14); here, as in **S**].
- mm. 16–17 & 28–30, Pf: [Ives borrows from César Franck’s Symphony, 1st movement, mm. 6–8.]
- m. 16, RH, 4th quarter: The b has a value dot [engraver’s error; here, as in **S**].
- m. 17, V: The decrescendo wedge (as in Pf) is lacking (**S** has it).
- mm. 20 & 21, LH: The 1st-beat staccato-dots are lacking [engraver’s error? cf. mm. 18–19 & 22–23]; in m. 20, there are staccato-dots over the 4th-quarter “tenor” dyads (not in **S** [and undesirable; cf. m. 21]).
- m. 24, Pf: **SP** lack the slurs [added by analogy with those in mm. 20 & 21].
- m. 25, RH, 4th quarter: The chords are spelled $a^{\sharp}+g^{\sharp}+b^{\flat}$ and $c^{\sharp}+a^{\sharp}+c^{\sharp}$ (as also in **S**) [clearer in this context respelled as here].
- m. 29, LH, 1st beat: The d lacks a natural-sign [engraver’s error? (cf. V and RH) **S** has it].
- m. 32, V: This is notated as a dotted half-note d^{\sharp} tied to a 4th-quarter d^{\sharp} [a survivor from **S**; inappropriate here].
- m. 33, LH, 1st eighth: The “tenor line” has a tied-back $f{:}2\sharp$ [engraver’s error? here, as in **S**].

Literature

Kelly 1988, 162–63, 335–43

43. Flag Song

SinC 251 / AG 259 / KirkC 6B31

Date

CEI: Nov. 1898 (in **S**¹)
HWH: 1898 or ca. 1900

Text

CEI: Durand '81
HWH: Henry Strong Durand (1861–1929); Yale 1881. The imprint as a separate songsheet (**P**) is the text authority, requiring modest orthographic editorial intervention.

Sources

- S**¹ Ink copy, complete; 2 pp. (f6639–40); added at top right of p. [1]: “Durand '81 / Nov 1898”
- S**² Photostat of **S**¹, p. 1 (f6641), w/ add. by Ives (none to the music).
- P** (indirect source) Charles Ives, *Flag Song* (New York & Hamburg: Peer International Corporation, 1968), a sheet-music separate.

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **S**¹, the principal source. Bracketed comments are editorial.

- m. 1, Pf, 1st beat: The indication “*f*” is here [one quarter late; here, as in **P**].
- m. 3, Pf: Dynamic indication is lacking [needed, before the “*p*” in m. 4].
- m. 4, V, 4th quarter: Dynamic indication is lacking [added editorially to match the Pf].
- mm. 9–11, LH: **S**¹**S**² had a decorative tenor-voice line, later crossed out.
- m. 12, V, 4th quarter: Dynamic indication is lacking [added editorially to match the Pf].
- m. 16, RH, 3rd quarter: **S**¹**S**² had a *b*¹ (crossed out in favor of *c*¹).
- m. 20, RH, 3rd quarter: The *G*+*f*#² had intervening pitches [which might have lessened the surprising dissonance], but Ives crossed them out [so definitively that they are illegible].
- mm. 21 & 22, RH, 3rd quarter: **S**¹**S**²**P** have a quarter-note *b*¹ in the chord [slip of the pen in **S**¹? here corrected by analogy with the V part in both measures].
- m. 22, V, 4th quarter: **S**¹**S**²**P** have “when” (for 2nd stanza) [slip of the pen in **S**¹ for the repetition of “with”].
- m. 26, RH, 4th quarter: **S**¹**S**²**P** have uninflected *g*¹ [inadvertent omission in **S**¹, retained (inflected *g*#¹ needed after the 2nd-quarter LH *g*#)].
- m. 29, RH, 1st beat: In **S**¹**P** the chord is F major [slip of the pen (for A minor), retained].
- mm. 30(4th quarter) & 31, LH: The accents are lacking [inadvertent omissions? added here by analogy with RH].
- m. 31: **S**¹**S**² follows the RH chord with the indication “trem.” and, beneath it, a squiggle that may imply arpeggiation [the former impractical, the latter unavoidable; no marking is necessary].

44. Where the eagle cannot see

SinC 390 / *AG* z61b / *KirkC* 6B42b

Derived from "Grace" (*SinC* 257)

Date

CEI: 1900 (in **P**)

HWH: (ca. 1899 or ca. 1900–3), [ad]?1906

Text

CEI: M. P. Turnbull (in **P**)

HWH: Monica Peveril Turnbull (1879–1901), "Heaven," *A Short Day's Work: Original Verses, Translations from Heine, and Prose Essays* (London: At the Sign of the Unicorn, 1902), p. 47; text authority for this edition; the imprint in **P** requires only the most minimal orthographic editorial intervention, but his using only 6 lines of the poem's 12, repeating one, invites reproduction here of the entire poem (lines omitted by Ives italicized):

Where the eagle cannot see,
Where the sweet lark cannot soar,
Where cold winds can never be,
Where sullen rains can never pour,
Above where breezes, mounting high,
Grow faint and fainter till they die,
Where the sun's bright course doth glow
Very, very far below,
Where through miles of quivering ether
Moon- and star-light steal together,
There, in everlasting rest,
Dwell those saints whom Death hath blest;

Sources

No holograph or manuscript copy survives.

S¹ (indirect source) Pencil sketches toward "Grace" (f6648–49).

S² (indirect source) Ink copy of "Grace"; 3 pp.: p. [1]: f6650 (title page: "Grace / Original key for mezzo soprano / Where the Eagle"; pp. [2–3]: f6651–52 (music). On p. [2], above right: "C E Ives / Dec 1902 / [written later]: from Where the Eagle / sung by Dr Griggs / Mendel[ssohn Glee] Cl[ub] Ap[ril] 1899"

P 114 *Songs*, #94, 215 (= *Cos Cob Song Volume* [1935], 10 = 3 *Songs* = 13 *Songs* = *Sacred Songs* [but later, discovered to be an AMP property, deleted from the last].

K¹ (indirect source) MS edition (without notes) by John Kirkpatrick (JKP, Box 77, Folder 730).

K² (indirect source) MS edition of "Grace," with typescript notes, by John Kirkpatrick (JKP, Box 77, Folder 732); the music published, with abbreviated notes, as 40 *Earlier Songs*, #35.

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Bracketed comments are editorial.

- m. 3, V, 1st quarter: **P** slurs the two notes [an undesirable survivor from the setting of the one-syllable word “We” in “Grace”].
- m. 6, Pf, last sixteenth: The a^2 and c^3 are not tied back, nor is the f^3 slurred back [engraver’s omission? ties and slur added here by analogy with those back from 2nd-eighth chord].
- mm. 6–7: **P** has a thin-thin double barline between these measures, and above it a fermata [survivors from “Grace” (**S**²); inappropriate with the new text here].
- m. 7: Tempo indication is lacking [necessary, after the “*rall.*” in m. 6].
- m. 7, V, 3rd eighth: The slur over d^2 – $e^{\sharp 2}$ is lacking [engraver’s error? (cf. m. 11, 3rd eighth)].
- m. 11, Pf, 1st beat: **P** has slurs back from g^1 & $e^{\flat 2}$ and a tie-back from $b^{\flat 1}$ [survivors from “Grace” (**S**²); inappropriate here].

Literature

Kelly 1988, 328–31; Hitchcock 1997a; Hitchcock 1999

45. Omens and Oracles

SinC 317 / AG z62 / KirkC 6B35

Date

CEI: about 1900 (in **P**); Aug '99 (in **S**²)

HWH: ?1899 or ca. 1902

Text

CEI: Author unknown to composer (in **P**)

HWH: Owen Meredith (pseudonym of Edward Robert Bulwer Lytton [1831–1891], son of the better-known novelist Edward George, Earle Bulwer-Lytton), “Omens and Oracles,” *Marab* (New York: Longmans, Green, 1892), Part II (“I Gave Her Love: I Gave Her Faith and Truth”), 44–45; text authority here. (Thanks for identification [in 2001] to Christopher Bruhn, research assistant.) To suit his purposes Ives “edited” the original considerably; the imprint in **P** requires, however, minimal orthographic editorial intervention. The original poem is as follows:

All the phantoms of the future, all the spectres of the past,
In the wakeful night came round me, sighing, crying, ‘Fool, beware!
Check the feeling o’er thee stealing! Let thy first love be thy last!
Or, if love again thou must, at least this fatal love forbear!’

Marab Amara!

Now the dark breaks. Now the lark wakes. Now their voices fleet away.
And the breeze about the blossom, and the ripple in the reed,
And the beams, and buds, and birds begin to whisper, sing, or say,
‘Love her, love her, for she loves thee!’ And I know not which to heed.

Cara Amara!

Sources

- S**¹ Pencil sketch (f6657–58), incomplete (mm. 1–36, with words of 37–38 above 15–16)
- S**² Ink copy (f6659–62), complete; on first page, top left: “Original key”; top right: “mezzo sop Aug ’99”. (The **P** engraving must have been made from this MS or a photostat of it; with a few exceptions (especially of slurs), it reproduces **S**² almost exactly.)
- P** *114 Songs*, #86, 197–201 (= 10 *Songs*). In the Index of *114 Songs* and a footnote to the score, the song is identified as one of a group of “Sentimental Ballads” (Nos. 85–92).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Bracketed comments are editorial.

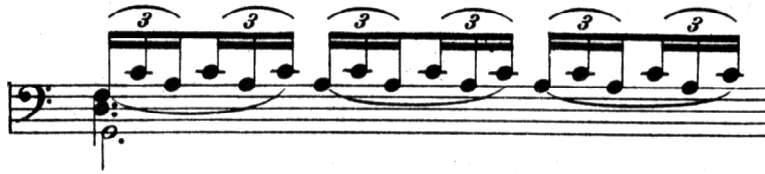
Heading: None in **S**¹; Moderato in **S**²; here, as in **P**.

Meter: 9/8 in **S**¹ (but mostly notated in 3/4); here, as in **S**²**P**.

m. 2, LH, 1st beat: **S**¹**S**² tie back the *d*; here, as in **P** [but see note for m. 45, LH, 1st beat].

m. 5, LH, 1st beat: The value-dot for the *G* is lacking, as also in **S**¹ [engraver's omission; **S**² has].

m. 6, LH: **S**²**P** notate this and other such measures (7–10, 13–14) as in Example 1 [engraver's error? the dotted quarters are probably survivors of the earlier notation in 9/8].



Example 1.
M. 6, LH

m. 9, V: **S**¹**S**²**P** notate the 1st–2nd quarter *fi* as two tied quarter notes [unnecessary; might this imply a missing MS to a different text?]. The 5th–eighth *d*[♯] lacks a value-dot [engraver's omission; **S**² has it].

m. 10, LH: Each of the three downstemmed dyads has value-dots [see note for m. 6, LH].

m. 11, LH, 1st beat: **S**¹**S**²**P** have a half-note *c* [highly improbable with the sixteenth-note chord at 2nd quarter followed by rests; slip of the pen in **S**¹ retained in **S**²**P**? here, changed to a quarter].

m. 11(7th sixteenth): **S**² has crescendo-wedges in V and Pf followed (in m. 12, 1st beat) by decrescendo-wedges; **P** has the crescendo-wedge in V only, both wedges in Pf [here, the Pf wedges omitted as unplayable].

m. 11, RH, 2nd quarter: The chord is notated as an eighth [engraver's error; here, as in **S**¹**S**²].

m. 11, LH, 8th sixteenth: **P** has no tie of the *d* over to m. 12 [engraver's error? here, as in **S**²].

mm. 13–19, Pf: **S**²**P** indicate *accel. [e] cresc.* three times (in mm. 13–14, 15–17, & 18–19) [simpler, clearer, as here (leaving the crescendo wedges in m. 19 for emphasis)].

mm. 13–19, 21–25, 35–41, LH: The quarter-note-long slurs of the sextuplets are lacking [added by analogy with those in m. 5–10].

m. 14, LH, 1st beat: The *G* lacks the value-dot [engraver's omission; here, as in **S**²].

mm. 15–19, 21–24, & 39–41, RH: The measure-long phrase-slurs are lacking [added by analogy with those in mm. 36–38].

m. 15, LH, 1st beat: **S**²**P** have, in addition to the quarter note *G*, a downstem half note *G* [impractical, with the restruck 2nd-quarter *G*; here omitted].

m. 22, LH, 1st beat: The *d* lacks the value-dot [engraver's omission; here, as in **S**²].

m. 30, LH, 1st beat: The value-dots for *c*[♯]+*e* are lacking (as also in **S**¹**S**²).

m. 31 & 32, LH, 1st beat: The value-dots for the half-note chords are lacking (as also in **S**²; **S**¹ has them).

m. 34, V, 4th sixteenth: **P** has *g*^{♯1} [engraver's error; here, *g*^{♯1}, as in **S**¹**S**²].

m. 34, Pf, 2nd dotted quarter: The accent is lacking [engraver's omission? **S**¹**S**² have it].

m. 35, 1st beat: Tempo indication is “*Tempo primo sed [!] più mosso*” [engraver's error]; the V part lacks dynamic indication [engraver's omission? **S**² has it]; the RH “alto-voice” lacks a triplet indication [engraver's error; **S**² has it].

m. 37, V: Crescendo indication, as in Pf, is lacking.

m. 37, LH, 1st beat: **P** has a half note *G*, **S**² a dotted half note *G* [both unrealistic with the restruck 2nd-quarter *G*].

m. 38, LH, 3rd quarter: The *E* is lacking [engraver's error; **S**² has it].

- m. 40: **P** has a crescendo-wedge in V beginning at the 1st quarter, a “*cresc.*” in Pf at the 3rd quarter [the latter an engraver’s error? better for Pf to begin crescendo with V].
- m. 41, Pf, 3rd quarter: **S²P** have “*ff*” [slip of the pen? engraver’s error? one quarter too soon].
- m. 42, Pf: **S²** originally had only a half-note tremolo F-major chord with 3rd-quarter rests on all three staves. Ives later added on the V staff (after the 1st-beat half-note *f²*) a half-note 11-note chord (unarpaggiated) similar to **P**’s 3rd-quarter chord but with added *e¹* and *e³*; here, as in **P**. Over the barline between mm. 42 and 43 is a fermata [clearer as comma at end of m. 42].
- m. 45, LH, 1st beat: **S²P** tie back the *d*; here, untied, as in m. 2.

Literature

Kelly 1988, 504–5

46. Allegro

SinC 208 / *AG* z63c / *KirkC* 6B35d

Derived from "Sehnsucht" (*SinC* 345)

Date

CEI: 1900 (in **P**)

HWH: (?1899 or ca. 1902–3) [ad]?1900 or after ca. 1902–3

Text

CEI: (unattributed)

HWH: Ives. The text authority is **P**, requiring minimal orthographic editorial clarification.

Sources

No holograph or manuscript copy survives.

S (indirect source) Pencil sketch in *A*^b (with text for "Sehnsucht" and its adaptation as "Rosenzweige"), 1 p. (f6664), mm. 1–19 only

P *114 Songs*, #95, 216–18 (= *13 Songs*)

K (indirect source) MS edition by John Kirkpatrick, with notes, of "Sehnsucht" and "Rosenzweig" (JKP 78/736); the music published, with abbreviated notes, as *Forty Earlier Songs*, #36 and #37

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source.

Bracketed comments are editorial.

mm. 2–5, V: Phrase-slurs appear with "brightest," "My heart," and "waking thoughts" [survivors of "Sehnsucht"; inappropriate here].

m. 11, Pf, 2nd quarter: **P** has crescendo wedge [engraver's error? lacking in V, not in **S**; here deleted].

m. 13, LH, 2nd quarter: **P** has *C+G+e+g* chord [engraver's error? the *g* improbable; here, as in **S**].

m. 13, V: Dynamic indication (as in Pf) is lacking.

m. 15, Pf: A decrescendo wedge is below the LH staff [redundant].

47. Romanzo (di Central Park)

SinC 336 / AG z64 / KirkC 6B36

Date

CEI: 1900 (in **P**)

HWH: ?1900 or ca. 1911

Text

CEI: Leigh Hunt

HWH: A “poem” in Leigh Hunt’s essay (misidentified in **P** as his “Essays”) “Rhyme and Reason,” with modifications by Ives. Text-authority: Leigh Hunt, *The Liberal: Verse and Prose from the South*, I (London: John Hunt, 1822), 81–82. Hunt’s “poem” appears there, beneath the title “A Love Song,” in the following format:

{1}	{2}	{3}
Grove,	Heart,	Kiss
Night,	Prove,	Blest
Rove,	Impart,	Bliss
Delight,	Love,	Rest.

Though **P** presents the text in the stanza-order [1], [2], [3], Ives changed the original order of words within each stanza—to “Grove, Rove, Night, Delight. / Heart, Impart, Prove, Love. / Kiss, Bliss, Blest, Rest. / [and adds] Heart, Impart, Impart, Love.” Otherwise, his text requires only minimal orthographic editorial emendation.

Instead of a title, the score of **P** has the following prefatory caption beneath the song’s number (lightly edited in the edition to correct obvious errors and, in the quotations from Hunt, to be faithful to Hunt’s text):

Leigh Hunt, in his Essays, “Rhyme and Reason,” says: ... “yet how many ‘poems’ are there ... of which we require no more than the rhymes, to be acquainted with the whole of them? You know what the rogues have done by the ends they come to. For instance, what more is necessary to inform us of all the following gentleman has for sale, than the bell he tinkles at the end of his cry? We are as sure of him as the muffin-man.” Then he quotes the beautiful text, found in the song below. It is called a ‘Love Song,’ but this is not enough; when attached to music, it becomes a “Morceau de Coeur,”—a “Romanzo di Central Park,” or an “Intermezzo Table d’hote.” ... Was there ever peroration more eloquent? Ever a series of catastrophes more explanatory of their previous history?”

Ives omits the last in Hunt’s series of queries: “Did any Chinese gentleman ever show the amount of his breeding and accomplishments more completely, by the nails which he carries at his fingers’ ends?”

Footnote below the first score page in **P** [lightly edited in the edition]:

NOTE.—Men with high, liquid notes, and lady sopranos may sing an octave higher than written. The voice part of this “Aria,” however, may be omitted with good effect. To make a deeper impression, a violin may play the right-hand tune, and may be omitted,—for the same reason.

Endnote below the second score page of the score in **P** [lightly edited in the edition]:

Some twenty years ago, an eminent and sure-minded critic of music in New York told a young man that _____ was one of our great composers; what he meant by “our” is not

recorded, nor is it remembered that this profound statement was qualified by the word “living”—probably not, as this arbiter of tears and emotions is quite enthusiastic over his enthusiasms. The above collection of notes and heartbeats would show, but does so very inadequately, the influence, on the youthful mind, of the master in question.

John Kirkpatrick, in his copy of *Fourteen Songs*, noted that Harmony Ives had thought the critic cited was Henry T. Finck; and, regarding the composer, see note for **R** below.

Sources

- S** Ink and pencil sketch, 1 p. (f6665), lacking portions of mm. 6, 19, 20, and 24; without preface and “note,” and, since lower corners of sheet are torn and/or cut away, only part of the endnote (thus making **P** its primary source).
- P** *114 Songs*, #96, 219–20 (= *14 Songs*)
- R** Ives’s Copy F of **P**, 220 (f8105), with memo added by Ives to fill in the blank in his endnote: “Victor Herbert!!—lily-white hands and diamonds!”

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Bracketed comments are editorial.

Title: **S** has, at top of p. 1, “*Morceau de coeur or Romance / Romanza di Central Park or Intermezzo di table dote* [sic]” (“*Morceau de Coeu[r]*” repeated at top right); in **P**, the score is untitled (though the Index has “*Romanzo (di Central Park)*” [here, as in the Index of **P**]).

Heading: In **S**, “*Andante dulce* [sic] *con grazia, con espressione, con amour, con plat de jour*”; here, as in **P**.

mm. 1–24, Pf: Ives’s phrase-slurs are somewhat incoherent [best left, however, as possibly intentional, in this parody of sentimental song].

m. 5, Pf, 3rd quarter: The crescendo wedge is lacking [engraver’s omission? **S** has it].

m. 6, RH, 6th eighth: **P** has a slur extending to m. 7(1st quarter) and another beginning on m. 7(2nd quarter) [engraver’s error?; here, as in **S**].

mm. 8–10: The tempo indications are lacking [here, as in **S**. but correcting its “*più*”s to “*poco*”s].

m. 9, LH, 2nd-to-4th eighth: The slur and staccato-dots are lacking [added by analogy with those in mm. 6–8].

mm. 10–11, Pf: The tempo & dynamic indications are “*rit. a poco poco e dim.*” [engraver’s error].

m. 13, V, 2nd quarter: Dynamic indication (as in Pf) is lacking.

m. 13, LH, 6th eighth: The *b^b* lacks a flag [engraver’s error].

m. 14, LH, 2nd-to-3rd eighths: The slur is lacking [engraver’s error?; here, as in **S** (and **SP** in the parallel m. 3)].

m. 15, RH, 7th eighth: **P** has *f*^{1/2} (as in m. 3, where **S** had *f*^{#2}, changed in pencil to *f*^{1/2}); in m. 15, **S** had *f*^{1/2}, changed in pencil to *f*^{#2} [which perhaps engraver “corrected,” to parallel m. 3? here, as marked for change in **S**, on the grounds that **P**’s honoring **S**’s penciled change in m. 3 validates also the penciled change in m. 15].

m. 22, RH: **P** has a single slur over the 2nd-to-8th eighths [engraver’s error?; here, as in **S** (and cf. mm. 16–17)].

m. 23, LH, 6th eighth: **SP** spell the chord as *c[#]+f^{1/2}+b^{1/2}* [in this context, better as *d^b+f^{1/2}+c^{b1}*].

Literature

Schoffman 1977a, 21–27; Carr 1989

48. Berceuse

SinC 220 / *AG* z65b / *KirkC* 6B41d

Derived from "Wiegenlied" (*SinC* 395)

Date

CEI: 1900 (in **P**)

HWH: (?1900 or ca. 1906), [ad]?1903 or ?ca. 1920

Text

CEI: (unattributed)

HWH: Ives. The text authority is **P**, requiring only minimal orthographic editorial emendation.

Sources

No holograph or manuscript copy survives.

- S**¹ (indirect source) Ink copy in E^b of "Wiegenlied"; 2 pp. (f6666–67); note at top: "put in C[#] (*not* D^b)"
- S**² (indirect source) Ink copy in C[#] by Price, in "[Songbook C]," p. 169, of mm. 7–19 of "Wiegenlied," with words for "Berceuse" written by Ives over V staff (f6668)
- P** *114 Songs*, #93, 214 (= *50 Songs* = *13 Songs*)
- K**¹ (indirect source) MS edition in C[#] by John Kirkpatrick; ink with pencil annotations for performance; 1 p. (JKP 77/730)
- K**² (indirect source) MS edition by John Kirkpatrick, with notes, of "Wiegenlied" (JKP 77/730); the music published, with abbreviated notes, as *40 Earlier Songs*, #38)

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Bracketed comments are editorial.

Heading: **S**¹ has "Andante bene tenuto"; here, as in **P**.

m. 2, V: The rests are lacking [engraver's error; here, as in **S**¹].

m. 7, Pf: Dynamic indication (as in V) is lacking.

m. 10, V & Pf: The crescendos are lacking (**S**¹**S**² have them).

m. 12, Pf, 3rd quarter: Dynamic indication (as in V) is lacking.

mm. 14–15, Pf: Notated as in Example 1 [confusing notation, and an obvious error in RH downstem line]. The RH "soprano line" slur extends only to the 6th eighth [engraver's error? better to the phrase-ending at m. 14, 1st beat].

m. 15, RH, 3rd quarter: The slur extends only to m. 16 (12th sixteenth) [engraver's error? better to the phrase-ending at m. 17, 1st beat].



Example 1
Mm. 14–15, RH

m. 17, RH: The “soprano line” slur extends to the end of the measure [here changed by analogy with m. 12].

m. 18, RH, 2nd quarter: The “alto line” slur is lacking, as also in **S**² (**S**¹ has it).

Literature

Kelly 1988, 182–84; Hitchcock 1997a

49. Du alte Mutter / My dear old mother

SinC 239 / *AG* z66a = The Old Mother; z66b = My dear old mother [The first title given is that in **P**. The second listing is erroneous: it is the first line of the English-language version in **P** (i.e. *AG*'s "The Old Mother").] / *KirkC* 6B36b

This is Ives's second setting of the "Du alte Mutter" text; the first is "The Old Mother" (?ca. 1898 or ca. 1902; *SinC* 316; published as #12 of *Forty Earlier Songs*).

Date

CEI: 1900 (in **P**)

HWH: ?1900 or ca. 1902

Text

CEI: Vinje / Corder-trans. (in **P**)

HWH: German text: trans. by Edmund Lobedanz from the Norwegian of Aasmund Olafsson Vinje (1818–1870). English text: trans. of Lobedanz's German by Frederick Corder. Both for Grieg's Op. 33, No. 7 (1873, first published 1881); text authorities are those in the Grieg song (Edition Peters, ca. 1882), 18–19; Ives's versions in **P** need only minor orthographic editorial emendations (but see note for m. 10, V); the last line of each version ("Mutter" thrice / "Mother" thrice) is an addition of Ives's.

Sources

S Pencil sketch in **B^b**; 2 pp. (f6669–70), with German text only.

P *114 Songs*, #81, 183–85 (= *13 Songs*). In the Index of *114 Songs*, this song is grouped with three others as "4 German Songs."

K (indirect text-source) MS edition by John Kirkpatrick, with notes, of *SinC* 316 (JKP 78/735); the music, with abbreviated notes, published in *Forty Earlier Songs*, #12.

Critical Commentary

Unless stated otherwise, descriptions refer to **P**, the principal source. **S** is referred to as if in **G**. Bracketed comments are editorial.

Title: **P** lacks the German title in both the music and the Index.

m. 6, RH & LH, 1st-to-2nd quarter: The slurs are lacking [engraver's omission? **S** has them].

m. 9 & 10(2nd quarter), RH: The chords have staccato-dots [engraver's error?; here, as in **S**].

mm. 9 & 10, LH, 3rd quarter: The tied-back *A+f#* stem lacks a flag and lacks a following eighth-note rest [engraver's error; changed by analogy with mm. 36–37].

m. 10, V: The text's "my" inverts the meaning of Corder's "thy" [which is here restored].

- m. 11, V, 6th eighth: Tempo indication is “*broaden*” [engraver’s error for “*broader*” as in m. 38]—but less ambiguous is the “*poco rall.*” in Pf (as here)].
- mm. 12 & 39, V, 3rd eighth: The fermata (as in Pf) is lacking [presumably intended as brief, hence the editorial “*poch.*”].
- m. 12, RH, 4th quarter: The chord is notated as an eighth note [engraver’s error].
- m. 14, LH, 4th eighth: The *A* is uninflected, hence *A*# [engraver’s error; here, *A*‡ as in **S**].
- m. 15, Pf: The accents are lacking [engraver’s error? here, as in **S**].
- m. 25: The *V*’s half note is dotted [engraver’s error] and the 1st Pf chord lacks the *l.v.* indications [engraver’s error? **S** has them].
- m. 34, V: The *e*† of “Herz” is slurred to the 6th-eighth *d*† setting “(das)” [the slur and parentheses suggesting an addition of “das” by the engraver; here, the inappropriate slur and parentheses deleted].
- m. 37, RH, 1st eighth: The slur extends only to the 2nd eighth [engraver’s error; changed by analogy with those in mm. 2, 4, 6, 9, 10, etc.].
- m. 38: [Tempo indications adjusted as in m. 11; see note for m. 11, V, 6th eighth.]
- m. 38, Pf, 3rd quarter: The dynamic indication “*f*” appears above RH staff [engraver’s error; probably intended for V at 6th eighth].
- m. 39, Pf: The LH 2nd-quarter *D* is notated as a dotted quarter note, and the 3rd- and 4th-quarter accents are lacking [both engraver’s errors, corrected by analogy with m. 12]; regarding the editorial additions of “*poch.*,” see the note for mm. 12 & 39, V]. The LH 4th-quarter *D*†+*D* has a fermata [engraver’s error].
- m. 40, Pf, 1st beat: **S** has no dynamic indication; **P** has “*ppp*” [engraver’s error? improbably soft; best deleted (cf. preceding decrescendo wedges in V and Pf, decrescendo wedge in V in this measure, and dynamic indication in V in m. 41), but indications as in V are added editorially in Pf].
- m. 41, V, 5th eighth: The *f*#† lacks a flag [engraver’s error].
- mm. 41 & 42, LH, 1st eighth: The *A* is uninflected; here, *A*# as in **S** (and in mm. 14 & 15).
- m. 43, LH, 4th eighth: The dyad, preceded by an F clef, reads as *B*+*f*# [engraver’s error; here, as in **S**].

Literature

Kelly 1988, 397–401; Swanson 2001–02

50. The Children's Hour

SinC 227 / AG 267 / KirkC 6B38

Date

CEI: 1901 (in **P**¹)

HWH: ?ca. 1912–13, [rev]ca. 1933

Text

CEI: Longfellow (in **P**¹)

HWH: Henry Wadsworth Longfellow (1807–1882), stanzas 1–3 (of 10) and partial paraphrase of stanza 1 of “The Children’s Hour,” *The Poetical Works of Henry Wadsworth Longfellow* (Boston: Houghton, Mifflin, 1893), 176 (text authority for this edition). Ives’s text as given in **P**¹ requires minimal orthographic editorial emendations.

Sources

S Pencil sketch of mm. 20–27 (f6671)

P¹ *114 Songs*, #74, 163–65 (= *50 Songs*)

P² *34 Songs*, 58–60

K¹ (indirect source) Pencil score, incomplete (9 mm. [= mm. 11–21 of **P**¹**P**²]; 2 pp.), transposed up minor 2nd, by John Kirkpatrick (JKP 77/731).

K² (indirect source) Ink score (ozalid transparency), transposed up minor 2nd, 2 pp., by John Kirkpatrick (JKP 77/731).

K³ (indirect source) Pencil vocal line and text, transposed up minor 2nd, 2 pp., by John Kirkpatrick (JKP 77/731).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**¹, the principal source.

Bracketed comments are editorial.

Title: **P**¹**P**² are titled above the score “The Childrens’ Hour” [typographical error; the Index of **P**¹ has it correctly].

m. 1, Pf, 1st beat: The indication is “Ped.” [without showing duration—presumably meaning to use pedal throughout].

m. 11, RH, 2nd quarter: The *f*² beginning the triplet is uninflected [engraver’s error? here, inflected as *f*^{b2} by analogy with the analogous chromatic lines in mm. 12–14].

m. 15, Pf, 1st beat: **P**¹ has no dynamic indication; added in **P**², as here [with addition of analogous *mp* also in V in m. 14, at “From my”].

m. 20, LH, 4th eighth: The *A*^{♯1} lacks the value-dot [engraver’s error].

m. 21, V, 1st beat: Decrescendo indication (as in Pf) is lacking.

m. 21, RH, 1st quarter: The *a*¹ is uninflected [engraver’s error? improbable in this context, given the LH’s *A*^{♯1}; here, sharpened (as also in **K**²)].

mm. 24–25, RH: Full-measure slurs appear in each measure [engraver’s error? changed by analogy with the slurring in mm. 3ff].

m. 27, RH, 1st sixteenth: A phrase-slur extending to the final *a*¹ begins here [engraver’s error: the 1st-sixteenth *g*¹ is tied back].

Literature

Friedberg 1981, 46–49; Kelly 1988, 142–47

51. Elégie

SinC 242 / AG z68 / KirkC 6B38b

Date

CEI: 1901 (in **P**)
HWH: ca.1901–2

Text

CEI: Gallet (in **P**)
HWH: Louis Gallet (1835–1898), opera librettist for Bizet, Gounod, Saint-Saëns, and Massenet. Ives's text source was the setting by Massenet in Jules Massenet, *Vocal Album: Thirty-Nine Songs with Piano Accompaniment*, I [20 Songs, High Voice] (New York: G. Schirmer, 1884), 10–11 (text authority for this edition); Ives's version in **P** requires minimal editorial emendations (but see notes for mm. 35–37 and 47–48, V).

Sources

- S**¹ Pencil sketch in F, in C meter, 2 pp., mm. 1–42 only (f6676–77).
- S**² Ink copy in F, in 4/2 meter, dated “Jan [(illegible)] '02”; 4 pp. (f6678–81). [Many of the errors, omissions, and slips of the pen in this MS are retained in **P**; the engraver probably worked from it or a photostat of it.]
- P** *114 Songs*, #77, 171–73 (= *50 Songs* = *9 Songs*). In the Index of **P**, this song is grouped with three others as “4 French Songs.”
- R** Ives's Copy E of **P**, 171 (f6193), with annotations by Ives toward orchestration (no changes of the music).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. **S**¹ is described as if in 4/2 meter. Bracketed comments are editorial.]

mm. 3ff, V, Pf: [The phrase-slurs are after **S**²**P** (**S**¹ has none) but regularized as necessary, **S**²'s slurring (followed by engraver of **P**) being irregular and inconsistent].

m. 3, RH, 1st beat: Dynamic indication is lacking (**S**² has it).

m. 5, V, 1st beat: Dynamic indication is lacking [added by analogy with that in m. 45].

m. 6, RH, 1st beat: The slur-back (from beginning of line) is lacking (**S**² has it).

m. 11, LH, 1st beat: The *a* is notated as a whole note [engraver's error; here, as in **S**¹**S**²].

mm. 26 &, 28, RH, 1st beat: **S**¹**S**²**P** spell *c*#² [*d*^{b2} better in this context, as in V].

m. 31, RH: The slur beginning at the 1st beat extends to m. 33, 1st beat [changed by analogy with those in mm. 33–34, 35–36, & 37–38]; the 3rd-half-note *e*² is slurred over the barline to the *d*² [the slur deleted by analogy with the unslurred *g*² to *f*² in mm. 35–36].

mm. 31–40, LH: The “tenor-line” accents here are as in **P** except for correction of a horizontal accent in m. 34, 2nd whole note [engraver's error], and addition of accents in m. 40 [engraver's omissions].

mm. 35(1st beat)–37(1st beat), V: The French-text authority reads “revient le printemps” [here, as in **S**¹**S**²**P**, restoration of the French original being impossible without violating Ives's music].

- m. 36, RH, 1st half-bar: **P** has two “alto-voice” half notes [engraver’s error? here, corrected as in **S¹S²**, maintaining the rhythmic pattern of mm. 32–38].
- m. 39, LH, 1st beat: The slur is lacking (engraver’s error? **S²** has it).
- m. 41, LH, 3rd half note: The accent is lacking (engraver’s error? **S²** has it).
- m. 42, V & RH, measure-end: **P** has a floating fermata before the bar line above the RH staff [ambiguous; here, as in **S²** (with fermata also added to LH’s *e¹*)].
- mm. 45–46, V: **S²P** lack the phrase-slur [added by analogy with that in mm. 5–6].
- mm. 47–48, V: The *b^{b1}* in m. 47 is underlaid with the “-bre” of “sombre,” the *a¹* of m. 48 with “et” [erroneous underlay: **P**’s slur over “som-bre” implies the appropriate elision of “-bre et” as a single syllable in m. 48, as here].
- m. 52, V, last quarter: **S²P** tie the *c¹* over to m. 53 [slip of the pen in **S²**, uncorrected in **P**].
- m. 53, V, 1st beat: **S²P** notate the *c¹* as a whole note [slip of the pen in **S²**, uncorrected in **P**].

52. Ilmenau / Over all the treetops

SinC 272 / *AG* 270 [with no mention of the English translation] / *KirkC* 6B39a

Date

CEI: 1902 (in **P**); **S**¹: “copied at Povert[y Flat] Jan 1, '02”
HWH: ?1901

Text

CEI: Goethe / Trans. H.T.I. (in **P**)
HWH: “Wandrer's Nachtlied” (1780), Johann Wolfgang von Goethe (1749–1832); trans. 1907 by Harmony Twichell. Ilmenau is a small east German town—near Weimar, on the edge of the Thüringer Forest—in which Goethe was interested; staying there once in a cabin, he scratched the poem on its wooden wall. (Ives's title must be of his facture.) . . . German-text authority is *Goethe's Werke* (Stuttgart: J. G. Cotta, 1815), I, 99. Ives's German text in **P** requires minimal orthographic editorial alterations; the English text in **P**, unique source of Twichell's translation, is its text authority, requiring virtually none.

Sources

- S**¹ Ink score in G^b (dated Jan. 1, '02), German text only; 2 pp. (f6695–96); following the title: “[put in] E major”.
- S**² Ink copy in G^b by “Copyist 9,” German text only, incorporating the corrections added to **S**¹; dated—in unknown hand—July 1903; 3 pp. (f6697–99).
- P** *114 Songs*, #68, 153–54 (= *50 Songs* = separate reprint by Peer, 1952).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. **S**¹**S**² are described as if in E. Bracketed comments are editorial.

- mm. 1 & 2, LH, 2nd quarter: **S**¹**S**²**P** have a phrase-slur from g[#] over the bar to B [deleted by analogy with parallel in mm. 24 & 25].
- m. 3, RH, 2nd quarter: **S**¹**P** double-notate the chord, **S**¹ as a half note and a dotted-quarter note, **P** as a dotted-half note and a dotted-quarter note [retention by copyist and engraver of Ives's ambiguous notation in **S**¹; here, as in **S**²].
- m. 4: **S**¹**S**²**P** have “*pp sempre*” [here relocated to m. 5, at entry of V].
- mm. 4–19, LH: The slur-and-staccato-dots are lacking; **S**¹ has them in mm. 18–21 only, **S**² in mm. 7–8 & 18–21 only [but probably intended consistently in mm. 4ff, to match those in RH].
- m. 10, V, 3rd quarter: The indication “*ten.*” is lacking [engraver's omission? **S**¹**S**² have it; “*colla voce*” added here editorially in Pf].
- m. 16, V: [The “his” may be a typographical error or an Ivesian editing-out of Twichell's “its” (with which a singer may easily replace “his”).]

- m. 19, V, 2nd quarter: The “-de” of “balde” is placed here, and the d^2 is slurred to the 3rd beat $c\#^2$ [corrected as in **S**¹].
- m. 20(1st beat): “*più animando*” [the “*più*” probably meaning “more” here; simplest, clearest as here].
- m. 20(2nd quarter): **S**¹ has crescendo wedges in V & Pf over the bar into m. 21; **S**² has them to end of m. 20, plus new wedges in m. 21; **P** has wedges in m. 20 and “*più cresc.*” in m. 21 [simplest and clearest as here].
- m. 22, 1st beat: Dynamic indications are lacking [engraver’s omissions? **S**¹**S**² have them].
- mm. 26–28, V: **S**¹**S**² indicate the two repetitions of “du auch” as optional [reflecting Ives’s uncertainty about doubling the Pf part?]; not so in **P** .

Literature

Kelly 1988, 184–86

53. Weil' auf mir / Eyes so dark

SinC 387 / *AG* 271 [with no mention of the English text] / *KirkC* 6B39b

Date

CEI: 1902 (in **P**)
HWH: ?1902

Text

CEI: Lenau / Westbrook-trans. (in **P**)
HWH: "Bitte" by Nikolaus Lenau (1802–1850). Ives's source may have been the setting by Robert Franz (op. 9, no. 3) and the translation for that by Elisabeth Rücker, first printed in *Franz-Album. Ausgewählte Lieder ...* (Leipzig: F.E.C. Leuckart, [?1870s], IV, 9, but the translation in **P**, attributed there to "Westbrook," points also to an edition of the Franz song with an English translation by William Joseph Westbrook (1831–94) in Henry T. Finck's *Fifty Mastersongs* (Boston: Oliver Ditson, 1903), 89–90. (The translation in **P** seems to be a conflation of Rücker's and Westbrook's.) Text authorities for the German text and Rücker's and Westbrook's translations are the editions cited above; the readings in **P** of both German and English texts require only minimal orthographic editorial emendations.

Sources

No holograph or manuscript copy survives.

- P** *114 Songs*, #80, 180–82 (= *14 Songs*). In the Index of **P** this song is grouped with three others as "4 German Songs."

Critical Commentary

Descriptive comments refer to **P**, the unique source. Bracketed comments are editorial.

Title: In **P**, at head of music and in Index, only *Weil' auf mir* is given.

- m. 8, V: The crescendo wedge extends through m. 8 [engraver's error? better extended through m. 9, to match that in Pf and lead to "mf" in m. 10].
- m. 9, V, 1st quarter: The e^{b2} is slurred to the b^{b1} [inappropriate; engraver's error?].
- mm. 10 & 29, RH, 1st beat: The slurs to the $d^{\sharp1}$ are lacking [added by analogy with those in mm. 12 & 27].
- mm. 10–12: The V has a crescendo wedge in m. 10, the Pf one in mm. 11–12 [both are suspect, given the verses; not retained here].
- m. 12, V & RH, last note: The V's e^{b2} and the RH's e^{b1} (at end of line) lack ties to m. 13, 1st-quarter e^{b2} and e^{b1} [engraver's errors; the latter (at beginning of line) are tied back].
- m. 14, V: Dynamic indication is lacking at end of decrescendo [added by analogy with that in m. 3].
- m. 14, 15, 31, & 32(1st beats), RH: Phrase-slurs are lacking [added by analogy with those in mm. 1–6].
- m. 15, V, 1st beat: The c^{b2} lacks a value-dot [engraver's error].

mm. 20–22, V: The English text “Take now with thy sombre” is underlaid as in Example 1 [engraver’s error? not impossible, but most probably misplaced (the lack of a slur in m. 20 is suggestive; and cf. the setting of the German); here revised].

pp

Nimm mit dei - nem Zau - ber
Take with thy som - bre

Example 1. *Mm.*
20–22, V

m. 24, V: The g^{b1} is slurred to the f^1 , but not the f^1 to the e^{b1} , thus contradicting the text underlay on the 1st & 4th eighths [perhaps better to trust the 1st-beat slur, for both textual and musical reasons (“-se” and “my” being unaccented syllables)]

m. 26, V, 1st quarter: The e^{b2} is slurred to the b^{b1} [inappropriate; engraver’s error?].

mm. 29–30, 32, V: Dynamic indications (as in Pf) are lacking [engraver’s error?].

m. 35, Pf, 4th eighth: Value-dots are lacking in the $a^{b1}+d^{b2}+a^{b2}$ chord [engraver’s error].

Literature

Kelly 1988, 383–86

54. Walking

SinC 383 / *AG* 272 / *KirkC* 6B40

Derived (in part) from mostly lost anthem (*SinC* 157)

Date

CEI: 1902 (in **P**)

HWH: (?1898), [partially arr]?1900 or ?1902, [rev]1912

Text

CEI: (unattributed)

HWH: Ives; **P** is the text authority, requiring minimal orthographic editorial emendations.

In **P**, only the first word in each of the three six-line stanzas that are to be sung is capitalized (in mm. 14, 33, and 68, respectively). In this edition, the first word of each line is capitalized, to clarify the structure of the verse, stricter than it might seem otherwise.

Regarding the parenthesized text in mm. 43ff and 52ff, see the notes below.

Sources

- S¹** Pencil sketch toward anthem (*SinC* 157) (f6008); at top: “for Chorus Center Ch[urch] Apr 1898 — (used in Walking Song / in part 1902” (cf. “Walking,” mm. 19–26).
- S²** Pencil sketch toward mm. 33–38 (f6449).
- S³** Pencil sketch toward mm. 4–5, 29–31 (f6671). Below: “Up the Palisades — with [David] Allen, [Harry] Keator, also Bill B. & Bill M[alony] / not to celebrate anything 10/8[?] 1900” [not implying the song’s compositional dating so much as the experience which later sparked the song.]
- S⁴** Pencil sketch toward mm. 32–60 (f6700).
- P** *114 Songs*, #67, 149–52 (= *50 Songs* = *7 Songs*).
- K** (indirect source) MS edition (4 pp., ink) by John Kirkpatrick (JKP 78/738).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Bracketed comments are editorial.

Text: **S²** has rejected verses for what became mm. 33–38: “We are walking free today, / up the road along the bay, / walking with a vengeance, / we [end of page]”.

S⁴ has a partially rejected text for mm. 33–34: “Walking with a steady gait”; text for mm. 35–38 crossed out; rejected text for mm. 44–45: “Hark [the?] Bells”.

m. 2, RH, 2nd quarter: The staccato-dot for the upstem dyad is lacking [engraver’s error?].

mm. 3–4: Pedal indications are placed above the RH part [engraver’s error].

mm. 12, 13, RH, 2nd quarter: Accents are lacking [added by analogy with those on 2nd quarters of mm. 9, 18, 19, 22, etc.].

m. 21, LH: The slur from the 2nd to the 3rd quarter is lacking [added by analogy with that in m. 75].

- mm. 23 & 77, LH, 1st quarter: Besides the b^{b+fi} there is an e^1 [improbable, in the midst of this passage in parallel fifths; engraver's error?].
- m. 25, V: The d^2 is slurred to the e^2 , the c^2 past the b^{b1} to the g^1 (as well as to the b^{b1}) [both slurs inappropriate].
- mm. 26–28, V: The setting of “glow” has phrase-slurs both above and beneath the staff [redundant; engraver's error].
- mm. 26 & 27, LH, 1st half note: The “bass” rests are lacking.
- mm. 43ff & 52ff: **S4** [the only MS source to have material related to the inter-staff comments] has, between the Pf staves for mm. 45–46, the note “Church bells—across the river—Funeral” and, above the Pf staves of mm. 49–51, the note “Up the river At[crossed out] a roadhouse—a dance”. [Neither in **S4** nor **P** does Ives suggest that the singer is to speak these lines. Their position in both sources and, in **P**, the overlapping of the beginning of the first comment by the last whole note setting “pause,” as well as the notated rests in V for mm. 44ff, well past m. 52, might argue against it. However, the last line's “we do not choose to die or to dance,” referring to the funeral and the roadhouse, mandates their being spoken by *someone*.]
- mm. 48–54, LH: **P** spells in sharps [but the RH harmony invites spelling in flats, reverting to sharps in mm. 55–58, and changing to flats again in mm. 59–61 (as in **K**)].
- m. 55, RH, 1st beat: The d^1+fi+g^1 chord is notated as a half note [engraver's error (the ties to m. 56's first-beat chord tones suggesting an intended whole note)].
- m. 55, RH: **P** has an accent ($\hat{}$) over the 6th-eighth a^1 [engraver's error (one eighth early); here, accented ($\hat{}$) as in **S4**].
- m. 57, RH, 4th quarter: The staccato-dots are lacking [engraver's omission].
- m. 61, 4th quarter: Tempo indication is lacking [needed, to cancel the “Faster” in mm. 51ff].
- m. 62, RH, 1st beat: The eighth-note rest above the staff is lacking.
- mm. 62(4th quarter)–79(2nd quarter), Pf: The notation differs in various minor ways from that of mm. 8(4th quarter)–25(2nd quarter) [edited to conform with the earlier passage].
- m. 67, Pf: A decrescendo wedge to “*mp*” begins on the 1st quarter [engraver's error? here, moved back by analogy with that in mm. 12–13].
- m. 74, V, 1st half note: The e^2 is slurred to the d^2 [inappropriate; probably a survivor from “ridge” in m. 20, where the slur is needed].
- m. 78, LH, 1st beat: The $e+b1$ dyad is notated as a whole note [changed by analogy with the parallel m. 24].
- m. 80, Pf: In addition to the decrescendo wedge, there is the indication “*più decresc.*” [i.e. “*poco decresc.*”, and redundant with the wedge]; the decrescendo wedge is lacking in the V part [but probably intended].

Literature

Kelly 1988, 476–84

55. Those Evening Bells

SinC 374 / *AG* 273b / *KirkC* 6B42d

Derived from "The Sea of Sleep" (*SinC* 343)

Date

CEI: 1907 (in **P**)

HWH: (1903), [ad]?1907

Text

CEI: Moore (in **P**)

HWH: Thomas Moore (1779–1852), "Those Evening Bells," *A Selection of National Popular Airs* (London, 1818–22), I (1818), 19–21; Ives set stanzas 1 and 3 (of 3). Ives's source was probably either *Carmina Yalensia* (1867), 50, or *Yale Glee*s (1893), 13. Text authority for this edition is *The Poetical Works of Thomas Moore*, ed. A. D. Godley (London: Oxford University Press), 1910, 236; Ives's text in **P** requires minimal orthographic editorial emendation. Stanza 2 is as follows:

Those joyous hours are passed away;
And many a heart, that then was gay,
 Within the tomb now darkly dwells,
And hears no more those evening bells.

Sources

No holograph or manuscript copy survives.

- S**¹ (indirect source) Ink MS in E^b of "The Sea of Sleep" (f6705 [title-page headed "Copy" with address 65 Central Park West, good for fall '01–fall '07]; f6706–07 [mm. 1–16, 17–28]).
- K**¹ (indirect source) Unpublished manuscript edition (ink, 1 p.) by John Kirkpatrick of "The Sea of Sleep" (JKP 78/736).
- K**² (indirect source) Manuscript edition by John Kirkpatrick, with notes, of "The Sea of Sleep" (JKP 78/736); the music published, with abbreviated notes, as *40 Earlier Songs*, #40.
- P** *114 Songs*, #63, 142–43 (= *14 Songs*)

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source.

Bracketed comments are editorial.

Meter: 3/4 in V, 6/8 in Pf (as also in **S**¹, where Ives writes, above m. 1: "1/4 (of 3/4) = 2/8 (of 6/8)" [helpful to indicate 6/8 in V as well as 3/4 (cf. mm. 4, 7, & 26–28)]).

mm. 3–4, V: The crescendo & decrescendo wedges are lacking (**S**¹ has them, and cf. mm. 6–7, 9–10, 18–19, & 21–22).

m. 5, V: The crescendo wedge begins at the 3rd quarter [engraver's error: one quarter too soon; here, as in **S**¹].

m. 7, RH: Accents are lacking (as also in **S**¹) [inadvertent omission? added here].

- mm. 10 & 25, LH, 1st beat: The lower note is notated as *d* [engraver's error; here, as in **S**¹].
- m. 11, V, 2nd quarter: This is notated as two eighth-note *a*^{b1}s (both the first and the second slurred-back to the 1st-quarter *b*^{b1}) [a survivor of **S**¹'s notation; here renoted as a quarter note].
- mm. 19–22, RH: The accents are lacking (as also in **S**¹) [added by analogy with those in mm. 4–7].
- m. 21, V, 2nd & 3rd quarters: **P** has *b*^{b1}–*c*² [engraver's error; here, as in **S**¹ (and as in m. 6)].
- m. 25: **S**¹**P** have “*adagio*” between Pf staves at the 1st beat, “*poco rit.*” above V staff at the 2nd quarter [engraver's error? “*adagio*” probably intended for m. 26, especially with further “*rit.*” in m. 27].
- m. 27: The V's 1st-beat *a*^{#1} has a value dot; the Pf's 1st-beat chord tones (from *C*[#] up through *g*^{#2}) have none [engraver's reversal].
- mm. 28: The Pf chord is notated as a tied-back dotted whole note [engraver's omission of stem], except for an uninflected *d*³ quarter note—which alone lacks a tie-back [surprising: if correct, and the *d*³ (surely an engraver's error for *d*^{#3}) is to be restruck, it may invite interpretation as a “sounding bell”].

Literature

Kelly 1988, 76–81, 202–3

56. The Light That Is Felt

SinC 287 / *AG* 274 / *KirkC* 6B32

Derived from anthem *The Light That Is Felt* (*SinC* 173)

Date

CEI: 1904 (in **P**¹)

HWH: (ca.1898), [arr]?1903–4 or ?1907, [rev]ca.1919–20

Text

CEI: Whittier (in **P**)

HWH: John Greenleaf Whittier (1807–1892), “The Light that is Felt” (1884), *The Complete Poetical Works of John Greenleaf Whittier* (Boston: Houghton, Mifflin, 1895), IV, 263 (text authority here). Ives set only stanzas 1 and 2 (of 3), his text in **P** varies slightly (but insignificantly) from Whittier’s; otherwise, it requires minimal orthographic editorial emendation. But Ives’s omission of stanza 3 renders Whittier’s title (retained as the song title) almost pointless (only in the last line is “the light [felt]”). Stanza 3 is as follows:

Reach downward to the sunless days
Wherein our guides are blind as we,
And faith is small and hope delays;
Take Thou the hands of prayer we raise,
And let us feel the light of Thee!

Sources

- S**¹ (indirect source) Bass V part only, mm. 1–19 only of the parent piece (*SinC* 173) (f5982). Above: “76 So M. Feb 7, 1896 / put into Song Piano & Voice Nov.1903”
- S**² Pencil sketch in C of mm. 1–9, w/ words of mm. 1–9, 14–21; 1 p. (f6642). Above, at left: “in B^b / for low voice”
- S**³ Ink copy in C (f6643 [title-page: “Whittiers”]), 6644–45 [most of m. 16 & m. 20 torn off]. At top left of 6644, circled: “put in 4”; at top center: “B major”; at top right: “(Whittier) / Bloomfield NJ / 1899” [the “Bloomfield NJ 1899” dating perhaps referring to a performance of the anthem]. [This MS, or a photostat of it, was probably what the engraver of **P** worked from; see the comment for m. 9, RH, 1st-to-4th sixteenths.]
- P** *114 Songs*, #66, 147–48 (= separate reprint by Mercury, 1950).
- K** (indirect source) MS edition in D^b (ink; 1 p.), without notes, by John Kirkpatrick (JKP 78/734).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. **S**¹**S**³ are described as if in B. Bracketed comments are editorial.

S² has no phrase-slurs; **S**³ has only three, in mm. 1–3 (as here) and m. 4 (see note below); here, as in **P** (but see notes for m. 4, V; mm. 11–12, V; and m. 16, V).

m. 4, V: A first phrase-slur ends at “her”; a second begins and ends at “little” [engraver’s misreading of **S**³, which has slur beginning at “little” (at line-ending) without concluding at “bed” (line-beginning)].

- mm. 7 & 19, RH: The slurs-and-dots vary from source to source; here, as in m. 7 of **P** [except for extension of the last slur back to the 6th sixteenth, following the LH rhythm].
- m. 9, RH: A slur is written beneath the 1st-to-4th sixteenth [redundant; engraver's error, misreading **S3**, m. 9].
- mm. 11–12, V: A phrase-slur begins at “the” and ends at “be” [engraver's misreading? better begun at “then,” ended at “light”].
- m. 16, V, 1st beat: The phrase-slur begun here ends at “to” [engraver's misreading? better extended to “-fore,” as in mm. 23–24 (“there . . . more”)].
- m. 20, Pf, 1st beat: The crescendo indication, as in V, is lacking.
- m. 24, RH (treble), 2nd quarter: The eighth rest is lacking [(as also, carelessly, in **S3**); engraver's error].
- m. 25, RH, 1st beat: The tied-back eighth-note *b* is lacking [(as also, carelessly, in **S3**); engraver's error].

Literature

Friedberg 1981, 50–52; Kelly 1988, 136–42

57. The Cage

SinC 221 / *AG* 75 / *KirkC* 6B42

Derived from or led to movement 1 (“In the Cage”) of *Set for Theatre Orchestra* (*SinC* 20)

Date

CEI: 1906 (in **P**¹)

HWH: (?1906 or ?ca.1914), {?arr}1906 or ?ca.1914

Text

CEI: (unattributed)

HWH: Ives; one of his prose vignettes, not a poem. **P** is text authority, requiring almost no editorial emendations (but see note for 57, V).

Sources

No holograph or manuscript copy survive.

- S**¹ (indirect source) Sketch toward introduction of “In the Cage”; 1 p. (f2599).
- S**² (indirect source) Ink & pencil full score of “In the Cage” (f2600). Below: “Bart & Geo. 65 Central P W July 28[?] 1906 [address good 1901–Sept ’07]...51 Liberty... [address good 1/1/07–fall/08]”
- P**¹ *114 Songs*, #64, 144 (= *14 Songs*)
- S**³ (indirect source) “In the Cage,” *Set for Theatre Orchestra*, *New Music* V/2 (January 1932), 1–2
- P**² Separate single-leaf reprint included with **S**³ (newly engraved and with some differences from **P**¹)
- P**³ (indirect source) Charles Burkhart, *Anthology for Musical Analysis* (1964), 2nd ed. (New York: Rinehart and Winston, 1972), 462–63 [a photoreproduction of **P**¹ with changes based on **P**² and **S**³]
- P**⁴ (indirect source) Philip Lambert, *The Music of Charles Ives* (New Haven: Yale University Press), 1997, 152 [a photoreproduction of **P**¹ with the changes of **P**³, another correction, and editorial additions]
- K**¹ (indirect source) MS edition (ink w/ pencil additions toward **K**²) by John Kirkpatrick (JKP 77/730)
- K**² (indirect source) MS arrangement (ink w/ pencil additions) for voice, flute, timpani, & piano of “In the Cage” by John Kirkpatrick (JKP 77/730)

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**¹, the principal source (locations being counted in eighth notes). Bracketed comments are editorial.

Barring: **P**¹**P**²**P**³**P**⁴ are mostly unbarred; double-barlines precede and follow the Pf introduction, a barline precedes the chord at 71, and there is a final double-barline. **S**¹ is barred in four measures, their 8th-note lengths written above the measures (4 | 5 | 3 | 8). To **S**² Ives added barlines and time-signatures (mm. 1–4 as in **S**¹, mm. 5ff toward the barring of **S**³) and wrote below the score, first in pencil, later overwritten in ink [here conflated], “This movement was not divided into measures, but if parts are copied measures may be made as per dotted line bars.” **S**³ is barred (mm. 1–4 as in **S**¹, mm. 5ff mainly in terms of

the strings' chord changes—generally, every two or three chords, no measure being longer than 4/4—with no regard for the treble-melody line's implicit phrases or the timpani triplets, which often straddle the barlines). **K**¹ is tentatively barred in pencil, almost entirely in terms of the tympani triplets, though with some regard for the vocal line's implicit phrases; **K**² is similarly barred. Here, the barring is as in **P**¹**P**²**P**³**P**⁴.

Heading: **S**¹ has no heading. **S**² has only a tempo indication (added in pencil above score): “about 72 = [quarter note] / 80 - ?”. **P**¹**P**³**P**⁴ have no tempo indication but, beneath the V staff, “evenly and mechanically, no ritard., decresc., accel. etc.” **S**³ has “Andante (<quarter note> = about 60)” and, beneath the top staff, “Evenly and listlessly with no change in tempo or volume throughout.” **P**² has, above the RH staff, “Evenly and mechanically with no change in tempo or volume throughout.” [This editing adopts the tempo indication from **S**³ (Ives's final, precise decision) and the performance instruction from **P**² (clearest and simplest phrasing of his intentions).]

1–20, Pf: **P**¹ notates the sixth chord as an eighth note [engraver's error; here, as in **S**¹**S**²**S**³**P**²**P**³**P**⁴].

21, 56, 71, 78, Pf: Chords with “irrational” durations underlie “A leopard went,” “A boy who,” and “wonder, Is life an-[y]” [here, durations adjusted for rhythmic clarification, some with *l.v.* indications added].

22–85, V: **S**²**S**³ are almost entirely without beaming; **P**¹**P**²**P**³**P**⁴ are totally without beaming [here, as in **P**¹**P**²**P**³**P**⁴ except for beaming the two eighth notes of “Is” (78–79)].

30, Pf: The *c*¹ lacks a value-dot [engraver's error] (**S**³**P**² have it).

37, Pf: **P**¹**S**³**P**³**P**⁴ notate the chord in dotted half notes; **P**² adds ties extending to commas just preceding its repetition (at 43) [here, as in **P**² but with *l.v.* indications emphasizing the chord's duration to commas (beyond the chord at 40)].

51–55, V: **S**²**P**¹**S**³**P**²**P**³**P**⁴ spell the setting of “came around with meat” in sharps [better to retain the flats begun with the *b*¹ setting “on-[ly]” (45–46), to maintain the whole-tone collection complementary to that of 21–44].

57, V: The word “A” is notated as a quarter note (as also in **S**³[m.13]**P**²**P**³**P**⁴**K**¹**K**²) [a more natural-speechlike duration would be an eighth, and in **S**² the oboe part (the leading, texted “voice”) has it as such, though not the parallel english-horn part, which has a quarter; also in **S**², though Ives adds in ink “4/4” for the measure in question (retained in **S**³), the string chords add up to 7/8 (as also in **S**³—and see the note here for 61, Pf), which fits with an eighth-note setting for “A”—here suggested as an *ossia*].

61, Pf: The chord lacks value dots [engraver's error] (**S**²**P**²**P**³ have them).

71, Pf: Each of the four relevant sources (**S**²**P**¹[=**P**³**P**⁴]**S**³**P**²) has a different version of the duration and/or pitch-content of the chord (as shown in Example 1) [here, as in **P**¹ but with value-dots added (as in **S**²**P**²**P**³) and with the *d*^{#+f} deemed an engraver's error for *d+f*[#] (as corrected in **S**³**P**²**P**⁴)].

The image shows a musical score for four measures, labeled a, b, c, and d. Each measure contains two staves: a treble staff and a bass staff. Measure a is labeled **S**² and shows a chord with notes G4, A4, B4, and C5 in the treble staff, and G2, A2, B2, and C3 in the bass staff. Measure b is labeled **P**¹ and shows a chord with notes G4, A4, B4, and C5 in the treble staff, and G2, A2, B2, and C3 in the bass staff. Measure c is labeled **S**³ and shows a chord with notes G4, A4, B4, and C5 in the treble staff, and G2, A2, B2, and C3 in the bass staff. Measure d is labeled **P**² and shows a chord with notes G4, A4, B4, and C5 in the treble staff, and G2, A2, B2, and C3 in the bass staff. The notation includes various accidentals and note heads.

Example 1.
Eighth no. 71

Endnote: **P**¹**P**²**P**³**P**⁴ have the end-note below the score, “NOTE: All notes not marked with sharp or flat are natural” [lightly edited in the edition].

Literature

Schoffman 1977, 28–35 (speaking of the Pf intro); Kelly 1988, 472n25; Carr 1989; Block/Burkholder 1996, 115–18; Lambert 1997a, Chap. 8 (“Analysis III: ‘The Cage’”: pp. 150–59); Metzger 1997; Hitchcock 1997a; Hitchcock 1997b

58. The World's Highway

SinC 397 / AG 277 / KirkC 6B42c

Date

CEI: (undated in **P**)

HWH: ?1906 or ?1907 [There is no support for the idea that the music predated Harmony Twichell's giving Ives her poem for setting—i.e. having been composed for a different purpose—as Kirkpatrick in *Memos*, 277, seems to imply and as Feder 1992, 204, claims.]

Text

CEI: (unattributed)

HWH: Harmony Twichell; her text, in **S**¹, as edited by Ives in **P**, is text authority, requiring minimal orthographic editorial emendation.

Sources

- S**¹ (text only) MS copy of text (ink, unsigned, verso of note paper of Mrs. Dean Sage; hand of Harmony Twichell) (CIPa); on the recto is Harmony Twichell's unpublished Christmas poem ["Sweet music of the Christmastide"].
- S**² Pencil sketch (with title in hand of Harmony Twichell) (f6728–30).
- S**³ Ink copy, with pencil coda 1 measure longer than that in **P** (f6731–33). At top of p. [1], in unknown [copyist's?] hand: "Mr. Ives 5 o'clock".
- P** *114 Songs*, #90, 207–09 (= *13 Songs*). In the Index of *114 Songs* and a footnote to the score, the song is identified as one of a group "Sentimental Ballads" (#85–#92).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Bracketed comments are editorial.

mm. 2, 10, 44 (7th-to-8th eighth in each), RH: Each of these passages, otherwise identical, is articulated differently: m. 2 has no slur; m. 10 slurs through m. 11(4th eighth); m. 44 slurs the two eighths [best for all as in mm. 10–11].

mm. 3 & 11, RH, 1st beat: The *g*¹ lacks a value-dot (as also in **S**²**S**³) [clearer with one].

mm. 3, 11, 45 (5th-to-8th eighth in each), LH: The "tenor-voice" eighths are articulated differently each time—in m. 3, 6th-to-8th eighths are slurred; in m. 11, no slur; in m. 45, 5th-8th eighths are slurred [best for all as in m. 45].

m. 4, LH, 4th quarter: The rest is lacking, as also in **S**³ (**S**² has it).

m. 5, V, 3rd quarter: Crescendo wedge, as in Pf, is lacking.

m. 7, LH, 3rd quarter: The *a* is a half note [engraver's error? here, as in m. 33].

m. 9, V, 1st beat: A crescendo wedge begins here [engraver's error? probably intended in m. 8, as in Pf].

m. 10, LH, 3rd quarter: **S**³**P** tie back the *d* [here untied, as in mm. 2 & 44].

m. 11, Pf, 2nd quarter: The decrescendo wedge, as in V, is lacking.

- m. 12, Pf, 4th quarter: Dynamic indication, as in V, is lacking.
- mm. 13–15, LH: The “bass” rests are lacking (as also in **S²S₃**).
- m. 15, LH, 1st beat: The accent-sign is lacking (**S²S₃** have it).
- m. 16, Pf: **S₃P** lack the decrescendo sign (**S²** has it).
- m. 17, V, 1st beat: The accent is lacking [engraver’s error? here, as in **S₃**].
- mm. 17–18, LH: The accents are lacking (as also in **S²**) [engraver’s error? here, as in **S₃**].
- m. 18, RH, 4th quarter: The chord is notated as $b+f\sharp^{1+}b^1$ [engraver’s error?; here, as in **S²S₃**].
- m. 21, Pf: Dynamic indication is lacking (**S₃** has it).
- m. 23, LH, 1st beat: The *G* lacks a value-dot [added by analogy with that in m. 24].
- m. 27, V: Dynamic and expressive indications, and accents, are lacking, as also in **S²** (**S₃** has them).
- m. 27, LH, 3rd quarter: **S²S₃** have 1 eighth and 2 sixteenths [more interesting harmonically, and **P**’s 2 sixteenths and 1 eighth, as here, may be an engraver’s error (but perhaps Ives’s intentional softening of the dissonance, hence retained)].
- mm. 28 & 29, LH: The accents are lacking (**S₃** has them, added by Ives in pencil).
- mm. 29–30: **P** indicates “*decresc.*” in Pf [here, decrescendo wedges in both V and Pf are borrowed from **S₃**].
- mm. 32–34, RH: At the 1st beat, the end of the phrase-slur begun in m. 31(1st beat) is lacking (as also in **S₃**); the next three slurs are also lacking, as are the staccato dots [all added by analogy with those in mm. 6, 7, & 8].
- m. 34, Pf, 1st-to-3rd quarter: **S²S₃** give this phrase as a repetition of that in m. 8; **P** varies it as here, but the 3rd quarter has, above the LH tied-back *d*, $G+c^1+e^1$ [engraver’s error; probably intended as here].
- m. 36, RH: The third chord of the triplet lacks the $f\sharp^1$ [engraver’s error? **S²S₃** have it].
- m. 36, LH, 2nd quarter: The rest is lacking (as also in **S²S₃**).
- m. 37, V, 1st beat: Dynamic indication, as in Pf, is lacking (as also in **S²S₃**).
- m. 37, LH, 4th quarter: The rest is lacking (as also in **S²**).
- m. 38, RH, 1st beat: The *d*² lacks a value-dot, as also in **S²** [engraver’s error? **S₃** has it].
- m. 40, RH, 3rd quarter: The rest is lacking, as also in **S₃** (**S²** has it).
- mm. 41–42, LH: The arpeggios are lacking [engraver’s error? **S₃** has them].
- m. 45, V, 1st beat: The phrase-slur extends to the 3rd eighth [engraver’s misreading? here, as in **S₃**].
- m. 45, LH, 3rd quarter: The *d* is tied back [engraver’s error? cf. m. 11].

Literature

Newman 1967, I, xv (quoting letter from John Kirkpatrick)

59. Spring Song

SinC 363 / *AG* 278 / *KirkC* 6B43

Derived from lost song "Ariel's Departure" (*SinC* x722)

Date

CEI: 1904 (in **P**)

HWH: (?1903), [ad]1907

Text

CEI: Harmony Twichell Ives (in **S**₃; unidentified in **P**)

HWH: Twichell; her text, as edited by Ives in **P**, is text authority, requiring minimal orthographic editorial emendation.

Sources

- S**₁ Pencil sketch (mm. 0–22) in C (f6734–35).
- S**₂ Ink score in C (mm. 0–22 but 21–22 crossed out) (f6736–37), p. [1] headed "Aug. 14 [wrongly changed to:] Aug, '04"; p. [2] bottom: "in book trans—G^b / separat[e] in E / Sat 2 pm" (as quoted in *KirkC*, 190).
- S**₃ Ink copy in G^b (mm. 0–22) by Copyist 9, in Songbook B (*SinC*, p. 657) (f6738–39); p. [36] headed: "these / words by HTI Aug 14 '07 / 1st [set] to Ariel[']s Departure July 4 / 1903" (*KirkC*, 190).
- S**₄ Ink copy in E (mm. 0–22) by Copyist 11, with corrections by Ives in mm. 7, 9, & 20–22 (f6740–41; 6742 (blank page with address written by Ives under Tams imprint in left margin: "South side 38 St just west of 6th ave—8 floor" [address of Tams 1907–12])).
- S**₅ Ink copy in G^b (mm. 0–22 but mm. 21–22 crossed out) by Copyist 11, in Songbook B (*SinC*, p. 657) (f6743–44); title in Ives's hand: "'Spring Song' Put in F"; corrections by Ives in mm. 6–8, 13–22 (21–22 crossed out & changed to 21 as in **P**). [This was almost surely the version given to G. Schirmer to engrave toward **P**.]
- S**₆ Pencil patch (rejected) for V part, mm. 20–23, & Pf part, m. 20 (f6033)
- P** *114 Songs*, #65, 145–46 (= *50 Songs* = *12 Songs* = *American Art Songs of the Turn of the Century*, ed. Paul Sperry [New York: Dover Publications, 1991], 93–94
- R** Ives's Copy E of **P**, 146 (f6190), with last m. (21) crossed out by Ives

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source.

Sources **S**₁–**S**₅ are referred to as if in F. Bracketed comments are editorial.

m. 0, RH: **P** has a staccato dot for the 1st eighth only; here, as in **S**₂**S**₃**S**₄**S**₅.

m. 2, LH, 1st quarter: The quarter-note rest is lacking, as also in **S**₂**S**₃**S**₄**S**₅ (**S**₁ has it).

m. 3, Pf, 1st eighth: Above the LH *c*¹ is a staccato-dot [not in **S**₁**S**₂**S**₃**S**₄**S**₅ but perhaps added by Ives on proof; another added editorially in RH (cf. m. 11, 1st beat)].

m. 3, Pf, 3rd quarter: **S**₅**P** have a fermata for RH only [here, as in **S**₂].

m. 4, RH, 1st eighth: The phrase-slur begins here [one eighth early?], and below the *f*¹ is a staccato-dot [engraver's addition? here, as in **S**₂**S**₃**S**₄**S**₅].

- m. 6, LH, 4th-to-6th eighth: The slur is lacking [engraver's error; **S³S⁴S⁵** have it].
- m. 9, RH, 1st beat: The rest lacks the value-dot [engraver's error; **S¹S²S³S⁴S⁵** have it].
- m. 10, RH, 1st quarter: The *a¹* is lacking, as is a phrase-slur which ends at it [**S¹S²S³S⁴S⁵** have them].
- m. 10, RH: The first three treble accents are lacking [engraver's error; **S²S³S⁴S⁵** have them].
- m. 12, Pf: The decrescendo wedge is lacking (**S¹S²S³** have it).
- m. 14, RH, 5th & 6th eighths: The chords *b¹* [instead of *a¹* (engraver's error); here, as in **S¹S²S³S⁴S⁵**].
- m. 16, Pf, 2nd quarter: The crescendo wedge is lacking, as also in **S¹** (**S²S³S⁴S⁵** have it).
- m. 17, RH: The 2nd-eighth *d²* is lacking [engraver's error; **S¹S²S³S⁴S⁵** have it]; the pairs of eighth-note chords are slurred [ambiguously; here, as in **S¹S²S³S⁴S⁵**].
- m. 17, 3rd quarter: The V is marked "*rit.*," the Pf "*poco rit.*" (as also in **S²S³S⁴S⁵**) [the latter marginally preferable, before the Lento in m. 18].
- m. 18, end: **S²S³S⁴S⁵** have fermatas at the 5th eighth above V staff only [**P**'s variant is confused; here, fermatas added in Pf, as probably intended].
- m. 19, V, 1st beat: The decrescendo wedge is lacking [engraver's error? **S¹S²S³S⁴S⁵** have it].
- m. 21: In **R**, Ives crossed out this measure [a possibility for performers, though **P**'s ending on the subdominant is unusual as it is].

60. Soliloquy

SinC 352 / *AG* 279 / *KirkC* 6B43a

Date

CEI: 1907 (in **P**)

HWH: 1913 or later, [rev]1933

Text

CEI: (unattributed)

HWH: Ives (partially after Emerson); a prose vignette, not a poetic lyric. **P** is text authority, requiring minimal orthographic editorial emendation. **S**¹ has the text of two “stanzas” under staves 1, 4, & 7, continuing up the LH margin and down the RH margin; **S**² has a somewhat clearer version of the text of stanza 2, which may be read (lightly edited), “When a man is sitting on a nice cushion, he says ‘All great things are simple.’ But when he loses the cushion and stands up and considers some great thing, he thinks that ‘Great things are not so simple.’” Ives intended Stanza 2 to be sung to the music of stanza 1 (**S**¹**S**² are both marked “DC” following m. 11) but rejected the idea; here, as in **S**⁴**P**.

Sources

- S**¹ 1st pencil sketch, 2 stanzas, staves 1–7 (of 16) (f6745)
- S**² 2nd pencil sketch, 2 stanzas (f6747) (= f6748, a positive from a missing negative of **S**²; clearer than the MS or f6747)
- S**³ Patch for mm. 2–11, 2 stanzas (f6746)
- S**⁴ Ink score (1933) toward **P** (Herman Langinger collection [in private hands]; facsimile in Vivian Perlis, *Two Men for Modern Music* [Brooklyn: Institute for Studies in American Music, 1978]), 26
- P** 34 *Songs*, #24, 50 (#7, 16 of Merion reprint) (= photoreproduction with newly typeset text in Cowell and Cowell 1969, 158)
- K**¹ (indirect source) Diplomatic transcription of V part (Allegro only) of **S**² by John Kirkpatrick, pencil, (JKP 78/736)
- K**² (indirect source) MS edition by John Kirkpatrick, pencil (JKP 78/736)
- K**³ (indirect source) MS edition by John Kirkpatrick, pencil; 2 pp. music, 1 p. notes (JKP 78/736)

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Measures are numbered as in this edition (also the voice part in **P**). Bracketed comments are editorial.

Title: Untitled in **S**²**S**³; here, as in **S**¹**S**⁴**P**.

Subtitle: Below the title, “(or a Study in 7ths and Other Things)”

m. 1: No source has a meter-signature.

The V part: **S**¹**S**² are marked “recit”, **S**² also “(as a chant)”; **S**⁴ has “(Chanted or half spoken, rather slowly & quietly)”; here, as in **P**. In **S**¹, the beginning of the V part is written out, as here, the remainder left unwritten; **S**² has no notation for “When a man is sitting” and a pair of whole-note *f*^s suggesting the remainder; here, as in **S**⁴**P** except for their full-size notation of “-fair” [better deferred until “Then”].

The Pf part: Ives's initial idea (in **S**¹) was a three-chord phrase to be repeated "till allegro," the first chord overlapping the second [the overlap here clarified here by 1st-beat editorial rests], and leading (as indicated by slurs) to the third. **S**_{4**P** write out the chord phrase three times, **S**₄ originally with the instruction "repeat about three times" (partially crossed out, and not retained in **P**).}

Non-coordination of the V and Pf parts: The V and Pf are clearly not intended to be coordinated [the editing here aiming to ensure that, by (a) full-size Pf notation, not cue-size as in V, (b) restoration of **S**¹'s single Pf phrase and instruction for repetitions, with (c) an editorial note about the independence of V and Pf.]

mm. 2–II, V: Regarding a second text stanza, see under "Text" above.

mm. 2–6 & 7–II: **S**¹**S**²**S**₄**P** bar the V in mm. 2–6 as here, the Pf as 4/16 + 1/16, 5/16 + 1/16, 6/16 + 1/16, and 7/16 + 1/16, and 5/16; mm. 7–II, a retrograde of mm. 2–6 [here, the barring of V part is retained in Pf's, letting accents alone distinguish the last-sixteenth chords.]

In **S**¹, at m. 2, there is the note "Pian[o]/2 players at B" [B = m. 2]; in **S**², at that measure, "The piano from here, plays the time meas[ures] as indicated keeping the [sixteenth notes] even (or about)" (and above it the note "singer here continues the recit: And keep[s] in approximate time with Piano"). **S**₄**P** have the note: "If there may be two players, all the chord in each 1/16 measure may be struck; and other chords need not be rolled" [here clarified editorially].

m. 2, Pf, last sixteenth: **S**₄**P** have *a*¹ in the chord [Ives's slip, retained by engraver; here, *g*¹ as in **S**¹**S**²].

m. 5: In **P** (following too closely the notation of **S**₄), two dynamic indications (crescendo wedge followed by "*ff al Fine*" above RH; crescendo wedge followed only by "*ff*" below RH) are so placed as to seem intended for Pf only [here, editorially clarified to apply to both V and Pf].

m. 6, RH, 2nd sixteenth: **S**¹**S**²**S**₄**P** spell *a*^{#1} [clearer as *b*^{b1} after the 1st-sixteenth *b*^{b1} and before the 3rd-sixteenth *b*^{b2} (and similarly at the 4th sixteenth of m. 7)].

m. 7, Pf, 2nd thirty-second: The chord has a *d*^{#1} and an *e*^{#1} [engraver's errors: the *d*^{#1} supernumerary and the *e*^{#1} a mistake for *e*^{b1}].

m. 7, Pf, last two sixteenths: Arpeggio indications are lacking [added by analogy with the first two sixteenths in m. 6].

mm. 8 & 9, RH, 1st beat: Each *d*^{#4} is notated as a half note [Ives's slips in **S**₄, retained by engraver].

m. 11, RH, 5th sixteenth: An *a*¹ is added to the chord [engraver's misreading of **S**₄].

Endnote: Below the score, "If there may be two players, all the chord in each 1/16 measure may be struck; and other chords need not be rolled" [lightly edited in the edition].

Literature

(CIP: IIIB 34/9) Ives–Langer; Schoffman 1977a, 46–52; Kelly 1988, 467–70; Carr 1989; Lambert 1997a, 61–62, 71–75, 170, 178; Hitchcock 1999

61. Autumn

SinC 217 / *AG* z80 / *KirkC* 6B45

Derived from lost song "Autumn" (*SinC* x723)

Date

CEI: 1908 (in **P**)

HWH: 1907 or ?1908

Text

CEI: (unattributed)

HWH: Harmony Twichell and Ives. Her holograph MS (CIPa), untitled, reads:

Earth rests. Her work is done
And, ere the night of winter comes
To close her tired eyes & hush
 her summer's song,
She looks up sweetly for the Sun
 to smile on her[.]
And radiantly, thro' all the Autumn's
 glow, he smiles
And brings the Peace of God.

Text authority, as amended by both her and Ives, is **P**, requiring minimal orthographic editorial emendation.

Sources

- S¹** (Text only) Ink MS, unsigned, hand of Harmony Twichell (f8103), with John Kirkpatrick pencil note below: "[tucked into the letter from Aunt Amelia to CEI, 5 Nov. 1907]" and, above, pencil note by Kirkpatrick: "su-mo 27-28 Oct. 1907?"
- S²** Pencil sketch in G, for mm. 0-11, 16-17 (f6754-55)
- S³** Ink score in G, 1st p. headed: "#1, H[igh] in F. L[ow] in D^b. / from song "Autumn[]" in D^b sung by Dr Griggs—Thanksgiving not in Ch[urch] Service / at 65 CPW, 1902" (f6756-57), with pencil patches by Ives in mm. 0-2, 6-7, 10-11
- S⁴** Ink score "#2" (f6758 [cover page not song title page but: "Organ— / Variations [on] America 1892 / Fugue—E^b—1898"]-6759 [mm. 0-11 only, numbered 1-12, incorporating **S²** patches])
- S⁵** 1st ink copy in F by Copyist 9 (f6760-61), with ink corrections by Ives in mm. 11 & 20-21
- S⁶** 2nd ink copy in F by Copyist 9 (f6762 [with title added in pencil by Ives: "Autumn"]-6763), using corrections from **S⁴**, with pencil additions by Ives in mm. 0-6, 13-15, 17, 23. Both pages crossed out by Ives.
- P** *114 Songs*, #60, 136-37 (= 9 *Songs*)
- R** Ives's Copy F of **P**, 136 (f6211), w/ add. by Ives (none in the music itself)
- K** (indirect source) MS edition, transposed to E (1 p., ink), by John Kirkpatrick (JKP 77/730)

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Sources **S**²–**S**⁶ are described as if in *D*^b. Bracketed comments are editorial.

Heading: **S**²**S**⁴ have no heading; **S**³**S**⁵**S**⁶, “Andante”; here, as in **P**.

mm. 2ff, RH: The phrase-slurs in **P** and the MS sources are inconsistent and contradictory [here, editorially regularized].

mm. 3–end, V: Phrase-slurs appear with “*Her work is done*”; “*her fields lie bare*”; “And ere the night” (m. 8); “of winter comes” (m. 9); “radiantly” (mm. 14 & 15); “*through fall’s bright glow*” (mm. 16–17); “And brings the” (m. 18); and “peace of” (m. 19) [some appropriate (italicized above) and retained here, others inappropriate and rejected here in favor of slurs in **S**³].

m. 11, RH, 2nd quarter: The *b*^b is dotted [engraver’s error].

mm. 13–14, V: The “*cresc.*” and “*f*” are lacking (**S**³**S**⁵**S**⁶ have it).

m. 14, RH, 1st beat: The chord includes *a*^{b1} [engraver’s error? here, as in **S**³**S**⁵**S**⁶].

m. 15, LH, 4th-to-6th eighth: The “tenor-voice” motion within the *A*^b-major chord is notated as *b*^b–*b*^b [engraver’s error; here, as in **S**³**S**⁵**S**⁶].

m. 17, Pf, 3rd quarter: The arpeggio sign begins on *D*^b [engraver’s error? here, as in **S**²**S**³**S**⁵**S**⁶].

m. 17: **P** has fermatas over the barline before m. 18 (**S**²**S**⁴**S**⁵**S**⁶ have none); here, commas as in **S**³.

m. 18: **S**³ had the tempo indication “*a tempo*” in both V & Pf, but Ives crossed these out and substituted “*slowly*” in V, “*adagio*” in Pf (**S**⁵**S**⁶**P** retaining these) [as here, but not the redundant “*slowly*”].

m. 20, V, 1st beat: The *d*^{b1} has a value-dot [engraver’s error].

mm. 20–23, RH: The notation of these measures is different [and problematic] in all the sources that include them, as shown in Example 1 [editorially renoted in the edition].

mm. 21–23, Pf: **S**³**S**⁵**S**⁶**P** have the tempo indication “*rit. poco a poco*” in m. 22 [redundant].

Literature

Kelly 1988, 34–39; Hitchcock 1997a

a. **S²**



b. **S⁴**



c. **S⁵**



d. **P**



e. **K**



The image shows five staves of musical notation, labeled a through e. Each staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). A rehearsal mark '20' is placed above the first measure of each staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. Staff 'a' (S²) features a melodic line with a slur over the first two measures and a fermata over the final note. Staff 'b' (S⁴) has a similar melodic line with a slur and a fermata. Staff 'c' (S⁵) shows a more complex rhythmic pattern with eighth and sixteenth notes. Staff 'd' (P) has a melodic line with a slur and a fermata. Staff 'e' (K) has a melodic line with a slur and a fermata.

Example 1.
Mm. 20-23,
RH

62. Tolerance

SinC 377 / *AG* z82 / *KirkC* 6B45e4

Derived from movement 2 of *Set No. 1* (*SinC* 10)

Date

CEI: 1909 (in **P**¹)

HWH: (?1907–08), [arr]?1913, [rev]?1921, [rev]ca. 1933

Text

CEI: (In **P**¹, above score): “(from a quotation in Pres. Hadley’s Lectures, ‘Some Influences in Modern Philosophic Thought.’ Yale University Press.)”

HWH: Rudyard Kipling (1865–1936), “The Fires,” first printed as the introduction to *Collected Verse of Rudyard Kipling* (Garden City: Doubleday, Page & Company, 1907); text authority here. Ives set stanza 7 (of 10); his version, in **P**¹**P**², requires minimal orthographic editorial emendation (but see notes for mm. 8 & 10, V). Ives’s source was Arthur Twining Hadley, *Some Influences in Modern Philosophic Thought* (New Haven: Yale University Press, [1913]), 109, with no mention of Kipling’s authorship:

How can I turn from any fire,
On any man’s hearthstone?
I know the longing and desire
That went to build my own!

Hadley (1867–1930) was Professor of Political Economy when Ives was at Yale; he was president 1899–1920. Ives’s title is his own but derives from Hadley (as cited above), who quotes the poem (but misquotes its line 3) in a long paragraph on “the lesson of tolerance and of reverence” (106) and, after quoting the poem, goes on: “A tolerance like this has nothing in common with the indifference of the man who plays with his convictions” (109).

Sources

No holograph or manuscript copy survives.

- S**¹ (indirect source) Sketch of “A Lecture” (f2673–75 [2674 = 2673 but with measure numbers above in margin])
- P**¹ *114 Songs*, #59, 135
- R**¹ Ives’s Copy B of **P**¹, w/ corr. & add. by Ives toward **P**² (f6131)
- P**² *34 Songs*, #23, 49 (= #18, 38 of Merion reprint)
- R**² Ives’s Copy F of **P**¹, w/ corr. & add. by Ives (in Pf only) (f6210)
- S**² Photostat of **P**² print (verso) (f6768); blank except for “#244 [Quality Photoprint no.] / Vol VII [of bound chamber music] p. 25”

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**¹**P**²; the former is the principal source of the **P**¹ version; the latter, the principal source of the **P**² version. Bracketed comments are editorial.

m. 5, V: **P**¹**P**² have “or” [engraver’s error; here, as in Kipling/Hadley].

- m. 6, RH, 1st & 2nd quarters: In **P**², $c^{\flat 2}-c^2$ quarter notes were added [as in **S**¹, but its tie between them omitted; here, as corrected by Ives in **R**¹].
- mm. 8 & 10, V: **P**¹**P**² have “longing” [Ives copying Hadley’s misquotation; retained here as excellent replacement for Kipling’s “wonder” (which would fit Ives’s setting, if desired)].
- mm. 8–9, LH: The staccato-dots are lacking [engraver’s error? added by analogy with those in mm. 7 & 10].
- m. 9, LH, 5th–8th eighths: **P**¹ has the two pairs of chords as here; **P**² has $F^{\flat}+c^{\sharp}+d^{\flat}$ for the first pair [engraver’s error; here, as marked in **R**¹**R**² for restoration from **S**¹], $F^{\sharp}+c^{\sharp}+d^{\sharp}$ for the second [correct as marked in **R**¹**R**² for restoration from **S**¹].
- m. 10, RH: In **R**¹**R**², Ives marked the following changes in the top voice: 2nd quarter ($f^{\flat 2}$ s to be $f^{\sharp 2}$ s), 3rd quarter ($g^{\flat 2}$ s to be $g^{\sharp 2}$ s), 4th quarter (e^{\flat} to be added to the 3rd eighth); in the bottom voice: 4th quarter ($a^{\flat 1}$ s to be $a^{\flat 1}$ s) [all, restorations from **S**¹ and printed in **P**², as here].
- m. 10, LH: In **R**¹**R**², Ives marked the following for changes in the top voice: 3rd quarter, 3rd eighth (g^{\flat} to be g^{\sharp}); in the middle voice: 1st & 2nd quarters (d^{\flat} s to be d^{\sharp} s) and (in **R**¹ only) 3rd-quarter triplet (the first e^{\flat} to be d^{\sharp}) [all, restorations from **S**¹ and printed in **P**², as here].
- m. 11, RH: Each chord is marked “*tr*” [meaning “*tremolo*”—as in “Memories,” m. 55, RH and LH]—but less ambiguous if indicated with slashes].
- m. 11, RH, 2nd-3rd quarter: In **R**¹**R**², Ives marked the following for changes: 2nd quarter ($f^{\flat 2}$ to be $f^{\sharp 2}$), 3rd quarter ($f^{\sharp 2}+a^{\sharp 2}$ to be $f^{\flat 2}+a^{\flat 2}$) [both, restorations from **S**¹ and printed in **P**², as here].
- m. 11, LH: The quintuplets are not denoted as such [here, as marked for revision in **R**¹**R**² and printed in **P**²].
- m. 11, LH, 1st quarter: In **R**¹**R**², Ives marked the F^{\flat} for change to F^{\sharp} and (in **R**¹ only) the f of the quintuplet to be indicated as F^{\flat} [both, restorations from **S**¹ and printed in **P**², as here].
- m. 12, LH: The rest is lacking, as also in **R**¹**R**² (**S**¹ has it); the 4th-quarter chord has a C^{\flat} [engraver’s error; here, as in **S**¹].
- Endnote: Below the score page, “(Adapted, from a piece for orchestra, to the above words, 1921).”

Literature

Hitchcock 1997b; Hitchcock 1999

63. A Farewell to Land

SinC 248 / *AG* z83 / *KirkC* 6B46

Date

CEI: 1925 (in **P**)

HWH: ?ca. 1909–10, [rev]?1925, [rev]1935

Text

CEI: BYRON / From “Childe Harold’s Pilgrimage” (in **P**)

HWH: George Gordon, Lord Byron (1788–1824), “Childe Harold’s Good Night,” stanza 1 (of ten 8-line stanzas), in *Childe Harold’s Pilgrimage* (1812), Canto I:xiii. Text authority for this edition: *The Works of Lord Byron*. Poetry. Vol. II, ed. Ernest Hartley Coleridge (New York: Charles Scribner’s Sons, 1899), 26; Ives’s text, in **P**, requires minimal orthographic editorial emendation. Canto I:xiii begins (25), before the “Good Night”:

But when the Sun was sinking in the sea
He seized his harp, which he at times could string,
And strike, albeit with untaught melody,
When deem’d he no strange ear was listening:
And now his fingers o’er it he did fling,
And tuned his farewell in the dim twilight;
While flew the vessel on her snowy wing,
And fleeting shores receded from his sight,
Thus to the elements he poured his last “Good Night.”

Sources

- S**¹ Pencil sketch (f6769). Beneath score: “Dec. 1909 / 70 W 11 / 445 Chelsea” [the address good 25 Jun ’08–2 May ’11].
- S**² Ink copy by George F. Roberts (1935) (f6770–71 [pp. 1–2 (mm. 1–14)]; 6772 [unpaginated (mm. 1–2, Pf only, crossed out)]).
- S**³ Positive photostats from missing negative of revised **S**² (f6773–74), with engraver’s indications toward the 5 systems of **P**; barline following m. 13 deleted.
- S**⁴ Proofsheet of **P** (still lacking page number), w/ corr. by Ives (f6261).
- P** *19 Songs*, #2, 8 [#3, 10 of Merion reprint].
- K**¹ (indirect source) MS sketch of mm. 0–1 (though barline is lacking) by John Kirkpatrick; pencil, 1 p. (JKP 77/731).
- K**² (indirect source) MS edition (with incomplete notes) by John Kirkpatrick; ink, 1 p. (JKP 77/731). Note: “(tentative transcript of the original state of the sketch of 1909 ...)”. Below score: “JK 8 Sep 80”.

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Bracketed comments are editorial.

Notation: Concerning the visual aspect of Ives’s notation of the Pf part, see Ives’s letter to George Roberts cited under Literature below, quoted in Hitchcock 1999.

- m. 1, Pf, 3rd quarter: The second-lowest chord tone is $f^{\#2}$ (as also in **S3**) [copyist's error retained; here, as in **S1S2**].
- m. 8, V, 6th eighth: The 2nd & 3rd thirty-seconds are notated as $a^{\#1}-a^{\flat1}$ [engraver's error; here, as in **S1S2S3**].
- m. 9, LH, 2nd quarter: The eighth-note rest is lacking (as also in **S2S3S4**); the 4th-eighth $g^{\flat1}$ is notated as coinciding with the 4th note of the quintuplet (as also in **S2S3S4**) [copyist's errors retained].
- m. 11, Pf, 3rd quarter: The $C^{\flat1}+c^{\#1}+d^{\#1}$ chord (singlestemmed) is misplaced at the 4th eighth [engraver's error; here, as in **S2S3**].
- m. 13: **S1**, with no change from 4/4 meter, has a barline after the setting of "thee, my" and a m. 14 setting "native Land—Good Night!" (but, with no following rests, it has only 5 eighths); the **S2** copyist retained this barring (filling out m. 14 with an eighth rest and a quarter rest) but also added a ninth eighth to m. 13, which was retained in **S3S4P**; in **S3** the barline was deleted, as also, in **S4P**, were the rests after the setting of "Good-night" [this editing deletes the erroneous ninth eighth and indicates editorially the implicit 13/8 meter].
- m. 13, V: A phrase-slur appears with "thee, My native Land" (as also in **S2S3S4**) [**S2** copyist's error retained? the "thee," though preceded by a dramatic rest, concludes the phrase beginning "Farewell awhile to him and" (as is emphasized in **S1**, and as restored here) by a breath-comma after "thee" (omitted in **S2S3S4P**)].

Literature

Schoffman 1977a, 64–72; Lambert 1997b, 81; Hitchcock 1997b, n21; Hitchcock 1999

64. Mists

SimC 301 *Mists* (2nd setting) / *AG* z84 / *KirkC* 6B47a

Ives seems to have composed a first setting of this text (*SimC* 300) shortly after Harmony Ives wrote the poem in September 1910, but he rejected that setting, replacing it about 1920 with the one represented by **S3S4S5** (none a complete sketch), toward **P1**.

Date

CEI: 1910 (in **P1**)

HWH: (after September 1910) [ad]?ca. 1920, [rev]ca. 1933

Text

CEI: (unattributed)

HWH: Harmony Twichell Ives. The text authority is Ives's text in **P1**, requiring minimal orthographic editorial intervention (but see note for mm. 13 & 16, V).

Sources

- S1** (text source) Note of Ives in lower right corner, below *The Fourth of July*, mm. 77–81: “See *over* / (H.T.) “MISTS” / 1st setting / Pells Sep 1910” (f0803)
- S2** (text source) Text of Harmony Twichell Ives poem, in Ives's hand, above mm. 113–16 toward *The Fourth of July* (f0804)
- S3** Pencil sketches in F, toward mm. 2–3 and a rejected conclusion (f6776)
- S4** Ink, then pencil, sketch, starting in F, shifting to G, with various instructions to transpose (from F up a tone) or to keep (in G); the measures numbered: 1 (f6777, top), 2–20 (f6778)
- S5** Pencil sketch toward mm. 2–5, in G (f3959, top); on the upper staff of the Pf brace, beneath V's “low lie,” the note: “as a mist”
- P1** *114 Songs*, #57, 131–32 (= 50 *Songs*)
- R1** Ives's Copy B of **P1**, marked by Ives for two corrections (of dynamics) toward **P2** (f6129–30)
- R2** Ives's Copy E of **P1**, marked by Ives for one correction and for orchestration (f6188–89)
- P2** *34 Songs*, #21, 46–47 (#23, 48–49 of Merion reprint)
- R3** Ives's Copy C1 of **P2**, 46 (48 of Merion reprint), crossed out by Ives (no corrections or additions) (f6236)
- K1** (indirect source) MS edition, ink, 1 p. with pencil annotations (crossed out), by John Kirkpatrick (JKP 78/734)
- K2** (indirect source) MS edition, ink, 1 p., by John Kirkpatrick (JKP 78/734)
- K3** (indirect source) Reproduction of **K2**, annotated for performance (JKP 78/734)
- S6** (indirect source) *Mists for Theater Orchestra* [*SimC* 15], ed. Kenneth Singleton (Bryn Mawr, PA: Merion Music, 1976)

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P1P2**, the principal sources. Measures are cited as in **P1P2**. Bracketed comments are editorial.

m. 2: Dynamic indication of the middle-register chord-stream is “*ppp*”; here, as marked for change in **R1R2** (the change not made in **P2**) and as in m. 16. A footnote (cued by asterisks in mm. 2 and 16) reads: “The group of notes in the r.h. in measures 2, 3, 4, 5

- and 16, 17, 18 may be omitted, in which case the l.h. part, with the exception of the low G, may be doubled an octave higher. If the r.h. notes are used they should be scarcely audible” [edited lightly in the edition].
- m. 6, RH: The 4th-quarter dyad has a staccato-dot [engraver’s error; cf. those of mm. 7–9]
- m. 7, V, 6th eighth: The $c\#^2$ is dotted [engraver’s error].
- mm. 7 & 8(6th eighths), LH: Staccato-dots are lacking [engraver’s error; cf. m. 6].
- m. 10, RH, 5th eighth: In **R**², Ives marked a change from $f\#^3$ to $g\#^3$ (not adopted in **P**², nor here). The upper three notes are spelled $f\#^2+c\#^3+f\#^3$ [here, the spelling (more logical in this context) is adapted from **S**⁴ (in F, and spelled $e^{b2}+b^{b2}+e^{b3}$)].
- m. 11, LH, 1st–2nd quarter: No rest is indicated before the “tenor-line” commences at the 3rd quarter (as also in **S**⁴) [a quarter-rest and 2nd-quarter e are invited stylistically (and here suggested editorially)].
- mm. 12–14, RH: The m. 12 1st-&-2nd-quarter “alto voice” $a\#^1-b^1$ were introduced in **P**² [here considered as an *ossia* and notated cue-size (as is the uppermost cue-size line, so notated in **P**^{1**P**²)].}
- mm. 13 & 16, V: The verbs are spelled “weaves” and “brings” (as also in **S**⁴) [here, corrected (as in **S**^{2**S**³)].}
- m. 16, RH: In **R**¹, Ives added a “*ppp*” indication for the upper-register chord-stream; the correction was not made in **P**² [made here; cf. the indication in m. 2].

65. Religion

SinC 331 / *AG* z85 / *KirkC* 6B47b

Derived from lost anthem *Religion* (*SinC* x707)

Date

CEI: 1920 (in **P**)

HWH: (?1902) [ad]ca. 1910–11, [rev]1920

Text

CEI: [See below]

HWH: Ives's source, identified in **P**, was the quotation from Elizabeth York Case (18??–1911) by James T. Bixby (1843–1921) in his “Modern Dogmatism and the Unbelief of the Age,” *The New World and the New Thought* (New York: Thomas Whittaker, 1902), 195:

“There is no unbelief.
And day by day and night by night, unconsciously,
The heart lives by that faith the lips deny;—
God knows the why.”

Case's original is stanza 7 (of 7) of her poem “There Is No Unbelief” (each stanza beginning with the same line), published under that line as title (New York: I. Somerville & Co., 1907):

There is no unbelief;
For thus by day or night unconsciously,
The heart lives by the faith the lips deny,
God knoweth why.

Here, her last line is restored (as it may be read, though uncertainly, in **S¹S²**. Bixby's variant (Ives's source) must, however, be retained for line 2; regarding line 3, see the note for mm. 5–6, V.

Sources

S¹ Pencil sketch (f6779); for marginalia, see under **S²**

S² Pencil sketch (photostat positive from **S¹** [made when page was complete with all marginalia]), 1 p. (f6780). Above: “Mrs Browning wrote this / — Rev Wilton Merle-Smith handed them to me to put to music. We sang it in Church in Feb 16 – 1902 [Sunday] & / NICE Rev S didnt like it / but MADE a NICE SONG [sketch of a funny face with downcast mouth].” Below: “Rev. Wilton M. Smith gave me these / words & asked me to compose / music for it—but he didnt like / the music—Miss Wilson sang it Feb 1902 / (made over into nice song).” Below photostat of MS in margin of f6780: “The above is not the original copy which was for / vocal Quartett & organ, as sung in C[entral] P[ark] W[est] [recte C(entral) P(resbyterian) C(hurch)]—above is when made into / song later at 70 W 11 [residence 6/25/08–5/2/11].”

P *114 Songs*, #16, 36 (=50 *Songs* = 12 *Songs* = *Sacred Songs*)

K (indirect source) MS arrangement for voice and string quintet (in short score, as for V & Pf), by John Kirkpatrick (JKP 78/735).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Bracketed comments are editorial.

- m. 1: There is no meter signature nor barlines—though two are indicated faintly in **S¹S²**, following the first whole note and preceding the last half note.
- m. 2, 1st beat, above V: An asterisk refers to a footnote identifying a borrowing from George Root's hymn tune *THE SHINING SHORE* (usually sung to the text by Rev. David Nelson [d. 1844] beginning "My days are gliding swiftly by").
- mm. 5–6, V: **P**'s text reads "... by faith ..." [Case's original ("by the faith") or Bixby's variant ("by that faith") can easily be restored, if desired, by dividing Ives's half-note *a¹* setting "by" into two quarters].
- m. 7, Pf: Each chord is notated as a dotted-quarter note [clearer, in the 3/2 meter, as here].
- m. 8, V & Pf, 2nd half note, through m. 9: [This is a borrowing (not identified by Ives) from the beginning of *AZMON*, by Carl Gottself Gläser as arranged by Lowell Mason (usually sung to John Wesley's text beginning "O for a thousand tongues"), closely related to the beginning of *THE SHINING SHORE*.]
- mm. 8–9, V: **P** reads, after Bixby, "God knows the why." [here, Case's original is restored].
- mm. 10–14, RH: [This is a borrowing (not identified by Ives) from Lowell Mason's *BETHANY* (usually sung to the text of Sarah F. Adams (1805–1848) beginning "Nearer, my God, to Thee"). The first three melody notes are the same as those in *AZMON* that follow the brief quote from that tune in mm. 8–9.]
- mm. 12–14, Pf: Value-dots are lacking (as also in **S¹S²**) [engraver's error].

Literature

Kelly 1988, 506n69

66. Requiem

SinC 333 / *AG* z86 / *KirkC* 6B48

Date

CEI: Nov. 1911 (in **S²P**)

HWH: 1911

Text

CEI: Robert Louis Stevenson

HWH: Stevenson (1850–1894), “Requiem,” *Underwoods* (London: Chatto and Windus, 1887), 43; text authority for this edition: *The Oxford Book of Victorian Verse*, comp. Arthur Quiller-Couch (Oxford: Clarendon Press, 1912), 741. Ives’s text in **P** requires only minimal orthographic editorial emendation (but see note for m. 8, V).

Sources

- S¹** Pencil sketch (words in ink) toward mm. 1–16 (f6781).
- S²** Pencil score (f8151–52); 2 pp.; found by Peter Lieberman in 1994 among the papers of his father, Goddard Lieberman (photostat copy [f6782–83]). At bottom right of p. [2]: “118 Waverly Pl. NY. / Nov. 1911” (address good 11/20/11–4/15/12).
- S³** Photostat positives from **S²**; 2 pp. (f6784–85), w/ corr. & add. by Ives.
- S⁴** Ink copy by George F. Roberts (June 1935); 3 pp. (f6786–88). On p. 3, a footnote: “The small notes in piano, beginning in the last nine measures, / may be omitted, or played by an extra player or instrument. / They are intended to reflect the echoes of the hunting-horn / in the hills; they are to be less audible than the other parts.” [edited lightly in the edition]
- S⁵** Positives of **S⁴**; 3 pp. (f6789–91), w/ corr. & add. by Ives and, on p. [3], engraver’s pagination toward **P**.
- S⁶** Proofsheets of **P**, with footnote as in **S⁴S⁵** at bottom of p. [2] (f6262–63), w/ corr. & add. by Ives.
- P** *19 Songs*, #3, 9–10, with footnote as in **S⁴S⁵S⁶** (= 8–9 in Merion reprint, with footnote made an endnote on [52]).
- K** (indirect source) MS edition, transposed up one whole tone, by John Kirkpatrick; ink, 2 pp. (JKP 78/735).

Critical Commentary

Descriptive comments refer to **P**, the principal source, unless stated otherwise. Bracketed comments are editorial.

Title: First appears in **S⁴**; here, as in **P**.

mm. 1–16, Pf: **S¹** has an introduction (mm. 1–4) almost totally different from that of **P**, and the remainder (mm. 5–16) so different from **P** that it is essentially irrelevant to this editing.

m. 7, RH, 1st & 3rd eighths: The rests are lacking (as also in **S²S³S⁴S⁵S⁶**).

m. 8, V: Stevenson’s “Dig the grave” is changed to “Dig a grave” [no grave matter, and easier to sing; retained here].

m. 12, LH, 1st beat: The value dots for G^1+G are lacking (as also in **S²S³S⁴**); **S⁴S⁵** have them.

- m. 13, LH, 1st beat: The LH dynamic indications, as in RH, are lacking.
- m. 15, 3rd eighth: The tempo indication “*Allegro*” is printed between the Pf staves [redundant and confusing, with the “Tempo 1^{mo}” indication; here omitted].
- m. 17, LH, 5th eighth: Both notes of the octave are uninflected (in all sources) [thus ambiguous, in view of the 1st- and 2nd-eighth *E*^bs; here, natural signs added].
- m. 19, V, 6th eighth: The *g*¹–*g*¹ are notated as dotted-eighth-sixteenth (as also in **S4S5S6**) [engraver’s error].
- m. 19, 20, & 22, RH, 6th eighth: Dynamic indication is lacking, as also in **S4S5S6** (**S2S3** have it) [though at m. 20(1st beat), where it cannot be realized, the *e*^{b2}+*g*²+*c*³ being tied back; indication added here and in mm. 20 & 22 by analogy with that in m. 21].
- mm. 19–20: **S4S5S6P** lack the eighth-note-equivalence indication over the barline between these measures; here, as in **S2S3**.
- m. 21, 1st beat: The tempo indication is “*Poco meno mosso*” [one measure late: copyist’s error, introduced in **S5** (lacking in **S4**) and retained in **S6P**; here, as in **S2S3**].
- mm. 22, 23, & 25, RH, 2nd eighth: Dynamic indication is lacking (as also in **S2S3S4S5S6**) [added by analogy with indications in mm. 21 & 24].
- m. 24, RH, 4th eighth: The *e*² is uninflected [engraver’s error? *e*^{b2} surely intended, as in flanking measures].
- m. 25, V, 1st eighth: The *c*² is notated as a quarter note (as also in **S6**) [engraver’s error; here, as in **S4S5**].

Literature

CIP 28/5 (Cowell–Ives correspondence); CIP 31/8 (Roberts–Ives correspondence); Kelly 1988, 343–45; Hitchcock 1999

67. Vote for Names! Names! Names!

SinC 381 / AG z87 / KirkC 6B48a

Date

CEI: (undated in **S**)

HWH: 1912

Text

CEI: (unattributed in **S**)

HWH: Ives; his text, not a poem but a prose comment, needs only minimal orthographic editorial emendation.

Sources

S Pencil sketch, unbarred (f6792)

P¹ (indirect source) *Vote for Names* (New York: Peer, 1968), [ed. Roque Cordero?]; 24 mm. on 3 pp. (= *Vote for Names!* in *Peer-Southern's 20th Century American Songbook* [New York: Peer-Southern, 1989], 38)

P^{1a}: version for "Voice or Voices" and one piano (separate song-sheet publication)

P^{1b}: version for "Voice or Voices" and 3 pianos (separate song-sheet publication)

P² (indirect source) *Vote for Names*, realization by Nachum Schoffman; 16 mm. on 3 pp.; for voice and 3 pianos; accompanying his article "Charles Ives's Song 'Vote for Names,'" *Current Musicology* 23 (1977): 56–68 (the music on pp. 66–68)

K (indirect source) Copy of **P¹** with pencil annotations by John Kirkpatrick (JKP 78/738)

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **S**, the principal source; locations in it cited in terms of systems ("sys."), of which there are four. Bracketed comments are editorial.

Title: [This edition interprets the entire line at the top of **S** as Ives's title. Below the title, a comment: "all nice men!! 3 NICE MEN[—]"Teddy / Woodrow / & BILL" (plus a caricature of a face, its mouth originally smiling, the smile now hidden beneath a disconsolate grimace). [The three men were candidates in the presidential election of 1912—Theodore Roosevelt for the Progressive party, Woodrow Wilson for the Democrats, and William Howard Taft for the Republicans. Roosevelt's third-party candidacy succeeded in splitting the Republican vote, and Wilson was elected.]

Performers: Besides the voice, Ives mentions "1st player" [here, "P_{f1}"] (first in sys. 1 [m. 1]), "2nd player" [here, "P_{f2}"] (sys. 1 [m. 3]; crossed out there, but cited again in sys. 2 [m. 1]), and "3rd play[er]" [here, "P_{f3}"] (in margin to left of the P_f brace of sys. 2). [Since all play in the same range, three pianos are necessary.]

The entrances of the V, P_{f1}, and P_{f3}, in relation to the repetitions of the pattern of P_{f2}, are not fixed.

Schoffman (p. 62) analyzes the performers thus: "[T]he three pianos represent the three candidates, all insistently mouthing their slogans at the same time. . . . [T]he voice . . .

must represent the voter” [perhaps more particularly, Ives as disillusioned voter].

Barring: The V part is unbarred; it is written following the three piano patterns [and presumably is rhythmically independent of them].

Pf1’s phrase (written once, in sys. 1 [m. 1]) fills one measure with 9 sixteenths. Pf2’s phrase (written once, in sys. 1 [mm. 2–3]) fills 2 measures; m. 2 has, following an initial eighth rest, 9 repeated sixteenth-note chords (beamed as 2 + 3 + 4), m. 3 eleven identical chords in three gruppetti beamed and marked as 5 + 6 + 7. Pf3’s phrase (written once, in sys. 2 [m. 1]) may or not fill the measure it appears in; it has two sixteenth and two quarters, totaling ten sixteenths.

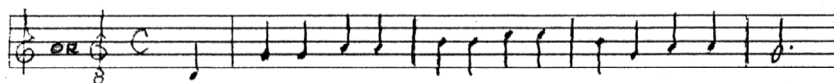
Performance and interpretation: **S** has indications for repetitions of each piano’s pattern. Above the Pf2 pattern: in m. 2, “1st player [repeat symbol] every time / same chord hit hard over & over[—]Hot Air Election Slogan”; in m. 3, “1st & 2nd player [“2nd player” crossed out] [repeat symbol] every 2 me[*a*][*s*][*ures*]” [thus the earlier “time” must refer to the two-measure pattern of Pf2]. Above the Pf3 pattern: “1st [&] 2nd [repeat symbol].” No meter signature appears [presumably the Pf1, Pf2, and Pf3 are each rhythmically independent].

The V part is introduced only after the three piano patterns are written out [presumably it, too, is rhythmically independent of the players].

sys. 1, Pf2: Ives enumerates only the five-, six-, and seven-note gruppetti of m. 3 [here, the two-, three-, and four-note beaming of the sixteenths in m. 2 is interpreted as signaling two sixteenths, a triplet, and a quadruplet], and all six subdivisions of the eighth-note beat are interpreted as being of equal duration, resulting in a real-time built-in acceleration].

sys. 2, Pf3: Above the music for Pf3 and to its upper right is a large [repeat symbol] spanning a barline, and to the left of the sign (directly above the music for Pf3) is written “2nd” [representing repetition of Pf2’s ostinato]; above the “2nd” (hence also above the music for Pf3) is written “1st” [indication Pf1] followed by a smaller [repeat symbol] [representing repetition of the music for Pf1].

sys. 2(2nd half)–4, V: The V is clefless [but treble or transposing treble is implicit]. In sys. 4, on the V staff, Ives added the text phrase “with the eyes shut” (overwriting the notes setting “& walk right”)—circling it and indicating its position (following “ballot”) and its realization (“chanted”) [here suggested editorially]. [The two phrases setting “just walk right in and grab a ballot” and “and walk right out again!” may be a borrowed melody (its second phrase bent down a semitone).] The pitch of the note setting “right” is unclear [*g*^{b1} more likely than *a*^{b1} as a variant of the “borrowed melody”]. [A hypothetical original of the “borrowed melody” is provided as Example 1.]



Example 1. 2d sentence, V

sys. 4: Ives writes a double bar after the last word of the text but provides no ending for Pf2 [a final chord for Pf2, *sfz*, is here suggested editorially].

Literature

CIP, Box 35, Folder 13; Schoffman 1977b

68. The Camp Meeting

SinC 222 / *AG* z88 / *KirkC* 6B48b

Derived from movement 3 of Ives's Symphony No. 3 (*SinC* 3)

Date

CEI: 1912 (in **P**)

HWH: (ca. 1901–11) [arr]1912

Text

CEI: Charlotte Elliott (in part) (in **P**)

HWH: Ives (mm. 10–21), and the English hymnodist Charlotte Elliott (1789–1871) (mm. 21[10th eighth]–34). Text authority for her share: “Just As I Am,” *The New Baptist Praise Book*, ed. Richard Fuller et al. (New York: A. S. Barnes, 1872), No. 656, stanza 1 (of 6).

Both Ives's text, in **P**, and the stanza of hers that he sets require only minimal orthographic editorial emendation.

Sources

No holograph or manuscript copy survives.

- S¹** (indirect source) Pencil full score (f643–56) of Symphony No. 3: much of mm. 12–16, 0–5, 29–36, and 44–62 used, respectively, for mm. 0–5(6th eighth), 5(6th eighth)–10(3rd eighth), 10(7th eighth)–16(6th eighth), and 17–34 here.
- P** *114 Songs*, #68, 99–102 (= *13 Songs = Sacred Songs*. In the Index of *114* this song is grouped with three others as “4 Songs Based on Hymntune Themes.”
- R** Ives's “Copy F” of **P**, (f6197–200): two leaves once in the Lou Harrison file of CIP [probably given him by CEI for work on the 3rd Symphony edition?] w/ add. by Ives (a note at the top of p. [1]: “from a piece [for] organ, unison chorus & strings 1902 / score expanded for orchestra 1904 to 1911 Sym No. 3 copied 1909 / for organ alone salicional—played in C[entral] P[resbyterian] Ch[urch] Dec 1901 / This song arrangement starts p. 3, 2nd measure 3rd movement Sym. #3”) and pagination 21–24; no changes marked in the music).
- S²** (indirect source) Ives, *Symphony No. 3*, ed. Lou Harrison (New York: Arrow Music Press, 1947), rev. Henry Cowell (New York: Associated Music Publishers, 1964), 3rd movement, mm. 12–16, 0–5, 29–36, & 44–62,
- S³** (indirect source) Ives, *Symphony No. 3*, ed. Kenneth Singleton (New York: G. Schirmer, Inc., 1990), 3rd movement (pp. 26–33).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Although **S³** was consulted for this editing, strictly speaking it is not a source and is not referred to below unless editorially helpful or suggestive; **S²**, however, edited by Harrison and revised by Cowell within Ives's lifetime and with his knowledge and communication, must be considered an important indirect source, even though postdating **P** by more than two decades. Various details lacking in **P**, especially of articulation and phrasing, are present in **S¹S²** and are added tacitly in this edition (though mentioned in the Commentary), on the assumption that their omissions were either oversights on Ives's part in preparing

his song arrangement from the manuscript of Symphony No. 3 or were engraver's errors. Bracketed comments are editorial.

Subtitle: from a movement of Symphony No. 3

- m. 0: The meter signature is 6/8 [but the notation in mm. 3, 5, & 7 invites an alternative 3/4].
- m. 1, RH, 4th eighth: [A pair of sixteenth notes, $f^{\sharp 1}-G^1$, lacking in $\mathbf{S^1S^2}$, is probably an engraver's error, as are two sixteenth-note $c^{\sharp 1}$ s (rather than the eighth-note $c^{\sharp 1}$ of $\mathbf{S^1S^2}$).]
- m. 1, LH, 1st beat: The e^{\sharp} lacks a value-dot ($\mathbf{S^1S^2}$ have it).
- m. 1, LH, 4th eighth: The "tenor-line" phrase-slur is lacking ($\mathbf{S^1S^2}$ have it).
- m. 1, LH, last thirty-second: The "tenor line" lacks a natural sign for the g [engraver's error? here, as in $\mathbf{S^1S^2}$].
- m. 2, RH, 4th sixteenth: The e^2 lacks a flat-sign ($\mathbf{S^1S^2}$ have it).
- m. 2, RH, 5th sixteenth: The a^1 is notated as a quarter note [engraver's error].
- m. 2, LH, 8th sixteenth: The phrase-slur from g is lacking ($\mathbf{S^1S^2}$ have it).
- m. 5: Tempo indication is lacking at the 6th eighth [needed, to cancel the earlier "rall."].
- mm. 6(3rd eighth)–16(6th eighth), LH: The phrase-slurs are lacking ($\mathbf{S^1S^2}$ have them).
- m. 10, V, 4th eighth: The duplet is notated in eighth notes [engraver's error].
- m. 12, LH, 6th eighth: The g^{\sharp} is notated as a quarter note [engraver's error].
- m. 13, V: The phrase-slur ends at the 6th eighth [engraver's error? too soon by one eighth note].
- m. 14, LH, 4th eighth: The d^{\sharp} has a quarter-note upstem (as well as the eighth-note downstem) [engraver's error].
- m. 15, V, RH, 5th eighth: The phrase-slur begun here ends at m. 16, 1st eighth [engraver's error? too soon by one eighth note; cf. $\mathbf{S^1S^2S^3}$].
- mm. 20(12th sixteenth) & 21(6th sixteenth), V: The phrase-slurs are lacking [added by analogy with that in m. 20(6th sixteenth)].
- mm. 20(last sixteenth) & 21(6th sixteenth), LH: The phrase-slurs are lacking ($\mathbf{S^1S^2}$ have the first, $\mathbf{S^3}$ the second).
- m. 21, LH(treble line): The phrase-slurs are lacking [added by analogy with that in m. 20].
- m. 21, LH(overhand), 10th sixteenth: The c^2 is marked "*più ten.*" [intending "*poco ten.*"—but doubtfully correct in any case (not in $\mathbf{S^1S^2}$ and an inappropriate anticipation of the V's "*ten.*" at the 8th eighth; here omitted].
- m. 21, RH, 9th eighth: The e lacks a natural sign [engraver's error; here, as in $\mathbf{S^1S^2}$].
- m. 22, 1st beat: The borrowed melody and text in the V part are identified above its staff—(Woodworth–Bradbury)—referring to the tune WOODWORTH by William Bradbury [which begins with the pickup, one-eighth earlier].
- m. 22, V, 1st beat: The phrase-slur begins here [engraver's error? too late by one eighth note].
- m. 22, LH, 1st & 2nd eighths: The d^{\sharp} and b^{\sharp} are notated as quarter notes [engraver's error].
- m. 22, LH, 2nd eighth: The cue-size f is uninflected [engraver's error; here, as in $\mathbf{S^1S^2}$].
- m. 24, RH, 3rd eighth: The a is notated as a quarter note [engraver's error].
- m. 25, V, 1st beat: Both "shed for" and "me" are phrase-slurred, and the former begins too late by one eighth note [engraver's misreadings?].

- m. 25, RH, 1st beat: The e^b is stemmed with the c^1 as a sixteenth note [engraver's error; here, as in **S¹S²**].
- m. 26, Pf, 1st eighth: The RH $f^{\#2}$ and the LH cue-size $F^{\#}$ lack sharp-signs (**S¹S²** have them).
- m. 26, V, 3rd eighth: "Thou bidd'st me come to" and "Thee" are separately phrase-slurred [engraver's misreading?].
- m. 27, RH, 2nd sixteenth: The c^2 is misnotated as an eighth note [engraver's error; here, as in **S¹S²**].
- m. 27, LH: The cue-size 6th-eighth figure reads c^1 (tied back)– d – e^b [engraver's error; here, as in **S¹S²**].
- m. 29, LH, 10th sixteenth: The d^1 lacks a flat sign [engraver's error; here, as in **S¹S²**].
- m. 34: The concluding rests are misnotated as quarter-rests.

Literature

Hitchcock 1997a

69. His Exaltation

SinC 265 / AG 289 / KirkC 6B48c

Arranged from movement 1 of Sonata No. 2 for Violin and Piano
(*SinC 61*)

Date

CEI: 1913 (in **P**)

HWH: (?1910, [rev]1919) [arr]?1913 (or ?1909)

Text

CEI: Robert Robinson

HWH: The English clergyman Robert Robinson (1735–1790), stanza 2 (of 4) of the hymn “Christ is God” (or “Mighty God! while angels bless Thee”), widely associated in the USA with the tune AUTUMN (also called CONSTANCY, ERITH, JAMES, etc., and sometimes cited as “Spanish Melody: from Marechio”) as arranged (ca. 1796) by an unknown composer from a tune by François Hippolite Barthélémon (Newman 1967, II, 251). Text authority here: “Autumn,” Charles S. Robinson (1829–1899), ed., *A Selection of Spiritual Songs ...* (New York: Century, 1881), #91 (p. 36); Ives’s text, as given in **P**, requires minimal orthographic editorial intervention. Lines omitted by Ives are italicized below:

For the grandeur of thy nature,
Grand, beyond a seraph’s thought;
For the wonders of creation,
Works with skill and kindness wrought;
For thy providence, that governs
Through thine empire’s wide domain,
Wings an angel, guides a sparrow;
Blessed be thy gentle reign.

Ives’s cuts correspond to the omissions, in the source sonata, of mm. 9–10 and 13–14 of the hymntune. The textual cuts are so intelligent, however, that one wonders whether the song version (or some other version with text) predated the sonata version (at least its 1919 revision).

Sources

No holograph or manuscript copy survives.

- S** (indirect source) Violin Sonata No. 2, movt 1, mm. 86–109 (= mm. 3–26 of song). The relationship of the song to this movement is discussed in Burkholder 1995, 174.
 - S^a**: “2nd Violin Sonata”; ink copy (f3428–39), “Autumn” (1st mov’t; dated on title page “1908–10” but below the ending [p. 8] “July ’03, Oct ’07”); the song adapted from mm. 86–109 (pp. 7–8) (f3437–38) (The meter is 3/2.)
 - S^b**: Second Violin and Piano Sonata [ed. (without attribution) John Kirkpatrick] (New York: G. Schirmer, 1951), 1st movt (“Autumn”), mm. 86–109.
- P** *114 Songs*, #46, 97–98 (= 9 Songs = *Sacred Songs*). In the Index of *114 Songs* this song is grouped with three others as “4 Songs Based on Hymntune Themes.”
- R** Ives’s Copy F of **P** (f6195–96), w/ corr. & add. by Ives (none for the music itself).

- C** (indirect source) Unpublished edition, with notes, by Garry Clarke (ink, 2 pp. music plus 1 p. typed notes) (JKP 77/730).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. The measures in **S** from which the song derives are counted here as mm. 3–26; those in **S^b**, in 3/4, are described as if in 3/2. Bracketed comments are editorial.

Subtitle: Adapted from 2nd Violin Sonata

- m. 2, RH, 2nd half note: The rest is lacking [engraver's error].
- m. 3, RH, 1st half note (2nd quarter of triplet): The e^{b1} is notated as a half note; the b & b^1 lack flat-signs [engraver's errors; here, as in **S**].
- m. 3, RH, 2nd half note: The c^2 lacks a flat-sign [engraver's omission? **S** has it]; the f^2 (first of the triplet) has no accent [suggesting engraver's omission of a tie back (as in **S**), here added]. The downstem chord is spelled $c\sharp^1 + b\sharp^1 + c\sharp^2$ [the sharp-sign before the b^1 probably intended as a natural; here, the chord respelled as in **S** (easier to read, in this context)].
- mm. 3, 4, & 16, Pf: The grace-notes are notated as cue-size quarter notes without slashes [engraver's errors; renoted here].
- m. 4, RH, 1st beat: The slur back from b^1 is lacking [engraver's error; **S** has it].
- m. 5, Pf, 3rd half note: A sharp sign is ambiguously positioned on the LH staff: $f\sharp$ or $g\sharp$? [here, $F\sharp$ as in **S**].
- m. 6, LH: The "bass-line" accents are lacking (as also in **S^b**) (**S^a** has them, as here).
- m. 7, LH (RH staff): The a^{b1} (preceding the accented e^{b2}) has no accent [engraver's omission? added here by analogy with the accentuation of the motivically important ascending 5ths in mm. 6 (last two RH "alto-voice" quarter notes), 7 (3rd–4th LH quarters), and elsewhere].
- m. 8, RH, 4th quarter: The $a\sharp$ is notated as a half note [engraver's error; here, as in **S**].
- m. 8, RH, 3rd half note: The g is uninflected [engraver's error? here, as in **S**].
- m. 9, Pf, 3rd half note: The crescendo wedge (lacking in **S**) extends only to the end of m. 10 (end of the line) [engraver's error? most likely intended to extend to the *ff* in m. 12].
- m. 11, RH, 3rd half note: The chord is notated as $e + g\sharp + e^1 + g\sharp^1$ [impossible to play? probably intended as renoted here (**S^aS^b** unhelpful in the editorial decision)].
- m. 12, 1st beat: Above the V part is printed "(Autumn)" [referring to Robinson's hymn tune]. Below the V part is the note "(preferably for a unison chorus)."
- m. 15, V, 2nd quarter: **P** has b^1 , as here [perhaps an intentional diatonic simplification of **S**'s $a\sharp^1$].
- m. 16, RH, 1st beat: **P** has $d\sharp^1$ [engraver's error? here, d^1 as in **S**].
- mm. 16, 18, 20, 21, & 22, V: The settings of the two-syllable "wonders," "kindness," "empire's," "domain," and "blessed" have phrase-slurs [survivors of the violin bowings in **S**; deleted here as unnecessary].
- m. 17 & 21, V: The ossias are Ives's, both deriving from **S^a** [thus not intended for *divisi* if song is performed by his suggested "unison chorus"; their different notations in **P** interpreted as insignificant and justifying regularization here].
- m. 19, 1st beat: The value-dot of the V's a is lacking, as are the value-dots for the LH's $c\sharp$ & e [engraver's errors; **S** has them].
- m. 20, RH, 2nd half note: The accent is lacking [added by analogy with those in mm. 1, 7 (LH), 12, 24, & 25].

- m. 21, V & Pf: The triplet indications are lacking [engraver's omissions; **S** has them].
- m. 21, Pf, 3rd half note: The *fi* lacks a sharp sign; the *a* and *a^t* lack natural signs [engraver's errors (**S** has them); the chord is double-notated in single-stemmed half and quarter notes [the reason for such notation here is unclear; here, renoted in half notes only, as in **S**].
- m. 22, V: "Blessed be thy" is phrase-slurred [survivor of the violin bowing in **S^a**; inappropriate here].
- mm. 22–24, RH: [The stemming is misleading in terms of the voice-leading; here revised, and rests and phrase-slurs added, to clarify Ives's intent (clearly indicated by the accents).]
- mm. 22 & 23, LH: The 1st-beat chords lack value-dots (**S^a** has them, **S^b** the one in m. 23, m. 22 having different music not needing dots). The 2nd-half-note chords lack preceding half-note rests (**S^b** has them, **S^a** having different music not needing them).
- mm. 24ff, Pf: Decrescendo indication is lacking [engraver's omission? here, as in **S**].
- m. 24, LH, 1st beat: The *c* is uninflected [here sharpened by analogy with **S**, which, though not having any C at this pitch, uses other C#'s consistently in mm. 23–26].
- m. 26, Pf, 1st beat: A lone fermata applies to the *a3+e4* dyad (as here) [so it may be intended to ring after the notes below it cease sounding].

Literature

Hitchcock 1997a

70. Watchman!

SincC 386 / *AG* z90 / *KirkC* 6B48d

Derived from movement 3 of Sonata No. 1 for Violin and Piano (*SincC* 60); possibly arranged as movement 1 of Symphony No. 4 (*SincC* 4)

Date

CEI: 1913 (in **P**)

HWH: (1906–?08) [arr]1913

Text

CEI: John Bowring (in **P**)

HWH: John Bowring (1792–1872), English statesman. Ives sets stanza 1 (of 3) of Bowring's hymn *Watchman* (1825), known best in its setting by Lowell Mason (also borrowed by Ives for the song). Text authority: *New Laudes Domini*, ed. Charles Robinson (New York: Century, 1892), p. 208; Ives's text, as in **P**, requires minimal orthographic editorial emendation (see, though, the note for mm. 15, 16, V, and the text as laid out editorially in the Appendix).

Sources

No holograph or manuscript copy survives.

S¹ (indirect source) Violin and Piano Sonata 1, movt 1, ink score by Emil Hanke (using pp. 93–94 of **P** for mm. 91–111), w/ corr. & add. by Ives (f3417–18) (none to song itself).

P *114 Songs*, #44, 93–94 (= *50 Songs* = *14 Songs* = *Sacred Songs*). In the Index of *114 Songs* this song is grouped with three others as “4 Songs Based on Hymntune Themes.”

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Bracketed comments are editorial.

Subtitle: From First Sonata for Violin and Piano [as in *14 Songs* (*114 Songs* has, erroneously, “from 2nd Violin Sonata”)]

m. 1, LH, 4th–5th eighths: These are notated as in Example 1 [the slurs/ties ambiguous, the upstem 4th-eighth *d*¹ probably an engraver's erroneous addition, the upstem 5th-eighth *d*¹ misnotated as an eighth; here, revised after **S**¹].



Example 1. M. 1,
LH

m. 2, RH, 1st beat: The tied-back *d*² is lacking (**S**¹ has it).

mm. 5–23, V: Phrase-slurs appear with “Watchman, tell us”; “of the night”; “what its signs

of”; “mountain’s height”; “see that glory”; “Watchman, aught”; “aught of joy or hope?”; “Traveller, Yes!” (m. 15); “Traveller” (m. 16); “Traveller yes; it” (m. 17); “brings the day”; “Promised” (m. 19); “day of”; “Israel”; “beauteous”; and “Traveller” (mm. 22–23) [probably survivors of bowings in a lost MS of the 1st Violin Sonata and almost all irrational with this text; only the last retained here].

- mm. 5–12 & 14, V: Every accent is \wedge [changed to \gt by analogy with those in mm. 17–19].
- mm. 5 & 6, LH, 3rd quarter: The d is restruck as a quarter note [unrealistic, given the 2nd-quarter half-note d ; here deleted].
- m. 6 & 9–14, LH: The “bass-line” phrase-slurs are lacking [added by analogy with those in mm. 5 & 7].
- mm. 9ff, V: Every “Traveler” is set as as a two-syllable word [edited consistently here as “trav’ler”].
- m. 12, LH, 3rd quarter: The ties-back are lacking [added by analogy with those in RH].
- mm. 14 & 20: Each measure has a subordinate barline after the 6th eighth (with no following meter signature) [unnecessary].
- mm. 15, 16, V: These two occurrences of “Yes!” (but not the one in m. 17) are capitalized [as if the traveler is querying the watchman—even more strongly implied by catch-breaths before each “Yes!” and lack of accompaniment for them (but not the one in m. 17)].
- m. 16, LH, 1st beat: The value-dots are lacking [engraver’s error].
- m. 17, V, 1st beat: Dynamic indication (as in Pf) is lacking.
- m. 17, LH, 1st beat: The phrase-slur is lacking [added by analogy with those in mm. 18–20].
- m. 21, RH, 1st beat: The value-dots are lacking [engraver’s error?].
- m. 23, RH, 2nd eighth: The natural-sign is before the e^2 [engraver’s error; intended for c^2].
- m. 24, RH: The $f^{\#1+b1+} d^2$ chord lacks value-dots [engraver’s error].

Literature

Hitchcock 1997a, n24

71. The New River

SinC 308 / *AG* 291 / *KirkC* 6B49

Derived from, or led to, movement 3 of Set No. 1 (*SinC* 10)

Date

CEI: 1921 (in **P**¹); 1913 (in **S**²) [Burkholder 1995, 476n54: “perhaps dating the final and first versions, respectively”—noting GS’s dating of **S**² to “closer to 1919”]

HWH: (?1911–12; [?ad]ca. 1914–15) [?arr]1921, [rev]ca. 1933

Text

CEI: (unattributed in **P**¹**P**²)

HWH: Ives. Text authority: his texts, in **P**¹ (and the revisions in **P**²), requiring minimal orthographic editorial emendation.

Sources

- S**¹ (indirect source) Pencil sketch with text (?1911) toward mm. 1–17 of “The Ruined River” (f2675–76).
- S**² Pencil sketches toward mm. 5–8, 15–17 (f6793), 10–17, 1–4 (f6793–94). Much of both pages is eaten away by silverfish and mostly illegible. Above, right, on p. [1]: “back from Zoar Bridge—June[?] 9th[?] 1911—Gas machine kills Housatonic!” Over mm. 1–4, on p. [2]: “Redding / July 1913 / arranged piano & voice / from[?] The Segaute [crossed out]—Saugateck [*recte* Saugatuck] Housa[tonic] River (one Sunday / with [Aunt] Amelia [and] Mothe[r] (? : illegible)) / (see score in wooden box)”.
- P**¹ *114 Songs*, #6, 13–14 (= *50 Songs*).
- R**¹ Ives’s Copy B of **P**¹, w/ corr. & add. by Ives toward **P**² (f6095–96). Above p. [1], the number 6 (the **P**¹ number) is crossed out, replaced with an encircled number 19 (the **P**² number).
- P**² *34 Songs*, #19, 42–43 (#21, 44–45 in Merion reprint).
- R**² Ives’s Copy E of **P**¹ (f6157–58), w/ corr. & add. by Ives toward “The New River” (*SinC* 17i).
- R**³ **P**¹, 14 (leaf torn out by Ives), with indications toward “The New River” (*SinC* 17i) (f2787).
- R**⁴ Ives’s Copy C₁ of **P**², 43, w/ corr. (in m. 8) & add. (an X crossing out the page) by Ives (f6234).
- S**³ (indirect source) Full score (by Henry Cowell, according to *KirkC*, 122; later corrected to Nicolas Slonimsky) of “The New River” (*SinC* 186) (f5595–603).
- K**¹ (indirect source) MS edition of “The New River” (song version) (ink, 1 p.) by John Kirkpatrick (JKP 78/734).
- K**² (indirect source) Unpublished transcription (incomplete) of “The Ruined River” (Set No. 1, movt 3) (pencil, 2 pp.) by John Kirkpatrick (JKP 78/734).
- K**³ (indirect source) MS arrangement of “The New River” by John Kirkpatrick (a pastiche song-version drawing on various sources and using, in mm. 5–8, the upper voice part, in mm. 11ff the added text [+ “Ta-ra-ra-boom-de-ay”] of **P**²); ink, 1 p.) (JKP 78/734).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P¹P²**, the principal sources. Bracketed comments are editorial.

- mm. 5(1st beat)–9(1st beat), V: Ives introduced in **R¹P²** a second, cue-size V part [for use in choral performance?], a fifth higher than that in **P¹** (sliding down to a unison at the 1st beat of m. 9) [a vestige of the earlier chamber-ensemble versions, it is irrelevant to the song arrangement and is not reproduced here].
- mm. 5ff, V: Phrase-slurs appear with “Down the”; “river”; “rolling”; “waters”; “it’s only”; “the sounds of man”; “phonographs”; “and gasoline”; “dancing halls and”; “tambourine”; “River”; and “Gods are gone” (in **P¹P²**); “human beings” and “gone machine” (in **P²**) [none desirable (perhaps survivors of a lost instrumental version); here deleted].
- m. 5, V, 3rd quarter: The accent is lacking [engraver’s omission? **S¹** has it].
- m. 6, V, 2nd quarter: The accent is lacking [engraver’s omission? **S¹** has it].
- m. 8, V, 1st beat: **P¹** has uninflected *d*² [here, as marked in **R¹R³** for restoration of *d*² from **S¹**, and as in **P²**].
- m. 8, LH, 4th eighth: **P¹P²** have *e*[:2sharp] [engraver’s error; here, as marked for correction in **R⁴**].
- m. 9, V, 1st beat: **R¹P²** have a footnote [for a future copyist or engraver?]: “In arranging these measures [9–11] for voice alone, the trumpet part was simplified and a line left out; the parts in the score are preferable” [but the change was not carried out; the note is not included in the edition].
- m. 10, LH, 4th quarter: The *b*₄ has a value-dot [engraver’s error].
- m. 14, 3rd eighth: The “*rit.*” is lacking [engraver’s omission? **S¹** has it].
- m. 14, RH, 4th eighth: The uppermost note is *f*² [engraver’s error: here, as in **S¹S²** (and as in m. 13)].
- m. 15, 1st beat: **S¹** has “*adagio*” (and “*presto*” at m. 16, 2nd quarter); in **R¹**, Ives added “*molto adagio*” (with the same “*presto*”); here, as in **P¹P²**.
- m. 15, LH: The 1st, 3rd, 5th, etc. sixteenth-note dyads are spelled *A^b+B^b* [clearer in this context respelled *G[#]+A[#]* (cf. LH)].
- Endnote: In **P²**: “From Set for Trumpets, Clarinet, Saxophone, Piano and 4 Violins ad lib., 1912 / Arranged for Voice and Piano, 1921”

Literature

Slonimsky 1971, 1323, 1334, 1339–40, 1341, 1342–43, 1344–45

72. The See'r

SinC 344 / *AG* 292 / *KirkC* 6B49a

Derived from movement 1 of Set No. 1 (*SinC* 10)

Date

CEI: 1920 (in **P**)

HWH: (?1908) [arr]1920

Text

CEI: (unattributed)

HWH: Unattributed by Ives but surely one of his non-poetic vignettes. Text authority is that in **P**, requiring only one orthographic editorial intervention.

Sources

- S¹** (indirect source) Pencil score-sketch of Set No. 1, movt 1, mm. 23–37 only (f2673), w/ note at end: “Mr P[rice]. Pl[ease] copy but leave words out / C E Ives 3650 John [tel. no. of business office 1/1/07–fall 1908].”
- S²** Pencil sketch of mm. 13–27, 34–37 (f6793), adapted from **S¹**, on the pencil sketch of “The New River” (no. 71 here).
- S³** (indirect source) Full score by Copyist 18 under the direction of George F. Roberts of “Allegro (The See'r),” Set No. 9 of Three Pieces, movt 1 (*SinC* 18ii) (f2762–65).
- P** *114 Songs*, #29, 69–70 (= 7 *Songs*, with new footnote: “Originally for cornet solo, voices, alto horn, clarinet and piano. Arranged for voice and piano 1920.”)
- K** (indirect source) MS arrangement for voice and piano by John Kirkpatrick of “The See'r,” *SinC* No. 18ii; ink, 1 p. (JKP 78/736).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Bracketed comments are editorial.

Meter signatures: **P** has no signatures except in mm. 7, 8, 25, and 26 [but except for mm. 7 (5/8) and 25 (1/4), the song is in 2/4 and so indicated here (as also in **S³**)].

mm. 1–end, Pf; 6–end, V: Dynamic indications are lacking except for “*f*” in Pf at m. 1, “*mf*” in V at m. 6 [here, Pf indication at m. 1 revised as “*mf*” to balance V throughout].

mm. 4–5, 24–27, RH: The staccato-dots are lacking [engraver’s error? **S³** has them].

mm. 6–7, V: The accents are lacking [engraver’s error? **S³** has them (and cf. those in mm. 8–18)].

m. 19, V, 4th eighth: The setting of “a-” is notated cue-size [but is synchronous with RH’s 4th eighth; here renotated full-size as a thirty-second-note quintuplet].

m. 22, RH, 1st eighth: The *a*^{1/2} lacks the value-dot [engraver’s error; **S²** has it].

mm. 23–24, LH: The staccato-dots are lacking [engraver’s error? **S³** has them].

m. 30, LH, 3rd eighth: The chord is spelled with *d*[#] [*e*^b better, as in mm. 31 & 32].

m. 31, RH, 2nd quarter: The slur is lacking [added by analogy with those in mm. 30 & 32].

m. 33, V, 2nd quarter: The phrase slur is lacking [added by analogy with those in mm. 24-33 & 35-36].

Literature

Kelly 1988, 411-18; Carr 1989; Hitchcock 1997a; Lambert 1997a, 145, 146, 168

73. December

SinC 234 / *AG* 293 / *KirkC* 6B49b

Derived from choral/orchestral *December* (*SinC* 179)

Date

CEI: 1920 (in **P**¹)

HWH: (?1913) [arr]1920, [rev]ca. 1933

Text

CEI: Folgore da San Geminiano / from Rossetti's "Early Italian Poets" (in **P**)

HWH: Like "August" and "September" (nos. 96 and 97 here), this is one of a series *Of the Months, Twelve Sonnets* (but in fact fourteen, with a *Dedication* and a *Conclusion*), addressed to a fellowship of Sieneese nobles and describing the pleasures of life, by Folgore da San Gimignano (fl. 14th c.), trans. Dante Gabriel Rossetti (1828–1882). Ives's source (as cited in **P**) was Rossetti's *The Early Italian Poets* (1861); text authority here is *Poems and Translations 1850–1870 by Dante Gabriel Rossetti* (London: Oxford University Press, 1913), 254; Ives's text, as in **P**¹, requires only minimal orthographic editorial emendation.

Sources

- S**¹ (indirect source) Pencil sketch, toward choral/orchestral *December*; barred in 19 mm. (f5635–37). On p. [1], below, a note to "Mr Price: ... C E Ives, 37 Liberty ..." (business address good Jan 1909 thru 31 Jan 1914).
- S**² Pencil sketch, 2 pp. (f6795—top & bottom of page torn away, leaving mm. 1–4[5th eighth] visible, mm. 5–7[1st beat] partially visible [with text "Last, for December ... a Catalan, And"]; f6796—end of music eaten away by silverfish, leaving mm. 11–15[2nd quarter] visible, m. 15[3rd-to-5th quarter] [with text "& be your coats ... gallant hoods to put your faces"] and 17[3rd quarter] [with text "miserable" partially visible). (Only 1 barline visible: between "mountain-high" and "carpets".)
- P**¹ *114 Songs*, #37, 83–84. In the Index this song is grouped with two others as being "From Early Italian Poets."
- R**¹ Ives's Copy B of **P**, w/ corr. & add. by Ives toward **P**² (f6124–25). Ives made here a number of indications for corrections or changes by reference to **S**¹ (**S**² apparently not being at hand).
- P**² *34 Songs*, #18, 40–41 (#20, 42–43 in Merion reprint). The instrumental cues added by Ives in **R**¹ (after the orchestral original) are included, in cue-size notation.
- R**² Ives's Copy C of **P**², w/ corr. & add. by Ives (almost entirely suggestions for meters and barring) (f6148–49).
- R**³ Ives's Copy C₃ of **P**², 40 (f6248), w/ add. by Ives (none to music itself).
- S**³ (indirect source, toward choral/orchestral *December*) Ink score by Nicolas Slonimsky [*KirkC*, 124, says erroneously "by Henry Cowell"], with different barring from that of **S**¹ & w/ corr. & add. by Ives on almost every page (f5638–49).
- S**⁴ (indirect source, toward choral/orchestral *December*) One of three sets of positives from the missing negatives of **S**₆, w/ corr. & add. by Ives on every page (f5650–61).
- S**⁵ (indirect source, toward choral/orchestral *December*) Ink copy of chorus part by Nicolas Slonimsky [*KirkC*, 124, says erroneously "by Henry Cowell"] (f5662).

- S⁶** (indirect source, toward choral/orchestral *December*) Set of parts (incomplete) by Copyist 20, barring as in score by Slonimsky (f5663–69); part for Basses by George F. Roberts (f5670).
- S⁷** (indirect source) *December* (*SinC* 179) for unison men's chorus, woodwind, and brass [ed. N. Slonimsky] (New York: Peer, 1963).
- K** (indirect source) MS pencil score (abandoned) by John Kirkpatrick (JKP 77/731).

Critical Commentary

Unless otherwise indicated, descriptive comments refer to **P¹P²**. **P¹** is the principal source; however, corrections or changes in it marked by Ives in **R¹** by reference to **S¹** (most of them adopted in **P²**) are honored here. **R²S³S⁴S⁵S⁶S⁷K**, postdating **P¹P²**, are not cited unless relevant to this editing. Measure-numbers are cited as indicated here. Bracketed comments are editorial.

Meter signatures and barring: **P¹P²** have no meter signatures and barlines only preceding mm. 5, 9, 11, 16, and 17. **P¹** has a footnote (not retained in **P²**): “Measures may be marked off to suit the taste.” [Here, Ives’s barring in **S¹**—more respectful of the text than Nicolas Slonimsky’s in **S³S⁴S⁵S⁶S⁷**—is indicated editorially with ticks above the V staff and below the LH staff; Ives’s 6/8, 10/8, and 12/8 are made 3/4, 5/4, and 6/4, indicating more precisely the music’s metrical basis.]

Beaming of the V part: In **P¹P²**, Ives’s beaming is virtually nonexistent: “And” (in “And whole dead pigs,” m. 7), two beamed eighths; “tit-” (in “tit-bits,” m. 8), two beamed thirty-seconds & 1 sixteenth; “And” (in “And wine-butts,” m. 9), two beamed sixteenths [here, the beaming is that of **S¹**].

Instrumental cues: Ives added such cues in **R¹**’s Pf part, and most appear in **P²** [but, deriving from choral/orchestral *December*, they are inappropriate (and mostly unplayable) in the song arrangement and are omitted here].

Heading: **S¹** has “Allegro con fuococococo” [amusing but overwrought]; here, as in **P¹P²**. m. 1, V: Dynamic indication is lacking; here, as in **S¹** (its original “*fff*” above the V staff crossed in favor of an “*ff*” below the staff).

m. 1, LH, 3rd eighth: In **P¹**, the chord has value dots [engraver’s error; here, as marked for correction in **R¹** (“dots out”) and printed in **P²**].

m. 2, LH, 1st beat: The tied-back triad is lacking (**S¹S²** have it; **R¹** has the previous triad marked for correction to the same end: “dots in”).

mm. 3–4: In **P¹**, V and Pf are misaligned [engraver’s error], as noted by Ives in **R¹** (“position wrong”), and m. 3, V, 3rd eighth, lacks a value-dot [here, as in **R¹**(marked for correction)**P²**].

m. 3, RH, 2nd quarter: **P¹** (like **S²**) notates the chord as a half note, with a *l.v.* tie over to m. 4(1st beat) [here, as in **R¹**(marked for correction)**P²**].

m. 5, V, 3rd quarter: The *b¹* is notated as a quarter note slurred to the following sixteenth, which has a staccato dot above it [engraver’s errors; here, as in **S¹S²**].

m. 6, RH, 1st quarter: **S²P¹** lack # for *f²*; **S¹P²** have it [as here].

m. 6, LH, 1st quarter: **P¹** has *b₁*, without following grace notes [here, as in **R¹**(marked for correction)**P²**].

m. 6, Pf, 5th quarter: **P¹** (like **S²**) lacks the ties back to the 4th-quarter chords [engraver’s error; here, as in **S¹R¹** (marked for restoration)**P²**].

m. 7, V: At the 1st beat, a phrase-slur appears with the music for “And whole,” another for “And whole dead”; at the 3rd quarter, one for “pigs, and cunning cooks to” [engraver’s errors? all inappropriate, here deleted].

- m. 7, LH, 1st beat: **P**¹ has a quarter-note rest [here, as in **R**¹(marked for restoration of **S**¹'s quarter-note *d*)**P**²].
- m. 7, RH, last sixteenth: **P**¹**P**² have *a*^{b2} [engraver's error; here, as in **S**¹**S**³].
- m. 7, RH, 12th sixteenth: The chord is spelled *b*^{b2}+*d*^{#2}+*f*^{#2} [better respelled in flats (descending lines)].
- m. 7, RH, 10th eighth: The natural sign is lacking [engraver's error; here, as in **S**¹**S**³].
- m. 8, RH, 4th-to-6th eighth: **P**¹ has *d*^{b2s} [here, as in **R**¹(marked for restoration of **S**¹'s *d*^{b2s})**P**²].
- m. 9, RH, 2nd quarter: **P**¹ has *a*^{b1} [here, as in **R**¹(marked for restoration of **S**¹'s *a*^{b1})**P**²].
- m. 10, RH, 5th eighth: **P**¹ has *d*^{b2} [here, as in **R**¹(marked for restoration of **S**¹'s *d*^{b2})**P**²].
- m. 10, RH, 8th eighth: **P**¹ has *e*^{b1} [here, as in **R**¹(marked for restoration of **S**¹'s *e*^{b1})**P**²].
- m. 10, RH, 9th eighth: **P**¹**P**² have a *d*¹ but no LH *B*^b [engraver's error and omission; here, as in **S**¹**S**³].
- m. 10, Pf, last chord: **P**¹ has *c*^{#1} and *b*^{b2} [here, as in **R**¹(marked for restoration of **S**¹'s *c*^{#1} and *b*^{b2}—the former but not the latter corrected in **P**²)].
- m. 12, RH, 5th quarter: The *d*^{b1}+*a*^{b1} dyad, tied over to m. 13, is lacking [inadvertent omission in **S**² retained in missing ink copy and **P**¹]; **P**², reflecting an addition in **R**¹, has it as a half-note dyad (one of the instrumental cues here omitted: "Hr's. ad lib.") [here, as in **S**¹].
- m. 13, V, 1st beat: **S**¹**P**¹**P**² have *a*^{#1} [in this context, better spelled *b*^{b1}, as in **S**³].
- m. 13, LH, 3rd quarter: The triplet's third eighth-note *B*^b is lacking (as also in **S**²) [here, as in **S**¹**R**¹ (as marked for addition) and **P**² (cue-size)].
- m. 14, RH, 1st quarter: **S**²**P**¹ have the 3rd eighth of the triplet as *b*^{b1} [here as in **R**¹(marked for restoration of **S**¹'s *b*^{b1})**P**²].
- m. 14, V: **P**¹ notates this as in Example 1a, **R**¹**P**² as in Example 1b (as also in **S**³**S**⁴**S**⁵) [here, as in **S**¹ (though the reading of its 2nd-quarter dyad is arguable). Ives's intention in his marking **R**¹ for correction seems to have been restoration of **S**¹—but only partially indicated in **R**¹ and further muddled in **P**²].

- m. 14, Pf, 3rd quarter: **P**¹ has *e*^{b1} and lacks the *A*^b; here, as in **R**¹(marked for restoration of **S**¹'s *e*^{b1} and *A*^b)**P**²].

Example 1.
M. 14, V

- m. 15, RH, 2nd quarter: This is notated as a single doubly-notated chord (quarter-note upstem, eighth-note downstem [the latter an engraver's error].
- m. 15, LH, 3rd & 4th quarter: **P**¹ has uninflected *a* and *F* in the 3rd- and 4th-quarter chords, respectively; here, as in **R**¹(marked for restoration of **S**¹'s *A*^b and *F*[#])**P**²].
- m. 15, Pf, 6th–7h quarters: The beginning rest is notated as a sixteenth and the *a*¹ of the V is misplaced above the *b*¹ [engraver's errors].

- m. 16(1st quarter)–17(4th eighth), LH: **P**¹ has all the dyads as perfect octaves, except the last (*C*+*c*[#]); here, as in **R**¹(marked for restoration of **S**¹)**P**²].
- m. 18, LH, 2nd quarter: In **P**¹ the tie back to *e*^b is lacking (**S**¹**P**² have it).
- m. 18, Pf: The RH rests are misaligned [engraver's error]; the 3rd–4th- quarter clusters are notated as in Example 2 [the

Example 2
M. 18, 3rd–4th
quarters, Pf

LH cluster revised as intended, as a dotted-quarter cluster, with following eighth rest].
m. 19, V, 2nd eighth: **P**¹ has the indication "*più ten.*"; here, omitted as in **P**².
m. 19, RH, penultimate triad: The *e*² is marked natural [engraver's error; here, as in **S**¹**S**³].
Endnote: In **P**²: "Chorus with Piccolo, 2 Clarinets, 3 Trumpets[,] 3 Trombones, Tuba, 2
Horns ad lib., 1912–13 / Arranged for Voice and Piano, 1920"

Literature

(CIP, Box 32, Folder 4): Ives to Slonimsky, 3 Jan 34; Slonimsky 1971, Appendix, "Letters from Charles E. Ives," 1318–49; Schoffman 1977, 123–43

74. Like a Sick Eagle

SinC 288 / *AG* z94 / *KirkC* 6B45a

Derived from movement 4 of chamber Set No. 1 (*SinC* 10)

Date

CEI: 1920 (in **P**¹)

HWH: (?1913 or ?1917) [arr]?1920, [rev]ca. 1933

Text

CEI: Keats (in **P**¹)

HWH: John Keats (1795–1821), “On Seeing the Elgin Marbles” (1817), lines 1–5. Text authority here is *The Complete Poetical Works and Letters of John Keats* (Boston: Houghton Mifflin, 1899), 36. Ives’s text, as in **P**¹**P**², requires minimal orthographic editorial emendation (but see notes for 12, 51, and 71, V)

Ives’s choice of only the first five lines of Keats’s sonnet leaves a single thematic statement, which Keats tempered and mitigated by his later lines, which turn to marvel at the Elgin marbles.

Sources

- S**¹ (indirect source) Pencil sketch of Set No. 1, movt 4; 2 pp. numbered 5 & 6 (f2676–77).
- S**² Pencil sketch (f6764), with title “Keats ‘Like a sick eagle.’” Beneath the title: “C E Ives 37 Liberty St 4th floor” [address good 1/1/09–1/31/14].
- P**¹ *114 Songs*, #26, 61 (= *50 Songs*, No. [16]).
- R**¹ Ives’s Copy B of **P**¹ w/ corr. & add. by Ives toward **P**² (f6113).
- R**² Ives’s Copy E of **P**¹ w/ add. by Ives (none to the music itself) (f6171). [This may postdate **P**².]
- P**² *34 Songs*, #22, 48 (#27, 57, in Merion reprint).
- R**³ Ives’s Copy C¹ of **P**² (f6237) w/ corr. by Ives (see note for 50, 2nd sixteenth, RH).
- S**³ (indirect source) Movement 1 of *Set No. 10 of Three Pieces* (*SinC* 19), photostat of copy of score by George F. Roberts, w/ many corr. & add. by Ives (f2773).
- S**⁴ (indirect source) Photostat of **S**³, w/ almost all corr. & add. added to **S**³ made (f2769).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**¹**P**², the principal sources. Locations are indicated by eighth notes (as at the beginnings of music systems in the edition). Bracketed comments are editorial.

Heading: **S**¹ has “(Draggingly) (Voice intones word[s] with E[nglish] H[orn] (not like singing) / LARGO”; **S**² has none; **P**¹**P**²**S**³**S**⁴ have “Slowly” (but V is marked “Very slowly, in a weak and dragging way”; **S**³**S**⁴ have “Largo molto” [here, “Very slowly” is borrowed from V part, which in **P**¹**P**² is partially redundant in any case].

Barring and meters: Ives barred and metered **S**¹, and the same barring and meters reappear in **S**³**S**⁴; in **S**²**P**¹**P**² there is no barring or meters [as here].

Manner of V performance: In **S**¹, plus-signs above the melodic upper voices indicate portamento slides through microtones, as explained by Ives in a note: “+ = [i.e. means] / Voice & I Violin may slide in between 1/2 tones as a / kind of 1/4 tone [added above:] or 2 slides in whole tones about 1/3 tone / — (Makes a more desolate sound).” **S**² has no such signs, nor does **P**¹; on **R**¹, though not reinstating the plus-signs, Ives added a footnote (printed with slight revisions in **P**² as follows):

This part [the RH treble line from 2nd eighth on] in the score [of chamber Set No. 1, movt 4] was played by violin and a slide was made down or up through a quartertone, in a semitone interval and through two or three lesser tones in a whole tone interval, except between the last five notes. The voice may do similarly.

Ives went further to clarify his intentions about a year after the publication in 1933 of **P**². He had provided the copyist working toward **S**³ with a note similar to the one in **S**¹**R**¹**P**²; the copyist added this note in **S**³:

“The + + over and between notes [in the English horn, ad lib. Voice, and Violin parts] means that between 1/2 tones a slide through a 1/4 tone may be made, and between whole notes, through a 1/3 tone. This, done in a certain way, gives a more desolate sound.”

Ives crossed out a number of **S**³'s plus-signs (and clarified some phrase-slurs) in the V part, adding this comment to the copyist, toward **S**⁴: “not between wide intervals or longer notes” [the last phrase ambiguous but primarily intended to mean “. . . or following longer notes”—and Ives's deletions further indicate that he wished no microtonal inflections before phrase-beginnings. His intentions are ultimately made completely clear in **S**⁴, on which this edition's V part relies for phrase slurs and microtonal-inflection possibilities, with an explanatory footnote such as those quoted above.

2 & 8, RH: **P**¹ has *f*^{♯1} (at 2) tied to half-note *f*^{♯1} (at 3), *f*^{♯1} (at 8, with no tied-back half note *f*^{♯1} at 9); here, as marked in **R**¹ for restoration from **S**¹**S**² to *f*^{♯1s} at 2 and 8 (both tied to following half-note *f*^{♯1}) and as printed in **P**².

4–40, LH: **P**¹ notates all the downstemmed “bass” notes as quarters, with slurs to the last note in each “tenor” group; here, as marked in **R**¹ for restoration from **S**³**S**⁴ (with a note, “The bass held these notes, so it may be well to write them as [half notes] or [dotted-quarters] etc.”) and as printed in **P**² [with the accents, a value-dot for the *c* at 15, and an eighth-note downstem for the *B*^b at 18, as added there].

12, V: “The” replaces “My” in all extant sources [here assumed to have been an early slip, retained in later sources; Keats's “My” restored here].

46–49, V: Below the text is a decrescendo wedge [engraver's error? here, as in **S**¹ (**S**²**S**³**S**⁴ have no dynamic indication)].

50(2nd sixteenth), RH: **P**¹**P**² have a *c*^{1+e2} dyad [both notes uninflected, hence ambiguous because of the slightly earlier *c*^{♯1} (in LH) and *e*^{b2} (in RH) [**S**² is unambiguous regarding the *e*^{b2} since it spells the earlier enharmonic as *d*^{♯2}; and **S**³**S**⁴ confirm the *c*¹ as *c*^{♯1}, though both honor the *e*^{b2} as in **R**³(as marked for possible change)].

51, V: “God-like” replaces “godlike” in all sources that include the words [intentional specificity? perhaps, but doubtful; Keats's lower-case orthography restored here].

51–56: The LH downstemmed chord at 51 is notated as a half note (a survivor from **S**¹, where the Pf is to hold the 7-note 1st-beat chord through the measure—i.e. through 60) [impractical here; renotated as a quarter]. The *G*[♯] at 53 is notated as a half note [engraver's error]. The RH *a*¹ at 55 is lacking (engraver's omission? **S**² has it, as here). The RH *a*^{b1} at 56 lacks a stem [engraver's error].

63–70, LH: The octave is notated ambiguously [tremolo intended (as confirmed in **S**¹**S**³**S**⁴), not sixteenth notes; renotated here, also with rhythmic clarification].

71, V: **P¹P²S³S⁴** replace Keats's "at" with "towards" [more grateful vocally (and verbally suggestive and/or meaningful, in this context); retained here].

71, RH: The g^1 is uninflected (hence g^{b2}) [engraver's error? cf. the g^{b1} in the V].

71–72, RH: Both trichords have staccato-dots (none in LH) [engraver's error? here, as in **S¹S²**].

71, LH: **P¹P²** extend the downstem of the B^{b1} up to include the F [engraver's error? here, as in **S¹S²**].

Literature

Schoffman 1977, 36–45; Lambert 1997a, 62–63, 134; Kelly 1988, 436–39; Hitchcock 1997a, 33–34; Hitchcock 1997b, 73–76

75. Luck and Work

SinC 293 / *AG* 295 / *KirkC* 6B45b

Original version developed into movement 2 of chamber Set No. 3
(*SinC* 12)

Date

CEI: 1920 (in **P**¹); arr. 1920 (in **P**²)
HWH: (?1917) [arr]1920, [rev]ca. 1933

Text

CEI: Robert Underwood Johnson (in **P**¹)
HWH: Johnson (1853–1937), “Luck and Work,” *The Winter Hour and Other Poems* (New York: Century Co., 1892), 60 (= Johnson, *Saint-Gaudens: An Ode, and Other Verse* [Indianapolis: Bobbs-Merrill Co., 1914], 60), text authority for this edition. Ives’s text, as in **P**¹**P**², requires minimal orthographic editorial emendation.

Sources

- S**¹ Pencil sketch (f6765). Below: “C E Ives / 37 Liberty St / 4th floor” [good 1/1/09–1/31/14].
- S**² (indirect source) Short-score sketch in pencil of *SinC* 12ii (f2740). Below: “(Redding / Oct 20–1916) / !” [the exclamation-point referring to the fact that October 20 was Ives’s birthday].
- S**³ (indirect source) Photocopy of **S**²; bottom right corner torn away (f2741).
- P**¹ *114 Songs*, #21, 49 (= 4 *Songs*).
- R** Ives’s Copy B of **P**¹, p. 49 (f6110), w/ corr. & add. by Ives toward **P**².
- P**² *34 Songs*, #12, 25 (#16, 35 of Merion reprint). Footnote: “From pieces for Bassett Horn, Flute, 3 Violins, Piano and Drum, 1916. / Arranged for Voice and Piano, 1920”
- S**⁴ (indirect source) Ink copy by George F. Roberts of *SinC* 12ii (lacking mm. 1–4) (f2777), w/ corr. & add. by Ives.
- S**⁵ (indirect source) Photostat of ink copy by George F. Roberts of movt 2 of *Set No. 10 of Three Pieces* (*SinC* 19), w/ corr. & add. by Ives (including those requested by Ives in **S**⁴) (f2770).
- S**⁶ (indirect source) Corrected copy of **S**⁵, incorporating changes requested there by Ives; 1 p. (f2770).
- P**³ *4 Songs*, #4, 4 (= music of **P**¹ + footnote of **P**²).
- K**¹ (indirect source) MS arrangement for V and Pf of voice-&-chamber-group version(s), taking **P**¹ and **P**² versions into account, by John Kirkpatrick (JKP 78/734). 2 pp. (p. [1], music, ink; p. [2], typewritten “Comparison of sources,” dated 1969). Another copy differs in minor details.

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**¹**P**², the principal sources. Locations are identified by measure numbers in this edition, mm. 1–4 as barred in **P**¹**P**², mm. 5–10 as in **S**⁴ (indicated here by ticks and bracketed meter signatures). Bracketed comments below are editorial.

Barring and meter-signatures: **S**⁴ has barring in mm. 5–10 as here; **P**¹**P**² have no signatures and barring only in mm. 1–4.

mm. 1–4, Pf: In **S**¹, Ives numbered the LH notes serially (“x-2-3-4-5-6-7-8-9,” “x-2-3-4-5-6-7-8-9,” etc.), revealing the repetitions of the *color*-like interval-pattern (beginning respectively on F#, C, F#, C, and F#); the RH is similarly structured, its pattern-repetitions (coinciding with those of the LH) beginning respectively on C, F#, C, F#, and a decorated C. In **S**²**S**³, Ives clarified the notation of the downstemmed RH notes (each to sound until the next one), reflecting this in **R** with added phrase-slurs from them (as in **P**² and here); he also added accents to the first note of each phrase-slurred pair (in **S**²**S**³ to both treble and bass lines, in **S**⁴ to bass line only; here, as in **P**²**S**⁵**S**⁶).

In **P**¹ (though in no earlier source) Ives offered an ossia possibility, in a footnote to the RH, m. 1(2nd quarter): “NOTE:—The notes for the right hand in the first four measures may be omitted and octaves with and above the left hand may be played:—” In **R**, Ives marked this footnote for deletion, and it was not retained in **P**² (nor in this edition).

m. 1(8th sixteenth), 2(5th sixteenth), 3(3rd and last sixteenths), & RH: **P**² notates these, respectively, as *c*^{#1}, *f*^{#1}, *c*^{#2}, & *f*^{#2} [not marked in **R**, these changes must have been belated afterthoughts; they corrupt the basic pitch structure of this section; here, as in **S**¹**P**¹].

m. 2, LH, 1st sixteenth: In **P**², the lacks a staccato dot [engraver’s error; **P**¹ has it].

m. 4, V, 1st beat: The *e*² has a value-dot [engraver’s error; here, as in **S**²**S**⁵].

m. 4, RH, 1st & 2nd sixteenths: The “alto-part” 1st-sixteenth rest is lacking; the 2nd-sixteenth *e*² is notated as a quarter note [engraver’s errors].

m. 4, LH, 4th sixteenth: The *E*¹ lacks a staccato dot [engraver’s error].

m. 4, LH, 6th sixteenth: The *F*^{#2}, unplayable on a standard piano, can be played on a Bösendorfer “Imperial” model (introduced about 1900), with a bass compass extending down to *C*² (an octave below the lowest C on a standard piano).

mm. 5(4th eighth), 6(6th eighth), 7(3rd eighth), LH: In **P**², restoring an inner string part in **S**², Ives added a *B*^b above the *As* [notated here cue-size, as optional].

m. 8, first beat, Pf: The RH chord and LH *F*[#] are double-notated in half and dotted-quarter notes [puzzling, but Ives’s intention is clarified in **S**²**S**⁴**S**⁵**S**⁶, on which this editing is based].

m. 9, 4th quarter, Pf: The *f* indication is placed almost beneath the RH *g*^{#3} [engraver’s error; here, as in **S**¹].

m. 10, RH: In **R**, Ives marked for addition in **P**² an idea from **S**²**S**³ (elaborated in **S**⁴**S**⁵**S**⁶) [misread and misnotated full-size by the engraver of **P**²; here, as in **R**. The 3rd-quarter *f*^{#2} (also an addition in **RP**²) was originally (in **S**²**S**³) part of an F-major triad, to be sustained (*p*) beyond the B-major chord [as suggested here by *l.v.* indication]; Ives marked it whimsically “seed for next planting.”]

Literature

Lambert 1997a, 62, 137

76. Lincoln, the Great Commoner

SinC 289 / *AG* 296 / *KirkC* 6B49d

Derived from *Lincoln, the Great Commoner* (*SinC* 184)

Date

CEI: 1921 (in **P**)

HWH: (?1912) [arr]ca. 1919–21

Text

CEI: Edwin Markham (in **P**)

HWH: Markham (1852–1940), “Lincoln, the Man of the People,” in *Lincoln and Other Poems* (1901), a 43-line poem of which Ives set lines 24(in part)–26, 29, & 31–42. Ives’s source must have been *Golden Numbers: A Book of Verse for Youth*, ed. Kate Douglas Wiggin (New York: Doubleday, Page, 1909): “Lincoln the Great Commoner” [sic], 319–20 [of 1922 ed.], which includes lines 1–42 of the poem (omitting line 43, as does Ives) and has most of the same orthographic variants from Markham’s original as Ives’s text. Text authority for this edition is Edwin Markham, *Lincoln and Other Poems* (New York: McClure, Phillips, 1901), 1–3. Ives’s text, as in **P**, requires occasional but insignificant orthographic editorial emendation (and see notes for mm. 16, 19–20, and 23, V). Below are lines 24–32 (the verses omitted by Ives italicized); the other line omitted by Ives is line 43 (“And leaves a lone-some place against the sky.”)—the omission requiring closure with line 42, which Ives ends with an exclamation point rather than Markham’s comma.

24 *That shoulders out the sky.* And so he came.
25 From prairie cabin up to Capitol,
26 One fair Ideal led our chieftain on,
27 *Forevermore he burned to do his deed*
28 *With the fine stroke and gesture of a king.*
29 He built the rail-pile as he built the State,
30 *Pouring his splendid strength through every blow,*
31 The conscience of him testing every stroke,
32 To make his deed the measure of a man.

Sources

- S**¹ Pencil sketch, score of mm. 1–20 (f6797), text only of mm. 32–end (f6798), new p. [3] with mm. 31–45 (f6799).
- P** *114 Songs*, #11, 23–26 (= sep. publ’n as songsheet by Peer, 1952); titled “from ‘Lincoln, the Great Commoner’.”
- S**² (indirect source) Ink score of *SinC* 184; 5 pp. (pp. 1–4, 9 only; mm. 23–40 missing) (f5606–10). This dates from 1922 or later: on p. 9, Ives noted between the staves of the piano part: “see p. 26. ...” [referring to the last page of **P**]; acc. to GS (per Burkholder 1995, 479n16) the score paper was available only as of 1922.
- S**³ (indirect source) Patches for **S**² toward mm. 38–39, 27 of *SinC* 184; 1 p. (f5611).

- S**⁴ (indirect source) Photostats of full score of *SinC* 184 by copyist Emil Hanke; 15 pp. (f5612–26) plus title page, 1 p. typewritten [with Ives's business address: 46 Cedar St., New York, N.Y., good 5/1/23–4/30/26] (f5627). This score was photoreproduced and published without alteration by New Music Edition (Vol. 26, No. 2 [January 1953]).
- S**⁵ (indirect source) Photostats (cut out of and reproduced from **S**⁴) of Vn 2, Va parts in score, 2 pp. (f5628–29).
- S**⁶ (indirect source) Title page (2 different copies) & pp. 2, 6, and [17] of **S**⁴ print, w/ corr. & add. by Ives (not relevant to this editing); 4 pp. (f5630–34).
- K**¹ (indirect source) Pencil score, marked “(arr. by J.K. from the orch. score),” with pencil notes (incomplete; aborted), and typed text of Markham poem (JKP 78/734).
- K**² (indirect source) Ink score, marked “freely arranged, from the voice-and-piano sketches and printing and from the orchestra score,” by John Kirkpatrick (JKP 78/734).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Measure-numbers derive from the barring of **S**²**S**⁴ (indicated by ticks above the V and below the LH staves in this edition). Brackets enclose editorial comments.

Title: In **S**¹: Lincoln Markham; in **S**², none; in **S**⁴, none (though postface is headed: “To Dr. David Cushman Twichell” / from EDWIN MARKHAM’S poem, / “LINCOLN, THE GREAT COMMONER” / for Unison Chorus, Orchestra and Piano, / by / Chas. E. Ives, / 46 Cedar St., / New York, N.Y. / ...); in **S**⁵, none; in **S**⁶: LINCOLN / THE GREAT COMMONER; in **P**: from “Lincoln, the Great Commoner.”

Barring & meter signatures: **S**¹ has some barring, no signatures; Ives added to **S**² (originally unbarred and without signatures) barring, with meter signatures above each measure (at top of p. 2 he wrote: “Mr. Hanke: I put time marks at top only (please fill in) CEI”); **S**⁴**S**⁵**S**⁶ are completely barred, with meter signatures on each staff of score; in **P**, only mm. 41–45 are barred, but no meter signatures are indicated [here, barring and meter signatures cued here as described above].

Caption: Below the title and above the score, a seven-line poetic epigram signed “C.E.I.” [reproduced in the edition].

Heading: In **S**¹, “Meastoso [*sic*] / slowly”; in **S**²**P**, none; in **S**⁴**S**⁵**S**⁶, “Meastoso [*sic*], Andante”; here, adapted from **S**⁴**S**⁵**S**⁶.

m. 1, LH, 1st beat: The $E\flat_2$ is notated as a double whole note but with no indication of its actual duration (the next downstemmed bass note— $G\sharp$ —occurring seven, not eight, quarters later) [Ives’s probable intention here realized with an editorial *l.v.* indication].

P has “*f*” dynamic indication only at 2nd-quarter A [as if the copyist worked from a fair copy based on **S**¹, which has such indication at its first-beat A —and as if the first-beat $E\flat_2$ of **P** had been added as an afterthought; this editing assumes “*f*” obtains from the beginning].

m. 2, RH, 1st beat: The $c\sharp_2$ lacks a value-dot [engraver’s error].

m. 3, LH, 2nd quarter: The ties back from the B^1+B are lacking (**S**¹ has one back from the B (it lacks the B^1) [the tie back from the latter added by analogy].

m. 5, RH, 2nd quarter: The value-dots are lacking [engraver’s omission? **S**¹**S**²**S**⁴ have them].

m. 5, LH, 1st quarter: The tied-back c^1 is notated as a half note [engraver’s error? here, as in **S**¹**S**²**S**⁴].

m. 7, V: Dynamic indication is lacking, as also in **S**¹ (**S**²**S**⁴ have it).

m. 7, RH, 6th eighth: The eighth-note rest is lacking [engraver’s error].

- m. 11, RH, 1st quarter: **S²S⁴** have c^{b1} ; here, as in **S¹P**.
- m. 12, RH, 3rd quarter: **P** notates the $f^{#1}$ as a half note [engraver's error; here, as in **S¹S²S⁴**].
- m. 14, RH, 2nd quarter: The flat-sign is on the first line of the staff [engraver's error; here, as in **S¹** (**S²S⁴** spell the note as d^{b1} [perhaps judging the flat-sign of **P** to be the problem].
- m. 14, RH, 10th eighth: **S²S⁴** spell $b^{1+e^{2+d^2}}$ [here, as in **S¹P**].
- m. 15, LH, 1st quarter: **P** spells the second note of the triplet $G^{#1}$ [engraver's error; here, as in **S²S⁴** (**S¹** has the triplet $A^{#}-G^{#}-F$).
- m. 16, V, 1st quarter: All sources have "The conscience" [survivor of Markham's "The conscience of him" in line 31. But Ives's deletion of "of him" mandates "His conscience," paralleling other instances, before and after, of "his"].
- m. 16, RH, 1st quarter: The eighth-note rest is lacking (**S¹S²S⁴** have it).
- m. 17, RH, 1st beat: The half note d^2 lacks the value-dot (**S¹S²S⁴** have it).
- m. 17, LH, 3rd quarter: The slur is lacking [engraver's omission? here, as in **S²S⁴**].
- m. 17, V, 4th quarter: The three notes setting "testing" are slurred [engraver's misreading? here, the slur reflects the text underlay of **P** (**S¹S²S⁴** have no slur)].
- m. 18, RH, 1st quarter: The $c^{#1+g^{#1}}$ dyad is notated as a quarter note (as also in **S¹**); here, as in **S²S⁴**.
- mm. 19–20, V: All music sources have "the man" [whether inadvertent or intentional, the alteration changes the meaning; here, Markham's "a man" restored].
- m. 20, V, 1st beat: The value-dot is lacking; **S²S⁴** have it, as here—also the following rests, through m. 22(7th quarter), lacking in **P**.
- m. 20, LH, 1st beat: The half note E lacks the value-dot (as does **S¹**; **S²S⁴** have it, as here).
- m. 20(4th quarter)–21(8th quarter), Pf: The m. 21(2nd quarter) phrase-slur is lacking (**S²S⁴** have it) [the LH slurs added here by analogy with those in **S²S⁴**].
- m. 22, LH, 3rd & 4th quarter: Lacking are the quarter notes e (slurred-back) and B [engraver's omissions? **S²S⁴** have them].
- m. 23, V: Markham has "the Captain" [**P**'s "our Captain"—probably an intentional borrowing from Whitman—retained here].
- m. 27, V, 3rd quarter: A phrase-slur is notated from the first of the grace notes to the first g^1 [engraver's error: one eighth too long]. The underlay of "wrench-" is ambiguously placed [here, as in Ives's patch for m. 27 in **S³**, confirmed in **S⁴**].
- m. 27, Pf, 7th quarter: The RH's cluster-chord is notated as an eighth note [engraver's error]; " sf " is lacking [added editorially by analogy with those at the 4th and 5th quarters].
- m. 31, RH, 5th quarter: The $c^{2+g^{2+e^{b3}}$ chord is notated as a half note [engraver's error? here, as in **S⁴**].
- m. 33, LH, 1st quarter: The rest is lacking, as also in **S¹** (**S⁴** has it). The following three notes are half notes [here corrected as half-note and two dotted quarters (as in **S⁴**)].
- m. 34, RH, 1st beat: The chord is notated in half notes with no following rest [here, with added *l.v.* indications, after **S⁴**].
- m. 34, LH, 1st quarter: In **P** the phrase-slur (**S¹S⁴** have none) extends past the 4th-quarter octave $G^{#1}+G^{#1}$ (though not extended into m. 35, beginning the next line) [engraver's

- error? probably intended as here, since a new textual/musical phrase begins at m. 35(1st quarter)].
- m. 35, V, 3rd quarter: Ives has “thro” [unnecessary alteration; Markham’s “through” restored here].
- m. 36, LH, 4th-to-6th eighth: The lower notes of the octaves are lacking (as also in **S**¹) [engraver’s omissions? **S**⁴ has them (and cf. m. 35)].
- m. 38, LH, 4th quarter (1st eighth): Value-dots are lacking [**S**¹**S**⁴ (bassoon part in the latter) have them].
- mm. 40–42, V: Phrase-slurs appear with “cedar,” “green with boughs,” and “Goes down” [all inappropriate textually and/or musically; omitted here].
- m. 40, RH, 1st quarter: The triplet indication is lacking, as also in **S**¹ (**S**⁴ has it).
- mm. 41–45: These measures have barlines but no signatures, as also in **S**¹ [here, signatures as in **S**⁴ are added editorially].
- m. 44, LH, 1st quarter: Value-dots are lacking, as also in **S**⁴ (**S**¹ has them).
- m. 45: This is notated [ambiguously in both V and Pf parts] as in Example 1a; **S**¹ has it as in Example 1b [which makes Ives’s intentions much more clear, suggesting the editorial *l.v.* indications here. **S**²**S**⁴, more complicated than either **S**¹ or **P**, and leading to an extra measure not in either of them, are suggestive but basically irrelevant to this editing; cf. the similar conclusion of “Nov. 2, 1920” (no. 114)].

1a

1b

Example 1.
a, 114 Songs;
b, Pencil sketch

77. Old Home Day

SinC 315 / *AG* 297 / *KirkC* 6B49e

Date

CEI: 1920 (in **P**)

HWH: ?ca. 1914, [rev]1920

Text

CEI: (unattributed, both the sub-title caption and the song text)

HWH: Ives, after a brief paraphrase from Virgil (Publius Vergilius Maro, 70–19 B.C.) in translation. Caption below title: ‘Ducite ab urbe domum, mea carmina, ducite Daphnin [*recte* Daphnim]’ (Virgil, *Eclogues* VIII, line 60). Line 1 of Ives’s song text is a translated paraphrase of Virgil’s line; more literally, “Draw home from the city, my songs, draw Daphnis home.” Text authority is Ives’s text as in **P**, requiring minimal orthographic editorial emendation.

Sources

- S**¹ Fragmentary pencil sketches of mm. 1–2 (f2419); mm. 14–21, 33–40, 42 (f7999 [= photostat: f6800])
- S**² Ink score (lacking obbligato line) (f6801 [title page, with “Town” of original title “Old Home Town” crossed out, replaced with “Day”; at bottom: “C.E. Ives 38 Nassau St / NY” (good 2/1/14–4/30/23)], f6802–04 [obbligato line added later in ink]; engraver’s ticks above topmost staff toward engraving of **P**. In left margin of f6802: “See 4th of July — lead pencil Score p 4–5 / in safe 37 Liberty S [good 1/1/09–1/31–14].”
- S**³ Ink patches for repeat of Chorus, with obbligato line (f6805).
- P** *114 Songs*, #52, 115–18 (= *50 Songs* = *13 Songs*). In the Index of *114 Songs*, this song is grouped with four others as “5 Street Songs and Pieces.”
- S**⁴ Copy of *50 Songs*, pp. 117–18, w/ add. by Ives (f8122–24).
- S**⁵ Ives’s Copy G of **P**, p. 115 (f6223), w/ add. in m. 8, 3rd–4th quarters (possibly unintentional).
- K** (indirect source) MS edition, transposed one tone up; ink, 3 pp., by John Kirkpatrick; a second copy has pencil additions: fingerings, “B–A–C–H” analyses, performance hints (JKP 78/735).

Critical Commentary

Unless stated otherwise, descriptive comments below refer to **P**, the principal source. Measure-numbers are cited as given (or indicated editorially) in the edition. Bracketed comments are editorial.

mm. 1–10: These are barred (mm. 1–4 as here, mm. 5–10 in two measures without meter-signatures [= mm. 5–6 and 7–10 here]) [editorial barring of mm. 5–10, indicated here with ticks above the V and below the Pf staves, is as suggested in *KirkC*, 197].

mm. 1–4: [These are misnotated rhythmically (mm. 3 & 4 similarly to m. 2) in **S**²**P** (as also m. 1 in **S**¹), as in Example 1; here, clarified rhythmically.]

mm. 2–41, V: Phrase-slurs appear with “Go, my”; “from the”; “as I cross the”/“almost every”; “brave and”/“filled the”; “of the brave and fair”/“filled the summer air”; “As we

Example 1.

march”; “along”; “underneath a note of sadness”/“takes us way back, forty years: That”; “Old home-town”/“little red school-”; “town fare-”/“school house”; and “As we” [all inappropriate; here omitted].

- m. 4, Pf, 1st beat: Dynamic indication is lacking [engraver’s omission: **S**² has it].
- m. 5, Pf, 3rd quarter: **P** notates *c*^{#1} as a half note [engraver’s error].
- m. 9, Pf, 3rd quarter: The decrescendo wedge is lacking [engraver’s omission: **S**² has it].
- m. 15, RH: The accents on the 2nd and 4th eighths are lacking [engraver’s omissions: **S**² has them].
- m. 16, LH, 4th quarter: The staccato-dot is lacking (as also in **S**²) [inadvertent omission].
- m. 17, Pf, 4th & 8th eighths: The accents are lacking [engraver’s omission: **S**² has them].
- m. 18, RH, 3rd quarter: The tie-back of *d*² is lacking [engraver’s omission: **S**² has it].
- m. 19, Pf, 3rd quarter: Dynamic indication is lacking [engraver’s omission: **S**² has it].
- mm. 20–21, RH: The cue-size *c*^{#2} and preceding rest are lacking [engraver’s omission (**S**² has them)]; all four LH overhand treble notes are cue-size in **P**.
- m. 20, LH, 2nd quarter: The slur is lacking [engraver’s omission: **S**² has it].
- mm. 20–22, LH: The slurs are lacking [engraver’s omission: **S**² has them].
- m. 22, RH, 1st quarter: The slur is lacking [engraver’s omission? **S**² has it].
- m. 22, 3rd quarter: Tempo indication is lacking [engraver’s omission; **S**² has “*pìu rit.*” (meaning “*poco rit.*”).
- m. 23, RH, 1st quarter: The accent is lacking [engraver’s omission: **S**² has it].
- m. 24, RH, 3rd quarter: The accent is lacking [engraver’s omission: **S**² has it].
- m. 24, LH, 3rd quarter: The accent is lacking [engraver’s omission: **S**² has it].
- m. 25, Obb[ligato]: The caption above the staff reads “Obligato (ad lib) fife, violin or flute, only with 2nd verse” [here edited for clarity (and replacing “verse” with the more precise “stanza”)].
- m. 26, Obb, 5th & 6th eighths: The staccato-dots are lacking (as also in **S**³) [added by analogy with those in m. 31].
- mm. 27 & 28, Obb, 4th quarters: The *a*² and *e*¹, respectively, have staccato-dots [engraver’s errors?].
- mm. 27, 28, 29, 31, & 32, RH: Most of the offbeat eighth-notes lack staccato dots [engraver’s omissions: **S**² has them].

- m. 27, RH, 3rd & 4th quarters: **P** notates the 6th eighth as here, the 8th the same [but compare m. 31 in **S²P**, with the 8th eighth as $c^1+d^1+f^{\#1}$; here, **P** revised by analogy].
- m. 28, LH, 3rd quarter: **S²P** have G^1 as a half note [probably an inadvertent slip in **S²**, retained by engraver of **P**; here revised as a quarter note].
- m. 29, Obb, 4th quarter: **P** has the alternative lower voice as 16th–16th–8th [engraver’s error? here, as in **S³].**
- m. 30, LH, 1st quarter: **S²** originally had a half-note G , revised by Ives to dotted-quarter and eighth G s but without deleting the half note; the engraver of **P** included it [here, only the revision is retained].
- mm. 33–35, RH: **P** notates the upper chords cue-size and the “alto” melody full-size [but **S²S³** make it clear that the melody is to be secondary, perhaps optional (**S³** even lacks it in mm. 33–34); here, notated as in **S²].**
- m. 33 & 34, LH, 1st quarter: The accents are lacking [engraver’s omission: **S²** has them].
- m. 36, LH, 2nd quarter: The value-dot is lacking (as also in **S²) [inadvertent omission].**
- mm. 40ff: Ives’s directions for the three endings are: [1] (unnumbered) “for chorus repeat in each verse”; [2] (numbered 1) “use going back to <cross-superimposed-on-circle symbol> for 2nd verse, after repeat of 1st verse chorus”; [3] (numbered 2) “finale after repeating chorus of 2nd verse” [here renumbered and the text edited for clarity].
- mm. 40 & 42 (1st quarters), Obb: The engraver of **P** omitted the obligato staff in the system including mm. 40–43, hence omitted the last note of the instruments’ part in the 1st and 2nd endings [here reconstructed by analogy with m. 44(1st quarter)].
- mm. 40–41, Pf: In **P**, the RH cluster-chords and the first two LH $D+d$ octaves are notated as quarter notes (but not the LH overhand d s: eighths) [engraver’s misreading of **S²]; an “easier (piano)” ossia notated in **S²** makes it clear that Ives intended eighths (except for m. 41’s 3rd-quarter complex in **P**, slurred to the 4th quarter and clearly notated in **S²S³P** as a quarter note)]. In m. 40, the accents are lacking [engraver’s omissions? the ossia in **S²** has them].**
- m. 43, LH, 1st quarter: The G is notated as a whole note [engraver’s error; here as in **S²].**
- m. 44, Pf: The accents over the d , d^1 , and G are lacking [engraver’s omissions: added by analogy with those in m. 42].
- m. 45, Obb, 2nd quarter: The value-dot is lacking [engraver’s omission: **S²** has it].
- m. 45, Pf, 4th quarter: **P** implies that the “8va” applies to only the upstem chord [engraver’s error? here, as in **S²].**

Literature

Schoffman 1977a, 84–93; Wayne Shirley, in Ives 1992; Starr 1992, 34, 69, 138–39; Metzger 1997

78. General William Booth Enters into Heaven

SinC 255 / *AG* 298 / *KirkC* 6B50

?Derived from lost *General William Booth Enters into Heaven* (*SinC* x661); arranged as *General William Booth Enters into Heaven* (*SinC* 181)

Date

CEI: 26 September 1914 (in **S**)
HWH: (?1914) [?arr]1914, [rev]ca. 1933

Text

CEI: From a poem by Vachel Lindsay (in **P**)
HWH: Lindsay (1879–1931), “General William Booth Enters Into Heaven,” *Poetry*, I/4 [January 1913], 101—text authority here—on the death of Booth (1829–1912), the founder and first commanding general of the Salvation Army. Ives’s text was apparently the reprint of lines 1–23 and 30–37 in a review in the New York periodical *The Independent*, 74/#3397 (12 January 1914), p. 72; but beside setting lines 1–23 and 30–37, he also set 56 (Lindsay’s last line, which asks the question “Are you washed in the blood of the Lamb?” without surrounding parentheses as earlier—nor, as in line 18, with surrounding quote-marks). Ives’s text, as in **P**, requires minimal orthographic editorial emendation (but see notes for mm. 52 & 90, V).

GENERAL WILLIAM BOOTH ENTERS INTO HEAVEN

(To be sung to the tune of “The Blood of the Lamb”
with indicated instrument)

[**P**]

(Bass drum beaten loudly)

1 Booth led boldly with his big bass drum— [drum]

(Are you washed in the blood of the Lamb?)

The saints smiled gravely and they said: “He’s come.” [said,]

(Are you washed in the blood of the Lamb?)

5 Walking lepers followed, rank on rank, [followed rank]

Lurching bravoos from the ditches dank, [dank]

Drabs from the alleyways and drug fiends pale— [pale]

Minds still passion-ridden, soul powers frail:— [passion ridden]

Vermin-eaten saints with moldy breath, [mouldy]

10 Unwashed legions with the ways of death— [Death]

(Are you washed in the blood of the Lamb?)

(Banjos)

Every slum had sent its half a score [Ev’ry / half-a-score]

The round world over. (Booth had groaned for more.) [more].]

Every banner that the wide world flies [Ev’ry]

15 Bloomed with glory and transcendent dyes.

Big-voiced lasses made their banjos bang; [lassies]

Tranced, fanatical they shrieked and sang:—
 “Are you washed in the blood of the Lamb?” [Are / Lamb?]
 Hallelujah! It was queer to see
 20 Bull-necked convicts with that land make free.
 Loons with trumpets blowed a blare, blare, blare
 On, on upward thro’ the golden air! [Onward, upward]
 (Are you washed in the blood of the Lamb?)
 (Sweet flute music)
 . . .
 30 Jesus came from out the courthouse door, [from the]
 Stretched his hands above the passing poor.
 Booth saw not, but led his queer ones there [ones]
 Round and round the mighty courthouse square.
 Then, in an instant all that blear review [Yet! in]
 35 Marched on spotless, clad in raiment new.
 The lame were straightened, withered limbs uncurled
 And blind eyes opened on a new, sweet world. [new sweet]
 . . .
 56 Are you washed in the blood of the Lamb?

Ives’s variants derive from *The Independent* source; Burkholder 1995, 470n77, remarks on “lassies” vs. “lasses”, n80 on “from out the” vs. “from the.”

Sources

- S¹** Ink copy, with pencil corr. & add. by Ives on every page (f6806–12), and carbon copy of typed text (p. [8]), with note above (Ives’s hand): “Poem by Nicholas Vachel Lindsay / (In Independent) / music by / C.E.I. 1914 / Sept. 26” (f6813).
- S²** Positive from **S¹** (p. [2]), w/ corr. by Ives in m. 22 (f6814).
- S³** Positives from **S¹**, w/ many corr. by Ives (f6815–21). On first page, lower right, address “38 Nassau St/NY” (as on **S¹**) crossed out, “WEST REDDING/Conn” added (address good spring through fall 1913–54).
- S⁴** Patches once associated with **S³**:
S^{4a} for mm. 87–90 (numbered 89, 89a, 89b, 90) and for mm. 109–end (f6822);
S^{4b} for mm. 109–end (f6823); below, “(as a band marching away)”;
S^{4c} 2 rejected sketches toward mm. 111–12 (f6824);
S^{4d} 1 rejected sketch toward mm. 111–12 (f6825).
- S⁵** Ink copy by Walter Lachowski (identified in letter, Henry Cowell to Ives, 10 Oct 1933) [not Carl Pagano, as speculated in *KirkC*], w/ corr or add. by Ives on every page (some—in mm. 23, 100, 111, footnote for 109—in Edith Ives’s hand); on title page (*GENERAL BOOTHS ENTRANCE / INTO HEAVEN / BY CHARLES E. IVES*) (f6826–37).
- S⁶** Positives of **S⁵**, w/ add. & corr. by Ives on every page, and with engraver’s pagination toward **P** (f6838–48). On 1st page: “(see enclosed type written / copy of words etc / & correct title”); typewritten text (= **S¹**, p. [8]), w/ corr. by Ives & note above: “there are some mistakes / in the words in song copy—please go by / these—.” On p. 6 (f6843), two patches attached:
S^{6a} for m. 57;
S^{6b} for m. 64.
- S⁷** Proofsheets toward **P**, w/ corr. & add. by Ives (f6255–60). One patch attached to p. [1]: for m. 15.
- P** *19 Songs*, #1, 2–7
- R¹** Ives’s Copy D¹ of *19 Songs*, p. 7 (f6288), w/ notes by Ives for doubling the V a 4th higher in mm. 92–94 and for orchestration (including mention of “Band Score”).
- R²** Ives’s Copy 4 of *19 Songs*, p. 5 (f6307), w/ marking by Ives (“X” at top of page); above m. 71 (hand of Sidney Cowell?): “Reveille.”

- K¹** (indirect source) Pencil memo *re* Lindsay's text by John Kirkpatrick, w/ comparison of different versions (helpful in pinpointing Ives's source); 2 pp. (JKP 77/731).
- K²** (indirect source) Manuscript edition, transposed up one whole tone, ink, 6 pp., w/ pencil corr. & add., by John Kirkpatrick (JKP 77/731).
- K³** (indirect source) Manuscript edition, transposed up one whole tone, by John Kirkpatrick; ink, 6 pp. (JKP 77/731).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **S⁷P**; **P** is the principal source (but checks against **S³** are extremely important, in view of the many errors in the **S⁵** copyist's score). Bracketed comments are editorial.

Title: In **S¹**, above music, "Salvation" / or [crossed out] "Gen. Booths Entrance into Heaven" but above typed text (p. [8]) "From: / GENERAL WILLIAM BOOTH ENTERS INTO HEAVEN"; in **S⁵**, on title page, "GENERAL BOOTHS ENTRANCE / INTO HEAVEN", above score, "GENERAL BOOTH'S ENTRANCE INTO HEAVEN" [the quote-marks added by Ives] / By Vachel Lindsay; corrected by Ives in **S⁶**, above score, to: "GENERAL WILLIAM BOOTH'S ENTERS [*sic*] INTO HEAVEN" [retaining Ives's quote-marks] / "from a Poem, by Vachel Lindsay"; here, as in **S⁷P**.

Heading: None in **S¹S³**; here, as in **S⁵S⁶S⁷P**.

mm. 1–2, Pf: In a memo to John J. Becker mainly about orchestration (CIP 27/6), Ives wrote: ". . . The first 2 measures were repeated (see old photo[stat] of piano[-vocal score].)" **S¹** indicates a repetition of mm. 1–2 (crossed out in **S³**); in **S⁵**, Ives reinstated the indication and marked the barline between mm. 2 & 3 for correction as a double barline; but **S⁶S⁷P**, though retaining the double barline, failed to retain the repetition indication [this editing marks the repetition as optional]. The accents vary from source to source, in form and consistency; in **S⁶**, Ives corrected them toward **P** as in **S⁷** and here (though not noticing the copyist's and engraver's omission, in **S⁵S⁶S⁷**, of the last two LH accents in m. 2). Ives noted in **S¹S³**, m. 12 [but certainly implying mm. 1ff], that "the drum parts always *short* whacks"; the note not retained in **S⁵S⁶S⁷P** or here.

m. 3, V, last quarter: The accents are lacking [**S⁵** copyist's omission; **S¹S³** have them].

m. 4, 4th quarter: **S¹S³S⁵** have the tempo indications "*(meno mosso)*" (above V) and "*(a little slower)*" (above Pf); crossed out in **S⁶**; here, as in **S⁷P**.

mm. 4ff, V: Phrase-slurs appear with "Are you"; "washed in the blood of the Lamb?"; "grave-ly"; "He's come"; "bra-voes"; "-ways and"; "bloomed with"; "-scen-dent"; "Are you?"; "Are you"; "-lu-jah,"; "-lu-jah, Lord,"; "land make"; "a blare"; "up-ward"; "Thro' the gold-en air!"; "Je-sus came"; "Stretched his hands a-bove"; "-bove the"; "pass-ing"; "but led his queer"; "spot-less"; "clad in"; and "the blood" [inconsistent, irrational; deleted here].

mm. 9–10, V: **P**'s cue-size "Halleluyah" is for chorus (full-size rests for V; see note for m. 15, V); the word is spelled variously, as just quoted here and as "Hallelujah" [the latter made consistent editorially]

m. 13, Pf, 1st quarter: Dynamic indication is "*mf*" (as also in **S¹S³S⁵S⁶** [redundant; already introduced in m. 12].

m. 13, LH, 3rd quarter: [**S⁷** (as corrected by Ives, restoring the accented octave *A¹⁺⁴* of **S¹S³S⁵S⁶**) was misnotated by **P**'s engraver; here renotated.]

mm. 13(3rd–4th quarter)–14(1st beat), LH: The accents are lacking; here, as added by Ives on **S¹**.

m. 14, V, 4th quarter: Decrescendo wedge to "*p*" dynamic is lacking, as also in **S⁵S⁶** (**S¹S³** have them, [though misplaced below V part]).

- m. 15, V, 2nd quarter: **P** has the footnote “Both small and large notes in voice part are sung if there is a chorus.”
- m. 17, Pf: **S7P** have a 1st-to-3rd-quarter decrescendo wedge [redundant, with mm. 16 and 19 “*p*” indications] and a 4th-quarter rest as in **S5S6** [**S5** copyist’s misreading of **S1S3**; here, replaced by *G1+G* tied-back quarter notes, as in mm. 16 and 18].
- m. 18, RH, 1st quarter: The *a1* is lacking, as also in **S5S6** (**S1S2S3** have it; and cf. mm. 15–17).
- m. 19, 1st beat: For V, **S1S2S3** have *b1* only; in **S5** Ives added *f#1* below it, with a question-mark, in **S6** the marginal note (with leader to *f#1*) “small note F#”; corrected in **S7** (as here) with note “please make B small F# large in voice” (and another leader to RH, with note “Piano O.K.” [referring to cue-size *f#1* (introduced as an addition to **S6**—as an *ossia*?) and full-size *f#2*, as in **P** and here.]
- mm. 19(3rd quarter)–20(2nd quarter), RH: All sources notate these four beats as in Example 1 [but all also notate mm. 21ff as here, which must have been Ives’s intention also in mm. 19–20].
- m. 21–23, RH: The slurs are lacking [added by analogy with those in mm. 19–20].
- m. 24, LH, 3rd quarter: **S7P** have *d#1* [engraver’s error? here, as in **S1S2S3S5S6**].
- m. 25, LH, 2nd eighth: The first two “tenor-line” clusters are lacking [**S5** copyist’s omission; here, as in **S1S3** but omitting the top notes (*g* & *a*) to conform with the reduction of the LH clusters in **S5S6S7P** to four notes each].
- m. 27, V: This is notated, and the text underlaid, variously in **S1S2S3S7P** [here, the pitches and rhythm are as in **S1S2S3** but with Lindsay’s “and” (lacking there) restored as in **S7P**]. (In the typewritten text following the score of **S6**, Ives circled the “and” [perhaps to suggest it needed restoration in the score].)
- m. 27, LH: The lowest notes are both *B1*, as also in **S5S6** [**S5** copyist’s error retained in **S6S7P**; here, as in **S1S2S3**].
- mm. 30(3rd quarter)–33, LH: **S1S2S3S5S6** have the chords as *C+c+e#b+g*; in **S6** Ives marked them for correction (as in **S7P** and here) and with accents; in **S7P** the accents are lacking (**S1S2S3S5S6** have them in mm. 31–33; [one added here also in m. 30]).
- m. 30, Pf, 3rd quarter: The dynamic indication is lacking (**S1S2S3S5S6** have it).
- m. 32, RH, 2nd quarter: The quarter-rest is lacking, as also in **S1S3S5S6**.
- m. 32, V, last eighth: The accent is lacking, as also in **S5S6** (**S1S3** have it).
- m. 33, V, 4th quarter: The “ad lib” option is written full-size [clearer cue-size, as in **S1S2S3S5S6**].
- m. 34, V & LH, 1st eighth: The accents are lacking, as also in **S5S6** (**S1S3** have them).
- m. 34, Pf, 2nd quarter: **S1S2** have half-note *e1* tied to 4th-quarter *e2*; in **S3** Ives marked that *e1* for deletion but neglected to cancel the tie-back or add a value-dot to the 2nd-quarter *e1*; **S5S6S7P** have no tie-back but lack the value-dot [here added editorially].
- m. 34, V, 2nd–3rd & 4th–5th eighths: These are notated as tied eighths, *e1–e1* and *g#1–g#1*, the 2nd *g#1* accented [the accent an engraver’s error, the tied eighth notes here renotated as quarters].
- m. 36, RH, 1st quarter: **S1S3S5** have *e+g#1+c#2+e#2*; in **S6** Ives added *f#1*, retained in **S7P** but with its natural-sign misplaced before the *e1*.
- m. 36, LH, 3rd quarter: A quarter rest is indicated for the “bass” voice [engraver’s error].
- m. 37, LH, 2nd quarter: The *A1+A* octave is notated as a half note in all sources [correction not made when (or after) Ives extended the original 4th-quarter octave of **S1** back

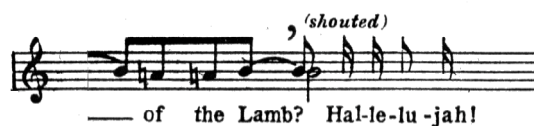


Example 1.
M. 19–20, RH.

- by one eighth].
- m. 39, 3rd quarter: The fermatas are lacking, as also in **S5S6** (**S1S2S3** have them in Pf) [here added also in V].
- m. 39, 8th eighth: Tempo indication is lacking (as in all other sources) [inadvertent omission; “*a tempo*” added editorially].
- mm. 40–47, Pf: The accentuation of both notes of the recurrent dyad $f^{\sharp}+f^{\sharp}$ is inconsistent in **S1S3** and, in different ways, in **S5S6S7P**. Ives’s intention that both pitches be consistently accented is implied by the suggestion for orchestration he added to **S5** at m. 39(8th eighth)—“all strings only / except on [arrow to the dyad in question, with martellato accents added to both pitches] / 2 Trombones or horns”—and his circling the dyad and marking it “B[rass?]” at every recurrence through m. 47(2nd eighth) [accents thus added here editorially where lacking].
- m. 42, Pf, 2nd eighth: In **S5**, Ives added an “*mf*” [within the general crescendo leading to “*f*” in m. 47; here suggested editorially].
- m. 42, LH, 8th eighth: The chord is notated as $A^{\sharp}+c^{\sharp}+G^{\sharp}$ [the c^{\sharp} an engraver’s error; here, as in **S1S3S5S6**, and cf. mm. 41(6th eighth) and 44(2nd eighth)].
- mm. 44(8th eighth)–45(2nd eighth), Pf: A crescendo wedge to “*f*” is notated (as also in **S5S6**) [**S5** copyist’s error(?) retained thereafter; better not to anticipate same in mm. 46–47; here, as in **S1S3**].
- mm. 47–51, Pf: In **S1S3** the slurs in the RH are erratic and ambiguous and are lacking in the LH; **S5S6S7P** have different (but equally erratic) RH slurs, none in LH [this editing follows **S1S3** as closely as possible, adding a few slurs in the RH and duplicating its slurs in the parallel LH].
- m. 48 (1st beat): Tempo indication “*animato poco a poco*” is placed here [**S5** copyist’s error, retained thereafter; here, as in **S1S3** (“*animato*” replaced with the more accurate “*animando*”)].
- m. 52, V: All sources spell “lassies” [here offered as an ossia] except **S1**(p. [8], the typewritten text), which has Lindsay’s “lasses” [Ives’s change may have been purposeful, to avoid “-asses”].
- m. 54, LH, 4th quarter: The b^{\sharp} is an eighth note [**S5** copyist’s misreading retained thereafter; here, as in **S1S3**].
- m. 55, V, 4th quarter: The breath-comma preceding “Tranced” is lacking [**S5** copyist’s omission, uncorrected thereafter (**S1S3** have it); here added also in Pf].
- m. 55, RH, 4th quarter: The accent is lacking [added by analogy with those in following measures].
- m. 56, RH: The “alto-voice” 1st-eighth ties-back of $c^{\sharp}+d^{\sharp}$ are lacking, the 5th-eighth downstem chord is $c^{\sharp}+d^{\sharp}+a^{\sharp}+b^{\sharp}$, the 4th-quarter downstemmed duplet is $c^{\sharp}-b^{\sharp}$, as also in **S5S6S7** [**S5** copyist’s misreadings; here, as in **S1S3**].
- m. 57, V, 2nd quarter: The glissando indications are lacking, as also in **S5S6** [**S5** copyist’s omission; here, as in **S1S3**].
- m. 57, last eighth: The breath-commas are lacking [unclearly reproduced in **S5S6**, misread by **S7P** engraver as staccato-dots; here, as in **S1S3**].
- m. 58, LH, 2nd eighth: The accent is notated like that for the 1st eighth [here replaced with martellato accent, to conform with those on every other LH quarter note through m. 60].
- m. 58, V, 1st quarter: The two eighths are slurred, the second one marked staccato [introduced by **S5** copyist (perhaps to resemble the last two eighths of m. 57); here, no slur, no dot, as in **S1S3**].

m. 58, LH, last eighth: The phrase-slur to m. 59(2nd eighth) is lacking [engraver's misreading in **S7** of Ives's correction in **S6**].

m. 60, V, 3rd quarter: This is notated as in Example 2 [engraver's misreading (as a comma) of the chorus's 5th-eighth rest, gratuitous addition (introduced by **S5** copyist) of a 5th-eighth tied-back b^1 , and omission of the last-sixteenth rest].



Example 2.
M. 60, V

m. 60, RH, last thirty-second: The $d^3-g^2-e^2$ sixty-fourths are notated as thirty-seconds [engraver's error].

m. 61, Pf: The 3rd-thirty-second and later two RH a^1 s are uninflected, the 2nd- and 6th-eighth LH c^1 s also [**S5** copyist's misreading(?) of **S1S3**; here, as in **S1S3**].

m. 61-[61a]: Measure 61 is in $3/4$ (with signature), followed by m. [61-a] in $1/8$ (with signature), as also in earlier sources [better with m. [61-a] absorbed into m. 61 as one measure in $3 \frac{1}{2} / 4$, like m. 63 (in all sources)].

m. 64, V & Pf, 4th quarter: Tempo indication is lacking [**S5** copyist's omission, retained thereafter? here, as in **S1S3**].

mm. 65-69, LH: The slurring is erratic, as also in **S5S6** (here, as in **S1S3**).

mm. 69-72, RH: The articulation (accents, staccato-dots) differs in **S5S6** from that in **S1S3**, and that in **S7P** from either pair [this editing is based on Ives's markings in **S6** for correction—though they, too, are inconsistent].

m. 69, LH, 3rd quarter: The slur-and-dots are lacking, as also in earlier sources [added by analogy with those in mm. 70-72].

m. 72, V: The 4th-sixteenth b^1 is accented [engraver's misreading of **S6** (the accent there applies to the LH's downstem chord of the line above: m. 70, 1st beat)]; in **S1S3S5S6** the 4th-quarter text reads "Onward" [here, as **S7**(as marked for change)**P**].

m. 72, 4th quarter: **S1S3** indicate "*meno mosso*"; the **S5** copyist moved it to m. 73, 1st beat; Ives marked **S6** for change to "*poco meno*" (retained in **S7P**) without relocating it [here relocated and the "*mosso*" restored].

m. 74, RH, 1st-2nd quarters: **S1S3** offer the octave-lower option ("8va lower? / ad lib?") [rejected? possibly overlooked by the **S5** copyist and thus absent from later sources? here, offered as an *ossia*].

m. 74, V, 4th quarter: **S5** lacks the "*ff*" of **S1S3**; **S7P** retain Ives's addition, in **S6**, of "*f*" [inadvertent slip for "*ff*," to balance Pf; here added].

m. 75, 1st beat: The dynamic indication is "*ff*," as also in **S1S3S5S6** [redundant (see m. 74, 4th quarter); **S1S3** expression indication is of interest, though rejected: "con fuoco (more wildly & a little faster)"].

mm. 75(1st quarter)-78(3rd quarter), Pf: In **S6**, Ives clarified the ambiguous (and differing) notations of **S1S3S5** [but, given the half notes of the LH, pedaling is required, rendering unnecessary the notational complexity of **S7P**; here, revised accordingly].

mm. 79(1st beat)-80(end), Pf: **S1S3** have one continuous pedal indication for these measures [apparently rejected, though possibly omitted in error from **S5** and later sources].

m. 79, RH, 5th eighth: The tie back from the A^b is lacking [engraver's error; **S5S6** have it (here, the tied 4th- and 5th-eighth A^b s are renotated as a quarter note)].

m. 79, LH, 6th & 8th eighths: The A^b s lack the accents [engraver's error; **S5S6** have the first one, the second added by Ives in **S6**].

m. 80, Pf: The measure-end fermatas of the RH and LH (both "tenor" and "bass" voices)

- are lacking [engraver's error: they are necessary, to match that of the V].
- m. 81, 1st quarter: **S**¹ has the heading "Adagio (slowly and softly but with dignity)"; **S**⁷**P**, "Adagio" above V staff, "Adagio and with dignity" between Pf staves; here, as in **S**³ [clearest, simplest]. The dynamic indications here are as in **S**⁶(as marked for change)**S**⁷**P**.
- m. 81, LH, 1st beat: The *A*^{b1+}*e*^b lack value-dots, as also in **S**¹**S**³ (**S**⁵**S**⁶ have them).
- m. 83, LH: The "tenor-voice" phrase-slur is lacking (**S**¹**S**³**S**⁵**S**⁶ have it).
- m. 86, V, 3rd quarter: Ives proposed the ossia in a patch once attached to **S**⁷: "see slip [—] for voice part in these 3 measures see attached slip" [having discovered the phrase was lacking in his original text source (as typed in **S**¹{f6813})].
- mm. 90–91, V: The breath-comma and the indication "(almost spoken) " are lacking [here, as in **S**¹**S**³; Ives's "Yet!" (replacing Lindsay's "Then" in all sources except **S**¹{f6813} and more dramatically percussive and vocally commanding than "Then") is retained here.]
- m. 91: The "Allegro" is common to all sources; on **S**⁶, along with orchestration indications (irrelevant here) Ives noted, "as beginning" [here reflected in the editorial addition].
- m. 96, RH: The accents at 1st-3rd quarters are lacking (as also in **S**¹**S**³**S**⁵**S**⁶) [inadvertent omission? added by analogy with those in m. 95].
- m. 96, 4th quarter: **S**¹**S**³ have the indication "(tempo primo) broadly & with a swinging, joyous march time"; **S**⁵, "or slightly slower," revised by Ives in **S**⁶ as in **S**⁷**P** and here [but with the editorial addition of "only" to clarify the slight ambiguity].
- mm. 100(6th & 7th eighth)–103(1st beat), RH: The accents are lacking [added by analogy with those in mm. 97].
- m. 100, "upper voices": The placement of these voices, *vis à vis* the 4/4 measure of the V and Pf below, is irrational in all the sources, as here [Ives's intention apparently being for them *not* to be rhythmically coordinated with the V and Pf meter; the rests preceding their entrances are here omitted since they contradict that.]
- m. 103, RH: Ives added the cue-size notes to **S**⁶, with the note "B^b/a small/optional note/also AG small/notes"; here, as in **S**⁷**P**
- mm. 105–7, Pf: [Ives aims for a blurring of the two chords; a single pedaling, as added here, ensures this; his initial conception (in **S**¹**S**³) was to roll the chord upward with three different dynamic levels—"pp" in LH, "ppp" in RH & LH, "pppp" in RH for the d#3 only; here, as in **S**⁶(marked for revision)**S**⁷**P**].
- m. 108, 3rd quarter: Tempo indication [here deleted] is "*poco rit.*" [introduced in **S**⁷**P**, this may be a survivor (in translation) of the instruction "sustain ad lib." in **S**⁵**S**⁶, but it contradicts the indication "A little faster ..." also introduced in **S**⁷**P** together with the MS of the revised ending (now lost, but sketched in **S**^{4b}**S**^{4c}**S**^{4d} and mentioned by Ives in **S**⁶, m. 109—"See sheet attached"—when he crossed out there the music of mm. 109–112 and a rejected m. 113].
- mm. 109–12, Pf: **S**⁷**P** (as here) differ from the earlier sources, including the patches **S**^{4b}**S**^{4c}**S**^{4d}; in **S**⁶ Ives crossed out these measures and noted, "See sheet attached" [presumably referring to a revision (now lost) of mm. 109–12 toward **S**⁷**P**]. The instruction "(as a band marching away)" is lacking [engraver's omission?]; here, as in **S**¹**S**³**S**⁵**S**⁶.

Literature

Hitchcock 1977/1983, 24–27; Friedberg 1981, 67–73; Kelly 1988, 250–56; Morgan 1992, 72–79; Hitchcock 1999, *passim*; Hitchcock 2000, 184–86

79. Thoreau

SinC 373 / *AG* 299 / *KirkC* 6B52

Derived from movement 4 of Sonata No. 2 for Piano (*SinC* 88)

Date

CEI: 1915 (in **P**¹)

HWH: (1910–15) [arr]1915 or ca. 1920, [rev]ca. 1933

Text

CEI: (unattributed, but first (“spoken”) text quotation is captioned “Sounds - Walden”)
HWH: Henry David Thoreau (1817–1862), *Walden* (1854), chapter “Sounds,” portions of para’s 14–15 and 2 (with changes and omissions by Ives). Text authority for this edition: Thoreau, “Sounds,” *Walden or, Life in the Woods*. Vol. 11, *The Writings of Henry David Thoreau* (1893–95). The Riverside Edition (Boston: Houghton, Mifflin, 1893), 175–77, 192–93.

(1) Source for Ives’s “spoken” text after 1st chord: *Walden* (“Sounds,” paragraphs 14 & 15), Ives’s omissions italicized, his additions enclosed in brackets; lightly edited:

For the rest of the long afternoon, perhaps, my [His] meditations are interrupted only by the faint rattle of a carriage or team along the distant highway. Sometimes, on Sundays, I heard the bells, the Lincoln, Acton, Bedford, or [sound of the] Concord bell, when the wind was favorable, a faint, sweet, and [(a melody), as it were,] natural melody, worth importing [imported] into the wilderness. At a sufficient distance over the woods this [the] sound acquires a certain vibratory hum, as if the pine needles in the horizon were the strings of a harp which it swept ... All sound heard at the greatest possible distance produces one and the same effect, a vibration of the universal lyre, just as the intervening atmosphere makes a distant ridge of earth interesting to our [the] eyes by the azure tint it imparts[.]to it.

(2) Source for Ives’s “sung” text: *Walden* (“Sounds,” paragraph 2), Ives’s omissions italicized, his additions enclosed in brackets; lightly edited:

[He grew in those seasons like corn in the night,] Sometimes, in a summer morning having taken my accustomed bath, I sat in my sunny doorway from sunrise till noon, rapt in a reverie, [on the Walden shore,] amidst the pines and hickories and sumachs[, pines, and hickories, in undisturbed solitude.] and stillness, while the birds sang around or flitted noiseless through the house, until by the sun falling in at my west window, or the noise of some traveler’s wagon on the distant highway, I was reminded of the lapse of time. I grew in those seasons like corn in the night, and they were far better than any work of the hands would have been.

Sources

No holograph or manuscript copy survives.

S¹ (indirect source) Movt 4 (“Thoreau”) of “Concord” Sonata (1920 edition), p. 65, sys. 2 (toward **P**¹**P**², sys. 1), p. 68, sys. 3 (toward **P**¹**P**², sys. 2), p. 70, sys. 2–5 (toward **P**¹**P**², sys. 3–4).

P¹ *114 Songs*, #48, 103 (= *Thoreau Society Bulletin* 18/2 (January 1947): 2 (“We are very much indebted to Mr. Charles Ives of West Redding, Conn. for permission to reprint from his privately printed volume of compositions 114 SONGS this musical portrait of Thoreau.”))

- R¹** Ives's Copy B of **P¹** (f6128), w/ corr. & add. by Ives, toward **P²**.
P² *34 Songs*, #15, 34 (#14, 28 in Merion reprint). Subtitled as in **P¹**.
R² Ives's Copy C¹ of **P²** (f6252), w/ corr. or add. by Ives (but none for the music).
S² (indirect source) Movt 4 ("Thoreau") of "Concord" Sonata (1947 edition), p. 63, sys. 2 (toward **P¹P²**, sys. 1), p. 66, sys. 3 (toward **P¹P²**, sys. 2), p. 68, sys. 2–5 (toward **P¹P²**, sys. 3–4).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P¹P²**; **P¹** is the principal source. Locations are given in eighth notes below (and cued in the edition). Bracketed comments are editorial.

Subtitle: Adapted from themes in a Second Pianoforte Sonata

Text: Following the whole-note chord at 1 is "spoken" text ("... His meditations . . . it imparts.") [whether to be spoken or left silent is not specified].

1, below LH: With the indication "Ped." is the note "hold both pedals down to *" (i.e., through 35) [revised as "damper and soft pedals" with conventional modern pedal indication].

10, RH: The tie-back from *c*^{#3} is lacking [engraver's error].

10, 16, 22, RH: The *a*^{#3}s lack value-dots [engraver's error].

12, RH: The *g*¹ lacks a natural sign (as in the chord's repetitions at 18 and 24) [it is misplaced before the *b*¹].

13–25, LH: The *d*[#]s lack value-dots; the *D*[#] is notated as a whole note [engraver's errors].

32, Pf: The fermatas are lacking in **P¹R¹** (**P²** has them in RH but lacks one with the LH *D*[#]) [added here].

46 1/2, 49 1/2, V: The settings of "corn" and "night" are notated respectively as a quarter note and two tied half notes [here, renotated to conform with all the other precisely notated V notes].

49, LH: The *A*^b lacks a downstem, as also in **S¹** [engraver's omission? **S²** has it].

52, Pf: Beneath the LH is the indication "Ped." (with no indications for duration or repetition) [probably meaning pedaling ad lib. to the end of the song; here revised as "Ped. sempre"].

55(2nd sixteenth), RH: **P²** adds an *e*^{b1} to **P¹**'s A-major triad [arbitrary added dissonance? not indicated in **R¹**; not retained here].

56, RH: The *f*^{#1+a¹+d²} is double-notated (as single-stemmed quarter and half notes) and tied to quarters at 60 [the quarters at 56 thus meaningless; here that chord is revised in dotted half notes].

60, RH: A half-note rest is lacking [engraver's error].

73–75, RH: The cue-size notation is in **P¹R¹P²R²**, as here [presumably suggesting ad lib. performance (as doubling the V)].

80–87, V: The words "sumach, pines, and" (and "pines" alone) are phrase-slurred [inappropriately; the slur deleted here]. **P¹R¹P²R²** read "sumach" [copyist's or engraver's error retained? here, Thoreau's "sumachs" restored].

86, V: **R¹**(as marked for change)**P²** add a sharp sign to **P¹**'s *a*^{#1} [engraver's omission? (implied by **P¹**'s parentheses around *a*^{#1}'s natural sign at 88)].

88, V: The triplet is notated as sixteenth and thirty-second [engraver's error].

90, 92, V: The triplets are both notated as eighth-sixteenth [engraver's errors].

98, LH: The quarter-note downstem from *B* is lacking [engraver's error].

100–end, V: The setting of “-tude” is notated as quarter note tied to a whole note [engraver’s error; and that Ives intended the V to sing through the final RH upper dyad is suggested by the V’s decrescendo wedge ending only at the double bar (as here)].

103–104, LH: In **P**¹, the bass octave *D+d* is an eighth note (with no connection to the following material); the tied of that octave to a whole note with *l.v.* indication [as here] is in **R**¹(as marked for change)**P**²**R**²].

104–105, LH: **P**¹**P**² notate the tied *bs* as dotted sixteenth tied to quarter note tied to dotted half note [the dot and the quarter note engraver’s errors].

Literature

Friedberg 1981, 73–76; Block 1996, 75–78, 105–6; Feder, in Lambert 1997a, 163–76

80. Swimmers

SinC 366 / *AG* z100 / *KirkC* 6B53

Date

CEI: 1921 (in **P**¹); 1915–21 (in **P**²); 1915 (in **R**²)
HWH: 1915, [rev]1921 & ca. 1933

Text

CEI: Louis Untermeyer *Yale Review* July 1915 (by permission) (in **P**¹)
HWH: Untermeyer (1885–1977), “Swimmers,” lines 19–23 and 29–34 (of 58). Text authority here: “Swimmers,” *Yale Review*, New Series, IV (October 1914–July 1915), 786–87, probably Ives’s source). Ives’s text, as in **P**¹**P**², requires minimal orthographic editorial emendation. Untermeyer’s poem is a kind of ballad, contrasting a single swimmer’s exuberance in his “heroic lark” and his successfully combating the “feline sea” with the drowning of a bridegroom on his honeymoon; see especially the last couplet (“Life, an adventure perilous and gay— / And Death, a long and vivid holiday.”). Ives chooses to concentrate on the former, selecting two separate passages that embody the lonely swimmer’s sense of danger, struggle, and jubilant mastery over the “cold ... turbulent strife” of nature.

Sources

No holograph or manuscript copy survives.

- P**¹ *114 Songs*, #27, 62–67.
- S**¹ Projected orchestration, 1 p. (f2789), dated “after 1922?” in *KirkC*, 52. At top left, the note: “p 64 / (top)—something on this plan” [referring to **P**¹, 64, the music setting “filled with the sense of”].
- R**¹ Ives’s Copy B of **P**¹, w/ corr. & add. by Ives (f6114–19) toward **P**².
- R**² Ives’s Copy E of **P**¹, w/ corr. & add. by Ives (f6172–77).
- S**² Ink copy of footnote with Pf-music ossia (1st[?] state) toward **P**², 31 (f6852). At top left: “on bottom of page 65 (old book) / * for footnote or separate enclosure[?].”
- S**³ Ink copy of footnote with Pf-music ossia (2nd[?] state) toward **P**², 31 (f6853). Note and music similar to **S**² plus new text below.
- S**⁴ Ink copy of footnote with Pf-music ossia (3rd[?] state) toward **P**², 31 (f6854–55). Note and music similar to **S**³.
- P**² *34 Songs*, #14, 28–33 (#15, 29–34 of Merion reprint).
- R**³ Library of Congress, Music Division, Moldenhauer Archive, copy of **P**¹
- R**⁴ Library of Congress, Music Division, Slonimsky Collection, copy of **P**¹
- K**¹ (indirect source) MS score (incomplete) by John Kirkpatrick; pencil, 1 p. (JKP 78/737).
- K**² (indirect source) MS score (incomplete) by John Kirkpatrick; pencil, 1 p. (JKP 78/737).
- K**³ (indirect source) MS edition by John Kirkpatrick; ink, 2 pp. (JKP 78/737). 2 copies, both with pencil emendations.

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**¹**P**², the primary sources. Locations are counted in eighth notes (as in the edition). Bracketed comments are editorial.

Title: In **P¹R²**, “from The Swimmers”; in **R¹**(as marked for change)**P²**, “from ‘The Swimmers’”; in **K³** (and *KirkC*), “THE SWIMMERS”; in *AG*, “Swimmers” [correct, after Untermeyer, and as here].

Barring and meter signatures: **P¹P²** have no signatures and only four barlines (plus final double barline): at eighth notes 32, 36, 42, and 114; in **R³**, Ives added the following signatures and/or barlines before the eighth notes indicated: 6/8 at 4, 10, 16; [2/4] at 32; 9/8 at 36; 10/8 at 42; 4/4 at 52, 60, 68, 76; 2/4 at 84; 7/8 at 88; 4/4 at 94, 102, 110; 3/4 at 118; 4/4 at 124, 132; 2/4 at 140; 4/4 at 144, 160; 3/4 at 168; and [2/4] at 174 [almost none of these helpful or appropriate musically or textually; this edition retains no signatures and only the barline at 32].

1–31, Pf: RH and LH are rhythmically independent, as indicated by tempo markings (RH “*slowly* (As a Barcarolle),” LH “*fast*,” and explained in a footnote: “Until the figure changes,(2nd measure page 63) [at eighth-note 32] the left hand continues the phrase (*prestissimo*), but not necessarily the exact number of times or in the relation, to the right hand, indicated” [revised for clarity in the edition]). [But the notation of the LH is confusing: The “figure” (= “phrase”) mentioned in Ives’s note is one of eighteen thirty-second notes, beamed together but in two groups (shown by slurs, one of 8 notes and one of 10—unnumbered in **P¹**, though in **P²** the first and last figure’s two groups are numbered). The slurs, especially those numbered in **P²**, imply gruppetti, but in fact the groups are of even thirty-second notes, as clarified notationally in this edition.]

7, RH: The half note d^1 lacks a value-dot.

16, RH: The e^{b1+g^1} dyad is notated in half notes, but with ties extending to 28 [engraver’s error].

22, RH: The dotted-half-note e^{b1+g^2} dyad (tied back and forward) is lacking.

35(2nd sixteenth), RH: The upper note is a^3 , the lower notes e^3-d^3 ; here, as marked for correction by Ives in **R³R⁴** (the former with the note “this is an engraver’s mistake,” the latter with the note “engraver’s error”).

36–41, RH: The triplet indications are lacking [engraver’s error].

36, RH: The downstem $f^3-g^3-f^3$ is notated as an eighth note followed by two sixteenths [engraver’s error].

36, LH: The sextuplet indication is lacking [engraver’s error].

43(2nd sixteenth), LH: **P¹** spells $A^\#$ [engraver’s error; here, as in **R¹**(as marked for correction)**P²**].

45(2nd sixteenth), LH: This is printed as c [engraver’s error? more likely B , conforming to the ascending pitch-pattern].

46, RH: All sources spell $g^{\sharp 2}$ [more likely $g^{\sharp 2}$, between the $a^{\sharp 2}$ and the $g^{\sharp 2}$].

47(2nd sixteenth), LH: **P¹** spells $d^{\sharp 1}$ [engraver’s error; here, as in **R¹**(as marked for correction)**P²**].

48(1st sixteenth), LH: **P¹** spells $A^\#$ [engraver’s error; here, as in **R¹**(as marked for correction)**P²**].

50(1st sixteenth), LH: **P¹P²** spell $c^{\sharp 1}$ [engraver’s error? more likely B , conforming to ascending pitch-pattern].

50(2nd sixteenth), LH: **P¹** spells $e^{\sharp 1}$ [engraver’s error; here, as in **R¹**(as marked for correction)**P²**].

52–85 & 124–137, LH: In **P¹**, each gruppetto of nine thirty-seconds is given a phrase-slur; in **R¹**, Ives revised the slurs [though ambiguously] but noted [unambiguously], “In this & similar passage [124–137] in the L.H. each phrase starts on the low accented A & ends on the note before the next low A and not as indicated in phrase marks of ‘9’”; in

P², the phrase slurs are revised, but each ends with the *second* note “before the next low A” [engraver’s error; here, revised according to Ives’s note]. In **P¹P²**, downstems are added to the first *A* (at 52) and all succeeding *A*₁s [as here]; in **P¹**, the *A*₁s are without accents [here, as marked for accentuation in **R¹** and as in **P²**].

90–91, RH: **P¹** lacks the quintuplet indication (**P²** has it).

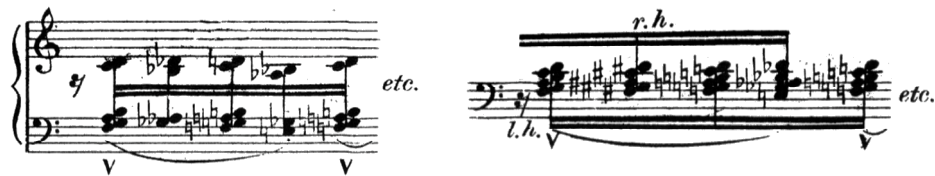
92–93, LH: The triplet indication is lacking [engraver’s error].

94–121, LH: **P¹P²** have repeated middle-register sixteenth-note sextuplets [as here]; in **P²**, Ives added the following notes [significantly revised editorially in the score]:

“From here [94] to (page 33) [122] it is better if there can be an extra player, to have the figure in the L.H., played by inter-changing hands, phrased and accented as suggested below (see No. 1.); if so, the R.H. part may be played by both hands.

“Where the upper clef part has an accent in the lower clef [101–102], it is played by the hand which would play the higher chord on this beat. (see below No. 2.)

“It is difficult for one hand to play the L.H. figure, as written as fast as it should go, but it may be varied as suggested below. (see No. 3.)”



Example 1.
From **P²**

107, V: Ives omits Untermyer’s “and” before “turbulent.”

112, LH: The quarter-rest is lacking [engraver’s error].

116, V: The dots of elision after “life.” are Untermyer’s.

122, V: The *c*^{#2} is notated simultaneous with the RH treble chord [one sixteenth note late].

122, LH: The gruppetto indication is lacking and the rising scale is notated in sixty-fourth notes [engraver’s errors].

124–125: Two tempo indications appear: at 124, “a little slower” above the Pf part; at 125, “slower” above the V [the latter redundant].

124–137, LH: [See note for 52–85, LH.]

136: **P¹** lacks the tempo indication [here, as in **P²**].

138–151, LH: In **P¹**, the accents on alternate eighth notes and the slurs-and-dots are lacking [here, as in **P²**].

140, RH: **P¹** has *d*⁴ [here, as in **P²**].

143, V: The repetition of “over hand” is Ives’s, not Untermyer’s.

143, V: **P¹** has an eighth-note dyad *e*¹+*d*² [here, the *e*¹ deleted as in **R¹**(as marked for deletion)**P²**, the *d*² sharpened as in **P²**].

147–151, RH: In **P¹**, the “soprano line” moves *g*⁴₂–*f*^{#2}–*f*^{#2}–*f*⁴₂ [here, as in **R¹**(as marked for changes)**P²**].

152–169, LH: In **P¹**, the “tenor-line” alternate-eighth-note *e* and *e*^b series begins and ends with *e*^b (*e*–*e*^b–*e*–*e*^b, etc.) [here, the reverse, as in **R¹R³**(as marked for changes, with the annotations “These were all wrong” [**R¹**] and [**R³**] “Engraver’s mistake in L.H. / the *E*₄s & *E*₅s are the opposite in each hand / he made them the same”—referring to the RH “soprano” vs. the LH “tenor” lines)**P²**].

172, LH: The chord is notated as a whole note [engraver’s error].

Literature

Friedberg 1981, 76–81; Kelly 1988, 484–91; Lambert 1997a, 134–35, 226n18; Schoffman 1977, 109–22

81. At the River

SinC 214 / *AG* 2101 / *KirkC* 6B54

Derived from movement 3 of Sonata No. 4 for Violin & Piano
(*SinC* 63)

Date

CEI: 1916 (in **P**¹)

HWH: (ca. 1914–16) [arr]?1916 or ca. 1921, [rev]ca. 1933

Text

CEI: Robert Lowry (in **P**¹)

HWH: Lowry (1826–1899), gospel hymn “Shall We Gather at the River” (tune: BEAUTIFUL RIVER) (1865), stanza 1 (of 5). Text authority for this edition: *Gospel Hymns*, No. 669. Ives’s text, as in **P**¹**P**², requires minimal orthographic editorial emendation (but see the notes for mm. 13, 18–19, and 23–24, V).

Sources

No holograph or manuscript copy survives.

- S**¹ (indirect source) Rejected beginning sketch of 3rd movt of Violin Sonata No. 4 (f3259–60).
- S**² (indirect source) Sketch toward mm. 19–30 & 39 of 3rd movt of Violin Sonata No. 4 (f3261).
- S**³ (indirect source) Numbered pp. 15–18 (f3276–78) of lithograph printing of 3rd movt of Violin Sonata No. 4 (f3268–81) with note: “see last movement [*recte* 3rd, though in the copy with this note Ives had torn out pp. 19–24, the 4th & last movt] p 15 Song (#45, p.95) in book [**P**¹] taken from this....” [The similarity of erroneous aspects in this source and **P**¹ suggests that a copy of **S**³, with words added in the violin part, was used for engraving **P**¹.]
- P**¹ *114 Songs*, #45, 95–96. In the Index, this song is grouped with three others as “4 Songs Based on Hymntune Themes.”
- R**¹ Ives’s Copy B of **P**¹—toward **P**² (no. “45” at top crossed out, replaced by “13”)—with one correction by Ives (f6126–27).
- P**² *34 Songs*, #13, 26–27 (#13, 26–27 of Merion reprint).
- R**² Ives’s Copy C4 of **P**², 26, with one addition by Ives (f6251), but not to the music.
- R**³ (indirect source) Ives’s Copy G of **P**¹ (f6216–17), w/ corr. & add. by Ives [not carried over into **P**², these probably postdated it; two seem worth honoring: see note for m. 13, V].

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**¹**P**²**R**¹**R**²**R**³; **P**¹ is the principal source. **S**³ is described in terms of the measure-numbers here; the “beat” is a dotted-quarter note. Bracketed comments are editorial.

Subtitle: from 4th Violin Sonata

Key signature: None is indicated in any source [but the song centers on E^b (which Ives may have chosen, consciously or unconsciously, as the key in which Lowry’s hymn was tra-

ditionally sung and published), and a signature of three flats, as here, helps to simplify and clarify the notation].

Footnote: In **P¹P²**, at bottom of first score page: “The piano part must not be played heavily.”

m. 3, RH, 1st beat: In **R³**, Ives marked the $e^{\sharp 1}$ for change to $e^{\flat 1}$ (but not the 3rd-beat $e^{\sharp 1}$) [here, as in **P¹P²**].

m. 3, RH, 2nd beat: The tied-back $e^{\flat 1}$ is notated as a half note [engraver’s error].

m. 4, Pf: This is notated as in Example 1; [**S³** (though also notated ambiguously) helps to clarify Ives’s intentions: the $c^{\sharp 1}$ is slurred to the $c^{\flat 1}$; and this editing assumes that the 1st-beat LH $B^{\flat} 1$, 2nd-beat LH g , and RH A^{\flat} are all to be sustained through the measure (in **R³**, Ives added a 4th-beat tied-back g), hence the editorial sostenuto-pedal indication and the *l.v.* indication here].



Example 1.

mm. 5ff, V: Throughout, the V part

has short phrase-slurs related to and derived from the rhythm of the text (e.g., in m. 5, with “ga-ther” and “at the”; in m. 7, with “an-gel” and “feet have”) [survivors of **S³**’s textless violin part, they are unnecessary here].

mm. 5, 9, 12, 14, & 18, LH, 3rd beat: The 3rd-beat rest is lacking (as also in **S³**).

m. 6, RH, 3rd beat: In **R¹**, Ives added to the dotted-half-note chord an $a^{\flat 1}$ (retained in **P²**) [here written cue-size, as optional].

m. 7, RH, 1st beat: The “alto voice” is notated as dotted-eighth & sixteenth (as also in **S³**) [copyist’s and/or engraver’s error].

m. 7, LH, 3rd beat: In **R²P²**, the $d^{\flat 1}$ of **P¹R¹** is changed to d^{\flat} [arbitrary added dissonance; here, as in **S³P¹R¹**].

m. 9, LH, 2nd beat: The d is lacking (as also in **S³**) [copyist’s and/or engraver’s error? here, added by analogy with those in mm. 5, 6, 10, & 24].

m. 10, LH, 2nd beat: The rests are lacking (as also in **S³**) [copyist’s and/or engraver’s error?].

mm. 11(last eighth)–12(1st beat) & 20(last eighth): These are spelled as $f^{\sharp 1}$ [heard, though, as bluesy flat thirds, and here respelled editorially].

m. 12, V, 4th beat: The rests are lacking (as also in **S³**) [copyist’s and/or engraver’s error (in **R³**, Ives added them)].

m. 13, V: [The parenthesized phrase is an interpolation in the hymn text.] **P¹P²** have the text underlaid as in Example 2 [here, as marked for correction by Ives in **R³**].



Example 2.

m. 13, V & Pf, 4th beat: This is notated as a duplet plus a supernumerary eighth-note

rest with fermata [here the rest-and-fermata replaced by comma]. In **S³R³** the V’s last note is $f^{\flat 1}$; here, as in **P¹R¹P²**.

m. 17, LH, 3rd beat: The “bass” rest is lacking (as also in **S³**) [copyist’s and/or engraver’s error?].

- m. 17, LH, 3rd beat: The slur to f^1 begins at the d^1 (as also in **S3**) [copyist's and engraver's error: should begin at 2nd-beat e^b1 (cf. RH slur)].
- mm. 18–19, V: [The text is a replacement for Lowry's "Gather with the saints at the river."]
- m. 20, RH: The arpeggiation signs are lacking [here, as in **S3**].
- m. 22, RH, 3rd beat: The accent is lacking [here, as in **S3**].
- mm. 23–24, V: [The text is an addition to Lowry's stanza.]
- mm. 23 & 24, LH, 1st beat: The rests are lacking (as also in **S3**) [copyist's and engraver's error].
- m. 23, RH, 2nd beat: The chord is marked for arpeggiation (as also in **S3**) [copyist's error? the "emphatic" arpeggiations ceased with the 4th-beat chord in m. 22; the reminiscence here of the texture and materials of mm. 5ff—with no arpeggiations—speaks against one here].
- m. 24, LH, 1st beat: The e^b has neither following rests nor ties nor slur to the 3rd-beat LH chord [ambiguous rhythmically, but perhaps intentional and left here].
- m. 25, Pf: In **R3**, Ives adds "*col[la] Voce*" at the 1st beat and sketchily indicates extension of the chords to parallel the V [a contradiction of the original conception; here, as in **S3P1R1P2**].

Literature

Burkholder 1995, 193–94, 205, 226, 492n68; Hitchcock 1997a; Kelly 1988, 359–62; Metzger 1997, 87–91

82. The Innate

SinC 284 / *AG* z102 / *KirkC* 6B55

Derived from movement 3 (“Adagio cantabile: The Innate”) of *A Set of Three Short Pieces* (*SinC* 84)

Date

CEI: 1916 (in **P**¹), [arr]1916 (in **P**²)

HWH: (1908) [arr]1916, [rev]ca. 1935

Text

CEI: (unattributed)

HWH: Ives. He revised the text of **P**¹ significantly for **P**².

Sources

No holograph or manuscript copy survives.

- S**¹ (indirect source) Pencil sketch of “Adagio cantabile: The Innate” (f3091 [mm.1–18], 2912 [mm.19–26]); barred. At bottom left of p. [1]: “Saranac Lake NY / Nov 24 1908”.
- S**² (indirect source) Positive photostat of **S**¹, mm. 1–7 only, w/ add. by Ives (f3092).
- S**³ Lithographed copy (c1919 by Greinert, according to Harmony Ives [*KirkC*, 151]); pp. 4–5 (mostly unbarred) (f6856–57). Footnote: “. . . (For a church service (preferable [*sic*], for a number of voices in unison.)”
- P**¹ *114 Songs*, #40, 87–88.
- S**⁴ Proofsheets of **P**², w/ corr. by Ives (f6272–73).
- P**² *19 Songs*, #9, 21–22 (#7, 16–17 of Merion reprint). Footnote following score: “For String Quartett (Basso ad lib.) and Piano, Nov, 1908 / Arranged for Voice and Piano (or Organ), 1916”
- S**⁵ (indirect source) Ink score by Copyist 19 of “Adagio cantabile: The Innate”; pp. “9”–“12” (f3106–09); barred (= *Adagio Cantabile* [Peer International Corp, 1967], with 1 or 2 insignificant changes of articulation; editor not identified. This does not, however, adopt changes marked by Ives in **S**³ for mm. 6 & 17.)
- S**⁶ (indirect source) Photostat of page “12” (i.e., 4) of **S**⁵, w/ corr. by Ives in m. 20 (f3110).

Critical Commentary

Ives made a number of changes in his revision of **P**¹ toward **P**²; this edition offers two versions of the song, honoring the integrity of each. Unless indicated otherwise, descriptive comments below refer to **P**¹**P**², the principal sources. Locations are cited in eighth notes at music-system beginnings and with ticks above the V part representing the bar-lines of **S**¹**S**⁵. Bracketed comments are editorial.

Footnote (below the first score page): In **P**¹: “For the most part, use both pedals. (If played on an organ, use chiefly the lighter string-stops, on an enclosed manual. Hold all the notes their full value, regardless of dissonance.)” In **P**², as in **P**¹ except that 2nd sentence is not enclosed in parentheses and a 3rd sentence is added: “A pedal organ (8:16) may take the lowest line of the bass clef.” [The **P**² note, lightly edited (including a change

of the organ registration, perhaps an engraver's error, to 8²+16'), is adopted for this edition.]

Barring and signatures: **P¹P²** are largely unbarred, with barlines in **P¹** before 27, 57, 71, 77, and 178 (in **P²**, the same, also before 106, 116, and 128) [as here]; meter signatures are lacking.

Heading: "Adagio cantabile" in **S¹S²S⁵**; here, as in **P¹S⁴P²**.

3–5, LH: In **P¹**, the slur from the *B* is lacking [here, as in **S¹S²S⁵**; others added by analogy at 15, 21, 29, and 37]; in **P²**, this slur and the tie from the *c* at 4 to that at 5 are lacking (as also at 15, 21, 29, and 37).

29–32 & 37–40, V: In 29–32, the repeated quarter notes lack slurs and staccato dots [copyist's error; **S¹S²** have them] and, in 37–40, the dots [engraver's error; **S¹S²** have them].

37–40, RH: **S¹S²**'s half-note *d*^{b2} is renoted in **S⁴P¹P²** as two slurred quarter notes [ambiguous (interpretable as a tie); here, as in **S³**, and the slur at 35–36 revised].

43, LH: The *a* is uninflected (as also in **S³**) [copyist's error? here, as in **S¹S²S⁵**].

95–98, V: The first *d*¹ has a staccato dot; the second lacks one [engraver's error; here, as in **S³S⁵**].

104, RH: [Whether **P¹P²**'s eighth-note *g*² is to be tied over to the one at 105 or repeated at 105 is unclear; **S¹S³S⁵** have it unambiguously tied [here, the two tied eighths are renoted as a quarter].

112, Pf: In **P¹**, the LH value-dots and that for the RH *d*² are lacking (as also in **S³**) [copyist's error retained].

121, Pf: In **P¹**, the LH chord and the RH *e*¹+*a*¹ are notated as quarter notes [engraver's error; here, eighths as in **P²**].

125, RH: In **P¹**, the *c*¹+*f*¹+*a*¹+*b*¹ is notated as a whole note (though not the *d*²), as also in **S³** [copyist's and engraver's error; here, as in **S⁵**].

129, Pf: The RH half-note *g*² and the LH half-note chord are double-notated, in quarter notes (as also in **S³**) [the slightly different notation of **S⁵** makes more clear Ives's intention, though it requires slight editorial renotation for clarity].

135–136, RH: In **P²**, **P¹**'s *b*–*a* is revised as *b*^b–*a*^b [restoring the dissonances of **S¹** and retained here].

135, LH: The *C*[#] is notated as a quarter note (as also in **S³S⁴**) [copyist's error retained; here, as in **P²S⁵**].

139, below V: The hymn tune NETTLETON (underlying much of the song) is identified by tune-name.

141, LH: In **P¹**, the tied-back *E*¹+*E* is notated as a half note (as also in **S³**) [copyist's error retained; here, as in **S⁴P²**].

143, LH: In **P¹**, the tied-back half note *b* is lacking [engraver's error; **S³P²** have it].

151, LH: In **S³P¹**, the downstem *E*¹+*E* lacks value-dots [copyist's error retained].

159, RH: The *b*¹, notated as a quarter note, lacks the tie (shared by the *c*^{#1}+*g*¹) to the 2nd-quarter *b*¹, as also in **S³** (copyist's error retained; **S¹S⁵** have it; here, it and the *c*^{#1}+*g*¹ are renoted in half notes).

163, LH: **P¹** slurs from *A* through *B*^b to uninflected *B* (thus *B*¹) at 165, omitting the 164–165 tie [engraver's error; here, as in **S¹S³**]; **P²** omits the tie (and the arpeggio at 165).

165–end, V: **P¹** notates this as a tied-back half-note *g*¹ tied over to quarter-note *g*¹ at 169, followed only by a quarter-rest (as also in **S³**) [copyist's and engraver's error; here, a half-note rest added to conform to the Pf].

Endnote: In **P**², “For String Quartett (Basso ad lib.) and Piano, Nov, 1908 / Arranged for Voice and Piano (or Organ), 1916”

Literature:

Schoffman 1977, 53–63; Hitchcock 1997a, 39; Hitchcock 1999, 134

83. In Flanders Fields

SinC 277 / AG 2103 / KirkC 6B56

Date

CEI: 1919 (in **P**)

HWH: 1917, [rev]1919

Text

CEI: McCrae (in **P**)

HWH: Canadian physician and poet John David McCrae (1872–1918), “In Flanders Fields”; written after the Second Battle of Ypres (April–May 1915); first published in *Punch, or the London Charivari* 149 (8 Dec 1915), 468 (text authority for this edition). Ives’s text, as in **P**, requires minimal orthographic editorial emendation (but see note for m. 32, V).

Sources

- S¹** Pencil sketches toward introduction (rejected) (f6858) and mm. 8–33 (f6859); three versions of mm. 18–22 (f6860).
- S²** Ink & pencil sketch (mm. 35–42, numbered 27–32) (f6861). Memo below: “from a march / for Dewey Day, NY Oct 2 1899 / from March— “National” (Inter county festival / later used in Flanders Fields”. Memo below, at left: “Price made a / copy of this score / on Feb 22 - '11 / 70 W 11”.
- S³** Ink score, with blue-pencil instructions for making 3 copies differently (f6862–64; patches on f6865).
- S⁴** Ink copy by Copyist 9 (torn up; portions lost) (f6866–68). Memo on p. [1]: “1st way”. The V part is marked for bowing (as a string part). [This was probably the score given for engraving **P**; see notes for mm. 20–22 and 41.]
- S⁵** Ink copy by Copyist 9 (torn up; portions lost) (f6869–71). Memo at top of p. [1]: “2nd way”.
- S⁶** Ink copy by Copyist 9 (torn up; portions lost) (f6872–74). Memo at top of p. [1]: “3rd way”.
- S⁷** Ink copy by Copyist 9 (torn up; portions lost) (f6875–77). Memo at top of p. [1]: “3rd way” [but different from that of **S⁷**].
- P** *114 Songs*, #49, 104–06 (= *14 Songs*). In the Index of *114 Songs*, this song is listed along with “He Is There!” (no. 84) and “Tom Sails Away” (no. 87) as “3 Songs of the War.”
- S⁸** Ives’s Copy H of **P**, 105 (f6226), with newspaper clipping attached; on it a memo of John Kirkpatrick: “1944? /Armistice Day?”.
- S⁹** (indirect source) Statement (“To whom it may concern”) of McCall Lanham (MS, signed, dated 1/1/59) regarding his recollection of singing the first performance in April 1917 (f6878).
- K** (indirect source) MS edition by John Kirkpatrick; 2 pp., ink, transposed up one whole tone (JKP 77/733).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Bracketed comments are editorial.

V, *passim*: Phrase-slurs appear with “poppies”; “Between the”; “and were loved”; “quarrel”; and “throw the” (m. 33) [all inappropriate; here deleted].

m. 4, Pf: The RH slur is lacking, as also in **S4** (**S3S5–S7** have it); the LH 2nd-quarter $c^{\sharp 1}$ is notated as a quarter note [engraver’s error; **S3–S7** have it as a half note, as here, though **S6** lacks the sharp-sign]. The 2nd-quarter chords in RH and LH are marked with both “*ten.*” indication and fermata [the latter redundant; here deleted].

m. 6, RH, 2nd & 3rd quarter: The 2nd-quarter includes $c^{\sharp 1}$ [inappropriate after 1st-quarter half-note $c^{\sharp 1}$]; 3rd-quarter “alto-voice” dyad is notated as a single-stemmed half-note $c^{\sharp 1}$ + quarter-note $f^{\sharp 1}$ [engraver’s error; here, as in **S3–S7**].

mm. 7–8, Pf: Only the first RH chord is notated full-size, the others cue-size without following rests (but with simultaneous full-size rests), as in Example 1. **S3** has no RH chords with the LH Ds after the one in m. 7(1st beat). [**S4–S7** seem to have followed suit (though this is partly conjectural, since the passage is mostly torn away from **S4** and **S7**); one guesses that Ives planned to continue the “piano-drumming” chords in the RH (as similarly in mm. 40–42) but notated them belatedly as an addition to proofsheets that had the rests notated, and that the engraver decided to add the chords cue-size, as *ossias*. This editing acts on that guess, as in **K** (but not, as there, with the chords renotated rhythmically).]

Example 1.

m. 10, RH, 2nd quarter: A quarter note b is introduced [engraver’s error? not in **S3–S7**].

m. 11, Pf: The RH 1st-quarter d^{\flat} is notated as a half note [engraver’s error; here, as in **S3S4S7** (and presumably as in **S5S6**, in which the passage)]; the LH 3rd-quarter is notated as g [engraver’s error? here, $f^{\sharp 1}$ as in **S3–S7**].

m. 14, 3rd quarter: [The tempo indication “*Più moto*” above the Pf part anticipates by 2 beats the indication “faster” above the V part [the latter redundant and deleted here].

m. 14, Pf: Crescendo indication is lacking [engraver’s error? **S3–S7** have it].

m. 15, RH, 3rd quarter: The g is not sharpened, as also in **S6** [engraver’s error: **S3S4S5S7** have it].

m. 17, RH, 3rd quarter: The tie-back from d^{\flat} is lacking [engraver’s error? **S3** has it (the passage is torn away from **S4–S7**)].

m. 19, RH, 1st–3rd quarter: The phrase-slur is lacking [engraver’s omission? **S3–S7** have it].

mm. 20–22: **P** (as here) is based on the “1st way” (of three) in which Ives composed these measures in **S3**; the **S4–S7** versions are all fragmentary.

m. 21, Pf, 3rd quarter: The RH is marked “*più ten.*”; the LH, “*ten.*” only [here, both indicated as “*poco ten.*”].

m. 21, 4th quarter: Above the V part is the indication “(*less restrained*),” above the RH *a tempo* [both presumably meaning the same thing after the “*bold back*” in m. 20; here, the former omitted as the more ambiguous].

- mm. 28–29, V: The single whole note of m. 28 is tied over to m. 29, which offers two options, both notated full-size (as also in **S4–S7**) [here, principal and ossia options are differentiated as in **S3**].
- m. 29, RH, 3rd quarter: The b^b is notated as a quarter note [engraver’s error: here, as in **S3–S7**].
- mm. 32–33, Pf: Staccato-dots are lacking in m. 32(3rd & 4th quarters), and in m. 33(1st–3rd quarters), LH; slurs are lacking in m. 32(1st–2nd and 3rd–4th quarters), LH; tie is lacking in m. 32(4th quarter)–33(1st quarter), LH; accents are lacking in m. 33(1st–3rd quarters), RH [engraver’s errors? **S3** has them (the passage is torn away in **S4–S7**)].
- m. 32, V: All sources read “falling” [here, McCrae’s “failing” is restored].
- m. 38, V: All sources read “though the poppies” [here, McCrae’s “though poppies” is restored and the quarter-eighth of the V part is slurred editorially].
- m. 38(2nd–3rd quarters), RH: In **S3** Ives added a half-note a^1 to the 2nd-quarter $a^1+c\sharp^2+e^2+a^2$ chord and a quarter-note b^1 to the 3rd-quarter $a^1+d^2+f^2+g\sharp^2+b^2$ chord—without crossing out the added a^1 , which **S4–S7P** retained [here deleted as redundant]. A natural-sign is before the 3rd-quarter d^2 (as in **S3–S7**) [unnecessary] rather than the f^2 [engraver’s error; Ives’s correction of the $f\sharp^2$ in **S3**, with both natural-sign (as here) and letter-indication “F \sharp ,” must have been made after **S4–S7**, all of which retain $f\sharp^2$].
- m. 39, Pf, 1st quarter: A natural-sign is before the c^1 [intended for the e^1]. The a^1+c^2 dyad is notated in whole notes (as also in **S4–S7**) [copyist’s misreading of Ives’s ambiguous notation in **S3**].
- mm. 40(3rd quarter)–42, LH: The note, pointing to the first $g\sharp$, “The G \sharp ’s should sound after the roll, as if written: [music ex. in bass clef]”
- m. 41, LH, 1st beat: Preceding an upstem half-note $g\sharp$, a downstem quarter-note $g\sharp$ is added to the D-minor chord (as also in **S4**) [copyist’s misreading of **S3**; the latter $g\sharp$ deleted here].

Literature

Memos, 271; Kelly 1988, 292–97; Burkholder 1995, 313, 326, 371–72, 480n21; Houtchens and Stout 1997

84. He Is There!

SinC 262 / *AG* z104a / *KirkC* 6B57

Derived in part from *Sneak Thief* (*SinC* 187); arranged as choral work (*SinC* 182)

Date

CEI: 30 May 1917 [Decoration Day] (in **P**)

HWH: 1917, [rev]ca. 1919–21

Text

CEI: (unattributed)

HWH: Ives; his text, as in **P**, requires minor orthographic editorial emendation.

Sources

This editing keeps the song of 1917 separate from the 1942 adaptation to new words (no. 85), and the editing of neither is concerned with the 1943 orchestration by Lou Harrison of the later version).

- S**¹ Pencil sketch, with partial text for “He Is There!,” stanza 2 partly from *Sneak Thief* (f6879–82). Above p. [1]: “for Piano & Voice / from score Drum Corp parts & 2 pianos”; below p. [1]: “just as well to leave out / the verse made from a previous song / mostly about Sneak Thief K[aiser]”.
- S**² Ink score of mm. 20–49 (Chorus, with obbligato line) (f6883–84), incomplete (accompaniment for mm. 28–31 torn away). Above p. 1: “Chorus (which can be used with a violin or fife obligato) / suggested by 4th of July score (small orchestra).”
- S**³ Ink copy in A^b by “Copyist 14” (1917?), mm. 20–49 only (f6885–88).
- S**⁴ Carbon copy of typewritten memo (1918?) concerning stanza 2 (f5775).
- S**⁵ Pencil Pf part (f5786–88).
- S**⁶ (indirect source) Pencil orchestra score (incomplete) of choral version (*SinC* 182) (f5776–80).
- P** *114 Songs*, #50, 107–11. In the Index, this song is listed along with “In Flanders Fields” (No. 83) and “Tom Sails Away” (No. 87) as “3 Songs of the War.”
- R** Ives’s Copy E of **P**, pp. 109–10 (f6183–84), w/ add. by Ives. [For other copies of **P** in which Ives made additions toward “They Are There!” (*SinC* 371)—none relevant to the editing of “He Is There!”—see notes for no. 85.]
- K**¹ (indirect source) MS score by John Kirkpatrick; pencil, 2 pp. (JKP 77/732). Includes “original end[ing]” and the later (1942) coda.
- K**² (indirect source) MS score by John Kirkpatrick; ink, 3 pp., with typewritten commentary (4 pp.) (JKP 77/732). Includes “original end[ing]” and “optional [1942] coda.”

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, considered the principal source. Bracketed comments are editorial.

m. o, RH: The *f*¹ is double-stemmed, with a downstem 8th flag [engraver’s error? **S**¹ lacks the downstem here, **S**¹**S**²**S**³**P** lack it in m. 39 (and cf. m. 1[4th eighth]).

- m. 3–14, LH: The ad lib. *8^{va}* indication (as here) continues only through m. 4 [presumably, if octaves are chosen, they extend through m. 9(4th quarter) and may be used again in mm. 12–14, but not in m. 10 (and in m. 11 an upper octave seems preferable to a lower one)].
- m. 7, V, 6th eighth: The value-dot is lacking [engraver's error; **S**¹ has it].
- m. 10, LH, 1st beat: The half note *C* is lacking [engraver's error; **S**¹ has it].
- m. 16, LH, 3rd quarter: The chord includes *g* [engraver's error? here, as in **S**¹].
- m. 17, RH, 2nd quarter: The accent-marks are lacking [improbable omission here, at the end of textual and musical phrases; engraver's error?].
- m. 17, V, 4th quarter: The *e^{♯1}-f^{♯1}* and *c²-c²* alternatives are both printed full-size [engraver's error? here, as in **S**¹].
- m. 20, 1st beat: Above the V part: "CHORUS" [engraver's error (one quarter late); here, as in **S**¹ (and in **P**² of "They Are There!")]. A note in **P** reads: "If the obligato [*sic*] is used, or if there are several voices, the pianist may reinforce his part in the following manner," and a brief model is given in notation [in the edition, written out as an ossia through m. 33 and the note slightly revised].
- m. 24, Obbl.: The two parts are both notated full-size [the lower, clearly secondary, is editorially notated cue-size here].
- m. 26, V, 6th eighth: The accent-mark is lacking (engraver's omission? **S**² has it).
- m. 29, Obbl., 3rd quarter: The staccato-dots are lacking [engraver's error? (**P**² of "They Are There!" has them)].
- m. 29, LH, 4th quarter: No indication is given for ending the ad lib. lower octave begun in m. 20 [but the written-out octaves beginning here clearly replace it].
- m. 31, Obbl., 4th quarter: The value-dot is lacking [engraver's omission (**P**² of "They Are There!" has it)].
- m. 32, LH, 1st beat: **S**¹**S**²**P** have the bass *E^b* as a half note [more realistic as a dotted quarter].
- m. 33, RH, 2nd quarter: The *e^{b1}+g¹* dyad is notated as a whole-note *e^{b1}* beneath a half-note *g¹*, the *e^{b1}* tied to the 3rd-quarter *e^{b1}* [engraver's errors].
- m. 34, LH, 3rd quarter: The *F* is lacking [engraver's error; **S**¹ has it].
- mm. 35 & 36(3rd & 4th quarters), LH: The bass-line decorations (introduced in **P**) are notated cue-size (as here) [presumably as ossias].
- m. 36, LH, 1st quarter: The slur-and-dots are lacking [engraver's omission? **P**² of "They Are There!" has them)].
- m. 37, V, 1st quarter: The cue-size *f¹* is lacking [engraver's omission?].
- m. 37, RH, 1st quarter: The slur over the staccato-dots is lacking [engraver's omission?].
- m. 39, LH, 1st quarter: The staccato-dots are lacking [engraver's omission? added by analogy with those in the RH].
- m. 40, Obbl. & V, 1st beat: There are no dynamic indications [added by analogy with those in m. 34(1st beat)].
- m. 40, LH, 1st quarter: Below the *F* is the indication "*8 ad lib.*" [impractical in this context, especially considering the lower dynamic level introduced here (and cf. **P**² of "They Are There!," which has the *F* only)].
- m. 40(3rd quarter)–42, V: Though the two quarter-note *f*'s setting "new camp" (m. 40) are notated cue-size (as also in **S**³), the two tied whole note *f*'s for "ground" are full size [engraver's error; here, as in **S**³].

- m. 42, above V, 1st beat: “Voice in small notes, to be sung ad lib.”
- m. 42, V, 1st beat: **S²S³P** have tied-back full-size whole note *fi* [engraver’s misreading? here, as in **S¹**].
- m. 46, Obbl., last eighth: The note is inflected as *e¹²* [probably an engraver’s inappropriate “correction” (of the tune’s *e^{b2}*) made to avoid the diminished octave with the LH].
- m. 46, LH, 2nd quarter: The *d^b* is a half note [engraver’s error?].
- m. 47, V, 2nd quarter: The value-dot is lacking [engraver’s error (**P²** of “They Are There!” has it)].
- m. 48, LH, 1st beat: The *A^{b1}+A^b* octave is slurred to the 4th-beat *D^bs* [engraver’s error], and a downstem for the 3rd-beat *d^b* is lacking [as in **S²**, but one is needed, to resolve the *A^{b1}+A^b* half note].

Endnote: “Of the tunes suggested above, ‘Tenting tonight’ was written and composed by Walter Kittredge, in 1862,—a farmer and soldier, from Merrimack, N.H.; the ‘Battle Cry of Freedom’ was also composed during the Civil war, by Geo. F. Root, a composer and publisher in Boston; Henry Clay Work, the composer of ‘Marching Through Georgia,’ was born in Middletown, Ct. in 1832.” [Not retained in the edition]

Literature

Kelly 1988, 297–99; Houtchens and Stout 1997

85. They Are There!

SinC 371 / *AG* z104b / *KirkC* 6B79

Derived from "He Is There!" (*SinC* 262)

Date

CEI: 1942

HWH: (1917) [ad]1942

Text

CEI: (not attributed explicitly)

HWH: Ives. His text requires only minor orthographic editorial emendation.

Sources

Since this is not a wholly independent song but a new version, slightly altered, of "He Is There!" (*SinC* 262; no. 84), the direct sources for the earlier song are repeated here (as indirect sources **S**¹**S**²**S**³**P**¹**K**¹**K**²), and those for the later adaptation are numbered sequentially (as **R**¹–**R**⁵**S**⁴**S**⁵**S**⁶**S**⁷**P**²).

- S**¹ (indirect source) Pencil sketch with text (partial) for "He Is There!," stanza 2 partly from *Sneak Thief* (*SinC* 187) (f6879–82).
- S**² (indirect source) Ink score of mm. 20–49 of no. 84 (Chorus, with obbligato line); 2 pp. (f6883–84).
- S**³ (indirect source) Ink copy in A^b by Copyist 14 of mm. 20–49 of no. 84 (f6885–88)
- P**¹ (indirect source) "He Is There!," *114 Songs*, #50, 107–11.
- K**¹ (indirect source) MS edition by John Kirkpatrick of "He Is There!"; pencil, 2 pp. (JKP 77/732).
- K**² (indirect source) MS edition by John Kirkpatrick of "He Is There!"; pencil, 3 pp., including 1943 coda), with typewritten commentary (4 pp.) (JKP 77/ 732).
- R**¹ Ives's Copy A of *114 Songs*, 107–11 ("He Is There!") (f6084–88), w/ draft by Ives of new text written above the music.
- R**² Ives's Copy F (blue-bound) of *114 Songs*, 107–10 (f6201–4), w/ corr. by Ives toward new text.
- R**³ Ives's Copy F (green-bound) of *114 Songs*, 107–11 (f6205–9), w/ corr. by Ives of text, with minor rhythmic adjustments of V part) toward "They Are There!" Below p. 109 (f6207) the note: "During the 1st W[orld] W[ar], 1914–18, whenever the World People's Free World Union was discussed, all (mostly all) were enthusiastic & sensible about it — but when the w[illegible: artime fervor(?)] is seen to die out of sight & interest was low — going back to a norma[illegible: l apathy(?)] [.] But let it not be so when this war is [page-corner torn off: over(?)]."
- R**⁴ Ives's Copy G of *114 Songs*, 107–11 (f6218–22), w/ add. by Ives of new text, with a few minor rhythmic adjustments of V part (not necessarily toward "They Are There!"); obbligato part on p. 111 is cut or torn off.
- R**⁵ Ives's Copy H of *114 Songs*, 107–11 (f6227–31), w/ changes by Ives toward new text.
- S**⁴ Sketch of V part with words for 2 stanzas; pencil (f7036–37). Below m. 48: "(coda ad lib see 2nd Piano part)".
- S**⁵ Pencil draft of a title page, on a blank p. [6] of proofsheets of 4th Violin Sonata (Arrow Press, 1942) (f7038): "'They are There!' / A War Song. / words [inserted

above: mostly?] from [inserted above: most of] the People's Thoughts / music by Chas E Ives [inserted above: an American] / with reflections from / the Old War Songs / of Kittredge, Root and Work [inserted below: and others]—/ for Voice—Piano & Fifes etc / [inserted above: preferably] for Unison Chorus / and Orchestral Band / (with plenty of Brass drums Bugles & Fifes!"

- S⁶** Ink copy by George F. Roberts (Oct–Nov 1942): collage of MS V part (stanza 1 on one staff, stanza 2 on another) with printed Pf part of **P¹**:
 Copy [1 (1st state) in photostat], without obbligato line (f7039–42), w/ many textual & a few musical corr. & add. by Ives. Below p. 4, referring to footnote symbol above RH of m. 48 [in Harmony Ives's hand]: "From here begins optional coda of 5 6 measures — See 2nd piano part / [in Edith Ives Tyler's hand:] These are in the score and not optional."
 Photostat [a] of Copy [1] (f7043–46), w/ a few textual & musical corr. & add. by Ives. Below p. 4, same added footnote, but instead of "6" measures, coda is said to have 7, and Edith Ives Tyler's addition is missing.
 Copy [2 (2nd state)], with obbligato line (f7047–50), with separate patch for m. 15 (f5821). Footnote as in Photostat [a] of Copy [1].
 Photostat [a] of Copy [2] (f7051–54), w/ emendations by Ives. Footnote as in Copy [2].
 Photostat [b] of Copy [2] (f7055–58), w/ emendations by Ives; added subtitle (in Ives's hand): "(— fighting for the People's New Free World)"; and in left margin of p. 1 (in Ives's hand): "When this G— D— War is over, then / yell out the 2nd verse — now — for we are goin' to / make unpoliticians & soft hands make a People's New Free World!" Footnote as in Copy [2].
 Photostat [c] of Copy [2] (f7059–62), w/ emendations by Ives and subtitle as in Photostat [b] of Copy [2]. Footnote as in Copy [2], followed [in Edith Ives Tyler's hand?] by: "(in score.)".
- S⁷** Private piano recordings made by Ives at Mary Howard Studio, New York City, 24 Apr 1943: 3 takes (the 1st incomplete; the 2nd and 3rd complete); all digitally transferred, sound-edited, and mastered for *Ives Plays Ives* (CRI CD 810; rel. 1999), tracks 38–40.
- P²** 9 Songs, #8, 19–24 (titled "They Are There (Fighting for the People's New Free World)" [no exclamation point]. Below first score page, the note: "Originally titled He Is There! It was subsequently revised by the composer and is now published in this version as requested by the composer." At m. 48, a footnote: "From here begins optional Coda of 7 measures — see 2nd piano part" [—i.e., of orchestral score made by Lou Harrison in 1943; the coda is not included in **P²**].

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P²**, the principal source. Bracketed comments are editorial.

Subtitle: (Fighting for the People's New Free World)

[For critical commentaries regarding the following, see those for no. 84: m. 0, RH; mm. 3–14, LH; m. 16, LH, 3rd quarter; m. 17, RH, 2nd quarter; m. 17, V, 4th quarter; m. 24, Obbl.; m. 26, V, 6th eighth; m. 33, RH, 2nd quarter; m. 34, LH, 3rd quarter; mm. 35 & 36(3rd & 4th quarters), LH; m. 37, V, 1st quarter; m. 39, LH, 1st quarter; m. 42, V, 1st quarter; m. 46, Obbl., last eighth; m. 46, LH, 2nd quarter; and Below the last system.]

m. 21, above upper V part: The caption for the obbligato part is lacking.

m. 20, LH, 1st beat: No indication is given for resumption of the ad lib. lower octave [engraver's omission (**R²R³R⁴R⁵S⁶** have it); added here, to extend through m. 29(3rd quarter)].

m. 32, LH, 1st beat: The downstem e^b+e^b (*all'8 bassa*) is a half note [impractical with the G^1+G and change of harmony at the 4th eighth note; renotated as a dotted quarter].

- m. 37, RH, 1st half note: The slur below the staccato-dots is lacking [engraver's omission? added here by analogy with mm. 34, 35, and 40].
- m. 40ff, V: The vocal *divisi* in mm. 40–41 (both parts notated full-size) and the full-size notation from m. 42(1st beat) to the end are explicitly called for by Ives in **S**⁶: “[mm.] 40 41 42 43 44 as on p 111 [of *114 Songs* (last page of “He Is There!”)] / from here go by voice part on p 111 / but put all regular size notes / all large notes” [but if sung as a solo the alternatives of “He Is There!” might be considered: the lower part in mm. 40(3rd & 4th quarters)–41; the V part optional from m. 42(1st beat) to the end].
- m. 48(1st quarter), above RH: Symbol for footnote; the note reads: “From here begins optional Coda of 7 [*recte* 5] measures — See 2nd piano part [of orchestral score made by Lou Harrison in 1943]—an adaptation of Ives’s note added to m. 48 of **S**⁴: “(coda ad lib see 2nd Piano part)” [here provided as an ossia, after **K**²’s editing (and see also the notes for **K**²)].

Literature

Draft by Ives for a letter from Harmony Ives to Claire Reis, replying to a letter from Reis of 13 Sept 1943 (CIP, Box 29, Folder 5); Letter, Harmony Ives to Lehman Engel, 4 Mar 1944, including quotes from Ives (CIP, Box 34, Folder 14); Houtchens and Stout 1997

86. The Things Our Fathers Loved

SinC 372 / *AG* z105 / *KirkC* 6B58

Derived from *Piece for Small Orchestra and Organ* (*SinC* 39)

Date

CEI: 1917 (in **P**)

HWH: (?1905) [arr]1917

Text

CEI: (unattributed)

HWH: Ives. This is a rather long example of Ives's ruminative prose comments, rather than poetic lyrics. His text requires minimal orthographic editorial emendation.

Sources

- S**¹ Pencil sketch toward mm. 17–22, 7–11 (f6889).
- S**² Ink copy by Copyist 15, beginning in D^b (f6890–91). At end, Ives's note: "This was arranged for / V[iolin] & piano—from a score / for organ, trumpet / Trombone / Clar / Fl / Strings as a kind / of brass band / outdoors organ indoors / and shown to Franz / Kaltenborn [1865–1946], when we / were living at 65 C.P.W. NY / But F.K. wouldnt play it."
- S**³ Lithograph (from lost fair copy [ca. 1917–18] by Copyist 16) in bound collection *Two Songs* (*SinC*, p. 657), "II," pp. 6–8, beginning in C (w/ add. by Ives on p. 7) (f6892–94).
- P** *114 Songs*, #43, 91–92 (= *14 Songs*).
- R**¹ Ives's Copy E of **P** (f6181–82), w/ corr. & add. by Ives in mm. 5, 21; the title and subtitle crossed out, and to the latter the comment added: "sometimes".
- R**² Separate leaf (pp. 91–92) torn out of a copy of **P**, w/ corr. by Ives (f8105–06).
- R**³ Bigelow Ives's copy of **P**, w/ corr. & add. by Ives (Yale University, Music Library, Bigelow Ives Papers).
- K**¹ (indirect source) MS score (incomplete; aborted) by John Kirkpatrick (JKP 78/737).
- K**² (indirect source) MS score, with pencil additions, by John Kirkpatrick (JKP 78/737).
- K**³ (indirect source) MS score (2 copies, one with pencil additions) by John Kirkpatrick (JKP 78/737).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. **S**² is described as if it began in C. Bracketed comments are editorial.

Subtitle: "(and the greatest of these was Liberty)" [Note the paraphrase of St. Paul: "And now abideth faith, hope, charity, these three; but the greatest of these is charity." (I Corinthians, 13:13)]

Meter signatures and barring: There are no signatures but complete barring in 4/4 (mm. 10 and 14 in 5/4) [as here]; **S**²**S**³**P** have a dotted barline between mm. 9 and 10 [unaccountable; here replaced with regular barline].

m. 2, RH: Slurred from 1st to 2nd quarter, 2nd to 3rd quarter, and from 7th to 8th eighth [here revised as one measure-long slur, as in m. 3].

- m. 2, LH, 1st beat: The chord is notated in dotted half notes (as is the C+G dyad in **S²S₃**) [copyist's error, retained by engraver; here revised by analogy with m. 3].
- m. 2, Pf, 2nd quarter: Dynamic indication is "*pp*" [unnecessary, in view of that in m. 1].
- m. 3, V, 1st eighth: The *f*¹ is slurred to the 2nd-eighth *a*¹ [inappropriate copyist's addition to **S₃** retained in **P**; here, as in **S²**].
- m. 3, V, 2nd eighth: The "*ten.*" indication is lacking [engraver's omission (needed to match that in RH)].
- m. 3, RH, 3rd quarter: The *g*¹ is notated full-size [engraver's error? here, cue-size ossia as in **S₃**].
- mm. 4–5: **S₃PR¹R₃** have hybrid spellings [occasioned by the transposition from **S²**; here respelled as in **K¹K²K₃**].
- m. 4, V, 1st quarter: The slur is lacking (as also in **S₃**) (**S²** has it).
- m. 4, LH, 8th eighth: The upstem eighth-note flag is lacking [engraver's omission].
- m. 5, LH, 1st beat: The tied-back half-note *e*^b lacks a following rest (**S²S₃** have it as a quarter, without rest) [engraver's error?].
- m. 5, V, 3rd quarter: The *c*^{#2} is notated as a quarter note [engraver's error; here, as in **S²S₃**, and as marked for correction in **R¹R₃**].
- m. 7, LH, 3rd quarter: The *c* is notated as a quarter note (as also in **S²S₃**) [copyist's/engraver's error].
- m. 8, LH, 1st beat: The *F* lacks a value-dot and/or a following rest (as also in **S²S₃**) [copyist's/engraver's error].
- m. 9, LH, 1st beat: The half note *F* lacks a following rest (as also in **S²S₃**) [copyist's/engraver's error].
- m. 10, LH(3rd quarter) & V(4th quarter): The LH has a 3rd-quarter fermata, the V no indication [engraver's error; better "*ten.*" in LH and the same added in V, to match that in RH(8th eighth)].
- m. 13, LH, 3rd quarter: The *B*₁ lacks a flat-sign (engraver's error; **S²S₃** have it, as marked for change in **R²R₃**).
- m. 14, V: Crescendo indication is lacking in **S₃PR₃** (**S²** has it).
- m. 18, V, 1st beat: **S²S₃PR¹** all read *g*¹ [here, as marked for change in **R₃**].
- m. 18, LH, 2nd quarter: The *A* is slurred back to the *e* of the 1st-beat quintuplet [engraver's error; here, as in **S²S₃**].
- m. 18, Pf, 4th quarter: The *c+e+g[#]+a+c¹* chord (stemmed as a quarter note) is aligned with the V's 4th-quarter *b*¹, with preceding quintuplet and succeeding quintuplets (unmarked) notated full size, as in **S²S₃** (but with cue-size quintuplets) [here, as marked for correction in **R²R₃**].
- m. 20, V, 1st beat: The value-dot is lacking [engraver's error; here, as added in **R₃**].
- m. 20, RH, 2nd eighth: The tied-back *b* is lacking, as also in **S²S₃** [here, as corrected in **R₃**]; the half-note chord lacks value-dots in all the sources [here added].
- mm. 21–22, Pf: In **R¹**, Ives enriched the RH [here, the additions notated cue-size as ossias [an added line angling upward diagonally (not retained in this edition) may have been intended to cancel the Pf's doubling of the V part].

87. Tom Sails Away

SinC 378 / *AG* 2106 / *KirkC* 6B59

Arranged in part from rejected sketch (lost) possibly for Violin Sonata No. 3 (*SinC* 62)

Date

CEI: 1917 (in **P**¹)

HWH: (?1914) [arr]1917, [rev]ca. 1935

Text

CEI: (unattributed)

HWH: Ives. The text is not a poem but a prose soliloquy, full of free association; its speaker may be an imaginary older sister (Burkholder 1995, 492). Its structure can be analyzed in various ways; orthography and punctuation are both erratic. One possibility is in 14 lines; perhaps better (as edited lightly, and taking into consideration the implications of notation and punctuation of **S**¹**S**³**S**⁴ as well as **P**¹) is another—in six sections, two framing ones and four internal ones, as here in the appendix. Ives changed the penultimate sentence significantly in **P**².

Sources

- S**¹ Ink draft of text only (f6895).
- S**² Fragmentary pencil sketches: title page with song title erased (f1831); p. [1] toward mm. 1–4, 8–10; p. [2] toward m. 11 (f6896–97).
- S**³ Ink score (complete) (f6898–99), w/ note by Ives below p. [2]: “Scetch / for a Vio. Sonata—MILCKE looked at it when on a visit to us / in Redding / Oct 1914 [arrow back to name ‘MILCKE’] was to put in 3rd—/ Didn’t —too much / for Milcke / put into this song Sep 1917 / Redding, Nov 8 1916 W[oodrow] W[ilson] / elected!” [This reading partly after *KirkC*, 201—where name “Milcke” is unaccountably not written out but given twice as “M.....”]
- S**⁴ Lithograph (of lost fair copy by Copyist 16 [c1917–18]) in bound collection *Two Songs* (*SinC*, p. 657), “I,” pp. 2–5 (f6900–03).
- P**¹ *114 Songs*, #51, 112–14. In the Index, this song is grouped with “In Flanders Fields” (No. 83) and “He Is There!” (No. 84) as “3 Songs of the War.”
- R** Ives’s Copy E of **P**¹ (f6185–87), w/ corr. & add. by Ives. (At top of 1st page, an added dedication: “To the Boys over there / and to Geo. Cohan!”)
- S**⁵ Proofsheets of **P**² (toward pp. [17] & [18]), w/ corr. by Ives (f6268–69).
- P**² *19 Songs*, #7, 16–18 (#9, 20–23 of Merion reprint).
- K**¹ (indirect source) MS score by John Kirkpatrick (JKP 78/738).
- K**² (indirect source) MS score by John Kirkpatrick (JKP 78/738).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**¹**P**², the principal sources. Measures are counted as in this edition. Bracketed comments are editorial.

Meter signatures & barring: Signatures are lacking and barring is slightly irregular in all sources, as here [editorial barline added here before m. 1, and **P**²’s division of **P**¹’s m. 18 into two measures adopted].

Heading: **S**³ has “very slowly”; here, as in **S**⁴**P**¹**P**². **S**³**S**⁴**P**¹**P**² also have, above V in m. 2, “slowly and quietly” [unnecessary, with heading in m. 0 and dynamic indication in V part].

Accidentals: The notation of **P**¹ implies that uninflected pitches are natural unless indicated otherwise but is inconsistent in this; **P**² adds inflections as necessary, with the note “All notes are natural unless marked otherwise” [as here, the note revised editorially].

V, passim: **P**¹ has phrase-slurs with “Scenes from my”; “with me”; “the lot be-”*; “-hind our”*, and “our house up-”*; “garden” and “the let-”; “Thinner”; “grows the smoke”; “o’er the town”; “Tis after” [incomplete slur intended to end at “six”]; “train’s gone”; “for o-”; “-ver there,”; “o-ver”; “Scenes from my”; “childhood are”; and “are floating”. In **P**², three of these are eliminated (indicated above with asterisks) and three longer phrase-slurs added: “I’m in the lot behind our house”; “upon the hill”; and “Tom sailed away.” [But the slurs in both **P**¹ and **P**² are inconsistent, and most are damaging to phrasing of text and/or music; all omitted.]

m. 1, Pf: The value-dots for the 4th–sixteenth chord are lacking (as also in **S**⁴), and there is only a single notehead for the ties back to *c*^{#2} and *c*^{‡2} [copyist’s and/or engraver’s errors]; the arpeggio preceding the 3rd-quarter chord is notated in full-size sixteenths and aligned with the RH 2nd-quarter *a*²–*g*^{‡2} [copyist’s misreading in **S**⁴; here, as in **S**²**S**³].

m. 2, LH: In **S**⁴**P**¹**P**² the LH’s *F*[#] beginning the arpeggio preceding the 3rd quarter is notated as sounding *before* the V’s *e*¹ that sets “are” [copyist’s error retained by engravers: as indicated in **S**³ by Ives (with an arrow from the V’s *e*¹ to the *F*[#], it is to sound *with* the *e*¹, and similarly the LH *F* with the V’s *e*^{‡1} in m. 25(2nd quarter), where in **S**⁵ Ives added a downstem eighth-note flag to the *F* and directed that the notehead be printed full-size “as it takes a beat” (replicated here and in m. 25); his revisions also mandate renotation of the 1st-beat half-note chord in **P**¹**P**² (also the half-note chord in **P**² at m. 25) to a 1st-beat quarter-note chord tied to a 2nd-quarter chord (the latter the 1st 2/3 of an eighth-note triplet)].

m. 3, V & Pf, 2nd quarter: In **P**², **P**¹’s arpeggio squiggle (for Pf only) is replaced with a barline (also in the V part) [engraver’s misreading of the squiggle; here, as in **P**¹].

m. 3: **P**¹ has a triplet indication for only the 1st quarter of the V, and no indications for the RH eighth-note figures beamed as three eighths each [engraver’s error]; **P**² retains the 1st-beat V triplet indication, adds one to the RH’s “alto-voice” 1st-beat triplet, and dots the 2nd-, 3rd-, and 4th-beat Pf quarter-note chords [engraver’s errors: with the mistaken “barline” (see preceding note) they become the 1st-, 2nd-, and 3rd-beat chords in a 9/8 measure; here, as marked by Ives for correction in **R**].

m. 3, RH, 4th quarter: The *g*^{#1} is notated as a quarter note (as also in **S**⁴); here, as in **S**³.

mm. 4(2nd quarter)–5(3rd quarter), Pf: **S**⁴**P**¹ follow, more or less, the phrase-slurs of **S**³ [inconsistent, self-contradictory; here, as in **P**²].

m. 6, LH, 1st beat: **P**¹ notates the *f*⁺*d*^{‡1} dyad as a tied-back eighth note (following **S**⁴; **S**³ notated it as a quarter note) [here, as in **P**²].

m. 6, RH, 2nd quarter: A downstem half-note *a*⁺*b* dyad is beneath an upstem quarter-note *g*^{‡1}*b*^{‡1} dyad (as in **S**⁴, which attempts to follow **S**³) [but in **S**³ Ives had failed to cancel the redundant downstem dyad or the redundant *b*^{‡1} of the upstem dyad; here canceled editorially (as also in **K**¹**K**²)].

m. 7, LH, 1st beat: **P**¹ lacks the tied-back *f*[#]*d*^{#1} dyad [engraver’s error; here, as in **P**²].

m. 7, 3rd quarter: The indication “lightly” is placed above the RH staff, seeming to apply to the Pf (as also in **S**⁴) [copyist’s misreading; here, as in **S**³].

m. 8, LH, 1st beat: The F^\sharp is notated as a half note [engraver's error; here, as in **S3S4**].

m. 8, LH, 9th eighth: **P1** has a tied-back eighth note d^t [here, deleted as in **P2**].

mm. 8(5th quarter)–9(2nd quarter), RH: **S3S4P1R** read as in Example 1; here, as in **S5P2**.



Example 1.

m. 11, RH, 1st beat: The tied-back f^\sharp is notated as a sixteenth note (as also in **S3S4**) [engraver's error].

m. 12, RH, 10th sixteenth: A sixteenth-note g^t is added to the f^t [introduced erroneously by copyist of **S4**; here, as in **S3**].

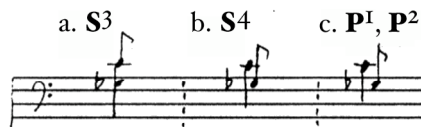
m. 12, 3rd quarter: **P1** lacks the “*più mosso*”; here, as in **S5P2**.

m. 13, RH, 2nd quarter: The $B^b+d^{b1}+g^{b2}$ chord-tones are tied-back but also marked for arpeggiation [copyist's misnotation in **S4**; here, as in **S3**].

m. 13, RH, 3rd quarter: The first c^\sharp is undotted and tied to the second c^\sharp [**S4** copyist's and **P1P2** engravers' errors; the “tie” is interpreted as a slip for an intended slur from c^{t2} to c^\sharp , here added editorially]; **S3S4P1R** spell b^{b1} ; here, as in **S5P2**.

m. 13, RH, 4th & 5th quarters: The “alto-voice” slurring is different from that of **S4**, itself irregular (**S3** has none) [here revised editorially as perhaps intended in **S4**, and by analogy with the slurring of similar figures earlier in the measure (see preceding comment) and in m. 17(LH)].

m. 13, Pf, 6th quarter: **S3** spells the c^b+c^t as in Example 2a, **S4** as in Example 2b, **P1P2** as in Example 2c [here, after **S3**, restoring the g^b as the bass voice].



Example 2. a; b; c

m. 14, V, 1st quarter: **S3S4P1R** have two eighth notes; here, as in **S5P2**.

m. 14, RH, 3rd quarter: **S4P1P2** lack the first staccato-dot (**S3** has it).

m. 15, LH, 6th eighth: In **P1** the dyad's downstem lacks a flag [engraver's error; here, as in **P2** (following the correction by Ives in **S5**)].

m. 16, LH, 4th sixteenth: In **S4P1P2** the phrase-slur extends to the A^t+d^t dyad [misreading by **S4** copyist; here, as in **S3**].

m. 16, LH, 10th sixteenth: In **S3S4P1R** the c^t is uninflected (i.e., c^{t1}); here, as in **S5P2**.

mm. 18–19: **S3S4P1** have these as a single measure of nine quarter notes [the last part of which is a rhythmic and notational muddle; here, as clarified in **S5P2** (in two measures, the RH treble voice adjusted)]. In **S4P1P2** the “slowly but firmly” is placed to begin at the 12th eighth [copyist's and engraver's expeditious placement, to get it in at end of line; here, as in **S3**].

m. 18, RH, 3rd quarter: The tie-back of c^\sharp is lacking [engraver's error; **S3S4** have it].

m. 18, LH, 2nd quarter: **S5P2** spell e^b twice (arbitrary added dissonance; here, as in **S3S4P1R**).

m. 18, RH, 3rd sixteenth: In **P1** the a^2 lacks a natural-sign; here, as in **S3S4P2**.

m. 19, RH, 3rd quarter: The rest is lacking (as also in **S3S4**) [engraver's error].

m. 20, LH, 1st beat: In **P1S5P2**, the lowest note, placed as if for E^b , lacks a ledger line; in **R**, Ives had marked it [forgetfully?] for correction to D^b ; here, as in **S3S4**].

m. 24, RH, 2nd eighth: **P1** lacks the restruck b^1 ; here, as in **S5P2**.

m. 25: The V part lacks the triplet indications (as also in **S3S4RS5**) [but **S3S4** clearly imply them]. [**P1RS5P2** misplace the 2nd-quarter RH b^{b2} beneath the V's e^{b1} , and **P2**

compounds the problem by dotting the 1st-beat Pf half-note chord-tones, thus implying a $5/4$ measure; here, as in **S³S⁴**].

m. 25, LH, 3rd quarter: [See note for m. 2, LH, 3rd quarter. Note that, as explained there, the 1st-beat chord in **P²** is misnotated as a dotted half note.]

m. 26, Pf: In **P¹**, the RH is notated as in **S⁴**; here, as in **S⁵P²**.

Literature

Kelly 1988, 299–303; Shirley 1997, 516–18; Metzger 1997, 83–87; Houtchens and Stout 1997; Hitchcock 1999, 134

88. To Edith

SinC 376 / *AG* 2107 / *KirkC* 6B60

Partially derived from lost song (*SinC* x725)

Date

CEI: 1892, text & rev. accomp. 1919 (in **P**).

HWH: 1892 (melody); 1919 (text & rev. accomp.)

Text

CEI: (unattributed)

JK: In *KirkC*, 202: “(Mrs. Ives, 1919; the 2nd stanza was meant as a revision of the first, but Ives included both.)”

HWH: Harmony Twichell Ives. Her text, as in **S₃P**, requires minimal orthographic editorial emendation.

Sources

- S₁** Sketch in C of mm. 2–8 (no words) (f3267).
- S₂** Score in E^b (f8003 [= f6904 photostat] [title page], 8004–05 [= f6905–06 photostat]). Title page reads: “Song[crossed out] 112 / “To Edith” / 112 / Words by Harmony T. Ives / Music by Chas E Ives.”
- S₃** Lithograph copy in E^b (by Greinert?) in bound volume of 3 *Songs* (*SinC*, p. 657), no. 3 (f6907–08). Above, on p. 1: “III / Verse by Harmony T. Ives. Music Chas. E. Ives.” Below, on p. 1: “(Words 1919 Redding Conn. Melody 1892)”.
- P** 114 *Songs*, #112, 256 (= 50 *Songs* = 10 *Songs*).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source.

Bracketed comments are editorial.

Title: “Edith” was the Ives’s daughter (1914–1956), adopted in 1916.

V, passim: Phrase-slurs [based on **S₃**’s slavish copy of **S₂**] appear with “So like a”; “flower, thy little”; “four-year face”; “in its pure”; “That to my bedside”; “comes each morn in”; “happy”; “I must be”; “smiling”; “O little flower-like face, that”; “comes to me”; “each morn for kis-”; “Bend thou near”; “me while I”; “inhale its fragrance”; and “sweet—and put a bles-” [unhelpful to either textual or musical phrases; here, all omitted].

m. 6, V, last sixteenth: The *b*¹ is uninflected [engraver’s error; here, *b*¹ as in **S₂S₃** (and cf. the parallel passage in m. 14)].

m. 9: The 5/4 signature is lacking; a dotted barline follows the 4th quarter (as in **S₃**) [clearer as here].

m. 10, Pf, 1st beat: Dynamic indication is lacking [engraver’s omission: **S₂S₃** have it]; tempo indication is lacking (as also in **S₂S₃**).

m. 12, RH, 2nd–4th eighth: The phrase-slur is lacking [added by analogy with that in m. 4].

m. 13, LH, 1st beat: The *d*^t has a martellato accent [**S₃** copyist’s misreading of a careless pen stroke in **S₂**, retained in **P**].

- mm. 13(3rd quarter)–14, LH: Beneath the LH in m. 13 are crescendo & decrescendo wedges, in m. 14(1st beat) a decrescendo wedge [engraver's misreading of V, mm. 15–16, in **S**³; here deleted].
- m. 14, RH: The 2nd-quarter $b^{\flat 2}$ is notated as a half note (as also in **S**²**S**³) [slip of the pen in **S**², retained in **S**³**P**; here changed to a quarter by analogy with pattern in mm. 10ff].
- m. 15, V: The crescendo wedge is lacking [engraver's omission? **S**²**S**³ have it].

89. Down East

SinC 236 / AG 2108 / KirkC 6B60b

Date

CEI: 1919 (in **P**)
HWH: 1919

Text

CEI: (unattributed)
HWH: Ives. His text requires minimal orthographic editorial emendation.

Sources

No holograph or manuscript copy survives.

- S**¹ Sketch (of text only) (f8104)
- S**² (indirect source) Sketch toward voice part, with some of the text by Edith Ives for reuse as “A Fairy on the Waves” [**S**³ here] (f6860).
- S**³ (indirect source) Sketch for “A Fairy on the Waves” (f8000 [= f6914 photostat]), text by Edith Ives for the V part of “Down East”. Above: “... Words by Edie - Mar. 26 -'20 / Edie had heard me playing the / Down East tune & wanted her own words”.
- P** *114 Songs*, #55, 126–27 (= *13 Songs = Sacred Songs*). In the Index of *114 Songs*, this song is indicated as one of a group of “5 Street Songs and Pieces.”
- K** (indirect source) MS edition by John Kirkpatrick (JKP 77/731). (An ozalid reproduction of this has a few added performance cues.)

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Bracketed comments are editorial.

Heading: “Very slowly” (m. 1, above Pf; repeated in m. 3, above V [redundant; the latter here deleted]).

V, passim: Phrase-slurs appear with the music setting the following text passages:

“Visions”; “of my”; “homeland”; “come with”; “of childhood”; “Come with”; “tunes we”; “sang in school days”; “and with songs from”; “Mother’s heart”; “that is”; “lying”; “memory”; and “old me-” [almost all are unrelated to textual or musical phrases; here, all deleted].

m. 2, RH, 4th eighth: The value-dots are lacking [engraver’s omission].

m. 3, RH, 1st beat: Besides the eighth-note $f\sharp^1$ is a half-note $f\sharp^1$ [redundant, with the second-beat repetition of $f\sharp^1$ and the first-beat pedal indication; here, deleted].

mm. 4–7, Pf: The slurring of the many alto- and tenor-voice two-eighth-note figures, as well as the longer treble slurs, is very inconsistent [added editorially where lacking].

m. 6, RH, 3rd quarter: The a^1 is uninflected (i.e., a^{b1} after the 2nd-eighth a^{b1}) [engraver’s error; changed by analogy with the a^{b1} in m. 4(3rd quarter (and cf. the consistent a^{b1} half notes elsewhere in mm. 4–7)].

m. 7: The meter-signature is lacking [engraver’s omission?].

- m. 7, LH, 3rd quarter: The “bass-voice” whole-note E^1 has no following rest [hence the editorial *l.v.* indication].
- m. 13, RH, 1st beat: A staccato-dot is notated above the $e+g$ dyad [incongruous: engraver’s error?].
- m. 18, RH, 1st beat: The $a+c^1$ dyad lacks value-dots [engraver’s omission?].
- m. 19, Pf: Both RH and LH spell C#s [but cf. V in this measure, also the spelling in flats of the following measure; here, too, better spelled as Dbs].
- mm. 21–22, V: Dynamic indication is lacking [desirable, to match Pf].
- m. 24, RH, 1st beat: The b^1 lacks a value-dot [engraver’s error; added by analogy with treble LH notes in mm. 25–26].
- m. 26, LH, 1st beat: The downstem c lacks a value-dot [engraver’s error].
- m. 29, V: **P** reads “were” [slip of the pen for “are”? the tense is contradicted by the present-tense “sounds” (m. 32) and “comes” (m. 41)].
- m. 34, LH: The “bass-line” slur is lacking [engraver’s omission? added by analogy with that in m. 15].
- m. 37, RH, 4th eighth: The d^3 is dotted [engraver’s error].
- m. 39, LH, 1st beat: The F lacks a value-dot [engraver’s omission].
- m. 39, RH, 4th eighth: The $a+c^{\#1}$ dyad is dotted [engraver’s error].
- m. 40, LH, 1st beat: The F is notated as a half note [engraver’s error].
- m. 41, Pf: The first two LH downstem octaves lack a duplet indication [engraver’s omission]. The uppermost note (LH overhand) is $b^{\#3}$ [engraver’s error for $a^{\#3}$, concluding the whole-tone sequence beginning in m. 40 as $f^{\#3}-g^{\#3}$ —as in **K** (which respells it, however, $g^{b3}-a^{b3}-b^{b3}$)].

Literature

Metzer 1997

90. Serenity

SinC 347 / *AG* 2109 / *KirkC* 6B60d

Derived from mostly lost choral [*Serenity*] (*SinC* 177)

Date

CEI: 1919 (in **P**)

HWH: (?1909) [arr]1919

Text

CEI: Whittier (in **P**)

HWH: John Greenleaf Whittier (1807–1892), *The Brewing of Soma*, first published in the *Atlantic Monthly* 29 (April 1872), 473–74. Ives's source was probably the hymn "Dear Lord and Father of Mankind," Whittier's stanzas 12 and 14–17 extracted by W. Garrett Horder for his *Congregational Hymns* (London: Elliot Stock, 1884), #440. Set to Frederick C. Maker's tune (ELTON, REST, or WHITTIER), it entered many Protestant hymnals. Text authority for this edition: *The Complete Poetical Works of John Greenleaf Whittier* (Boston: Houghton, Mifflin, [ca. 1894]), 449–50 (lines 66–70 (i.e. stanza 14) and 76–80 (stanza 16). Ives's text, as in **P**, requires minimal orthographic editorial emendation (but see note for m. 3, V).

Sources

No holograph or manuscript copy survives.

- S**¹ (indirect source) Partial sketch toward choral version (= mm. 14–18 of song) (f5592). Below: "send copy to 70 W 11" (residential address 25 June 1908–2 May 1911). Overleaf (f5593), a 4-measure fragmentary sketch (probably toward another work).
- P** 114 *Songs*, #42, 89–90 (= 7 *Songs* = separate songsheet by Arrow Press, 1942).
- K**¹ (indirect source) MS edition (incomplete; aborted) by John Kirkpatrick (JKP 78/736).
- K**² (indirect source) MS edition by John Kirkpatrick (JKP 78/ 736).
- K**³ (indirect source) MS edition by John Kirkpatrick (JKP 787/736).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, which is the principal source. Bracketed comments are editorial.

m. 3, V: Whittier has "rest by"; here, as in **P** [accepting Ives's more euphonic variant].

mm. 7–11: The barring is 6/8 (mm. 7–9), [9/8] (m. 10: no signature and divided by a dotted barline into [6/8] + [3/8]), and [6/8] (m. 11; no signature) [revised here as 6/8 (m. 7), 9/8 (m. 8), 6/8 (mm. 9–11), as in **K**²**K**³].

m. 10, V, last eighth: The long phrase-slur (to m. 13, 1st beat) is lacking [added by analogy with that beginning in m. 21(last eighth)].

m. 11, RH: The *f*³ lacks a value-dot [added by analogy with the *g*³ in m. 22].

Literature

Friedberg 1981, 53–54; Kelly 1988, 345–48

91. Cradle Song

SinC 233 / *AG* z110 / *KirkC* 6B60a

Date

CEI: 1919 (in **P**)

HWH: 1919

Text

CEI: A. L. Ives / (1846)

HWH: Augusta L. Ives, daughter of Elam Ives, Jr. (1802–1864), hymn composer and compiler of *The Musical Spelling Book* (New York: Paine & Burgess, 1846), p. [191], Ives's source (and text authority for this edition). He set stanzas 1–2 and 4; his text, as in **P**, requires minimal orthographic editorial emendation.

Sources

- S** Pencil sketch in E^b (words in ink), (f6909). Above, to left: “Words / page 191 / old Musical Spelling Book / Redding A. L. Ives 1846 Cradle Song #33.”
- P** *114 Songs*, #33, 77 (= *50 Songs* = *19 Songs*).
- K** (indirect source) MS edition by John Kirkpatrick (JKP 77/731).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. A dotted quarter note is considered the “beat” in the 6/8 measures. Bracketed comments are editorial. **S** is described as if in the key of E.

Heading: **S** has “Sognando (dreamily) / Very slowly and with an even sway” [here, as in **P**]. *V*, passim: Phrase-slurs appear with the settings of the following in stanza 1 (identical phrasing in stanzas 2 & 3): “Hush thee, dear”; “child, to slumber”; “We will sing”; “softest numbers”; “Nought thy”; “sleeping”; and “encumbers” [all unhelpful to either textual or musical phrasing; here deleted].

mm. 1 & 9, Pf: **SP** notate the 1st- and 2nd-beat chords of m. 1 as dotted half notes, as also does **P** the 1st-beat LH chord of m. 9 [Ivesian “overlong” notation—what he called “thought-sounds”].

mm. 1–2: **SP** have a footnote (partly torn away from **S**) elaborating on the equivalence between the 6/8 and 2/4 eighths (as shown above barline between these two measures): “It will be observed that a [quarter note] of the 2/4 measure is a [quarter note] of the 6/8 and not a [dotted quarter note]” [replaced in this edition with tempo-equivalent indications].

m. 6, RH, 1st quarter: The $c\#3$ is a quarter note (stemmed with the others in the 1st-quarter chord) [engraver’s error? revised here (as also in **K**) as a half note continuing the “obbligato” line begun in mm. 3–5(overhand LH) and continuing in mm. 7ff (**S** tends to confirm this as Ives’s intention)].

m. 7, RH, 2nd beat: The d^{\flat} is not inflected (hence $d\#1$) [engraver’s error; here, as in **S**].

mm. 8–9 (8–10 in this edition): A boxed note between the piano staves reads: “For 3d Verse” [Ives’s common use of “verse” to mean stanza] (with a fermata above the LH

dyad [but surely referring to both RH and LH chords]. Measure 9 (10 here), with pickup to it, follows, also boxed, with the caption “For 1st and 2d Verses.” Below the score, a footnote (partly torn away from **S**) reads: “End song on ♮; this chord [m. 8 (10 here), 2nd beat] may be repeated very quietly at the end of verse sung last.” [The note replaced in this edition by written-out alternative endings]

Literature

Kelly 1988, 186–88; Hitchcock 2000, 182–83]

92. Afterglow

SinC 207 / *AG* z111 / *KirkC* 6B60c

Date

CEI: 1919 (in **P**¹)

HWH: 1919, [rev]ca. 1933

Text

CEI: James Fenimore Cooper, Jr. (in **P**¹)

HWH: Cooper (1892–1918) was Yale '13, a grandson of the more famous author.

“Afterglow” was first printed in *Yale Literary Magazine* 76 (April 1911), p. 320 (probably Ives’s source). Text authority for this edition: James Fenimore Cooper, Jr., *Afterglow*, 2d, rev. ed. (New Haven: Yale University Press, 1919), facing p. 4. Ives’s text, as in **P**¹, requires minimal orthographic editorial emendation.

Sources

S¹ Sketch with some experiments toward bar lines (f6910).

S² Lithograph (1919? from copy by Greinert?), titled “At the Quiet close of Day” on cover of *3 Songs* (*SinC*, p. 657), 1–3 (f6911–13).

P¹ *114 Songs*, #39, 86.

R¹ Ives’s “Copy E” of **P**¹ w/ corr. & add. by Ives (f6180).

R² Library of Congress, Music Division, Moldenhauer Collection, copy of **P**¹ w/ add. by Ives (f8102).

P² *34 Songs*, #10, 22 (#12, 25 of Merion reprint).

K (indirect source) Copy of **S**² with pencil markings by John Kirkpatrick (JKP 77/730).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**¹**P**²; **P**¹ is the principal source. Locations are cited in eighth notes (as in the edition). Bracketed comments are editorial.

1–end, Pf: The unusually low dynamic level is underscored by Ives in a note added by him to **R**² [regarding a projected orchestration]: “This (as a whole) won’t sound as intended unless the instruments are a further distance away from the listeners than in the usual concert hall.”

1, Pf: Ives notated the chords on two separate stems, one beside the other, with the indication “one chord”; their pitches overlap as here [Ives’s intention being to assure an irregular arpeggio, the downstem LH arpeggio followed by the upstem RH one]. Before the first chord, an asterisk cues a footnote: “The piano should be played as indistinctly as possible, and both pedals used almost constantly.”

7, Pf: The LH half-note E^b has a downstem but is also upstemmed with the quarter-note *a* [engraver’s error; here, as in **S**²]. Quarter-rests above the two notes are lacking (as also in **S**²) [but the carefully tied-back *a* seems to mandate them].

9, Pf: The chords beneath the treble melody are notated in whole notes, [as also in **S**², its copyist perhaps attempting to rationalize **S**¹’s sketchy notation], with phrase-slurs

from every pitch to the LH at 15 [here renotedated in real duration].

35, Pf: The arpeggio is lacking [added editorially, by analogy with those at 1, 9, 19, 39, etc.].

35, RH, treble line: **P**¹ lacks the quintuplet indication (**S**² has it, and Ives added it in **R**¹ [here, as in **P**²]).

39, Pf: The value-dots are lacking (**S**² has them).

41, RH: The “LH” indication is lacking [engraver’s omission? **S**² has it].

45–end, V: **S**¹ has no phrase-slurs, **S**² inconsistent and erratic ones. **P**¹**P**² have slurs for “Gently yet the willows sway”; “Lingers still the afterglow”; “-ow; Beauty”; “Every lightest”; “fantasy”; “lovelier grows in”; “memory, Where the”; “truer beauties” [inconsistent and erratic; here deleted].

51, RH: The $d^{\sharp}b^{\flat}$ lacks the value-dot [engraver’s error; **S**² has it].

55, RH: **P**² adds a d^{\sharp} to the $d^{\sharp}+f^{\sharp}+b^{\flat}$ chord [arbitrary added dissonance? here, as in **S**¹**S**²**P**¹].

77, RH: **S**²**P**¹**R**¹**P**² notate the g^{\flat} as a half note [unrealistic, with the restruck g^{\flat} at 79].

80, V: **S**²**P**¹**P**² have an eighth-note dyad $g^{\flat}+a^{\flat}$ [deriving from the misreading in **S**² of **S**¹, where Ives, having notated a beamed-back eighth-note a^{\flat} , experimented with a variant g^{\flat} ; here, as in **S**¹].

93–100: Example 1a is the passage as in **S**²**P**¹ [obviously erroneous]; in **P**² an attempt to correct it was made (Example 1b) [also erroneous; here, the extra sixteenth note of the RH’s $a^{\flat}+d^{\flat}$ (in both versions) is eliminated, the notation of the V (as printed in **P**²)

Example 1. a. b.

simplified]. At 99, LH, **P**² has F^{\flat}_1 [engraver’s error; here, as in **S**¹**S**²**P**¹].

101, Pf: An arpeggio indication [which might be expected at the beginning of this passage, given the consistent arpeggiation thereafter through 137] is lacking, as also in **S**² (though **S**¹ has the instruction, preceding the chords, “arpegg[io]”) [apparently rejected and replaced in **P**¹**P**² by RH & LH martellato accents (lacking in **S**¹**S**²)].

101–133, Pf: **S**¹ lacks the “double notation” of **S**²**P**¹**P**² [and here], though it wavers between quarter notes and half notes for the chordal notation [Ives’s purpose in the double notation—retained here—may be (1) to emphasize the “indistinctness” he calls for in his footnote (one chord overlapping with the next), and/or (2) to lend a kind of visual “weightiness” to this setting of a favorite theme (the preciousness of memory)].

- 135, RH: **P¹P²** have only a quarter-note $e^{\sharp 2}$ [as here], not the $e^{\sharp 2}-f^{\sharp 2}$ eighth notes of **S¹S²** [possible engraver's error?].
- 137: The V has the indication "*più ten. e rall.*," the Pf "*più ten. e più rall.*" [the first and second "*più*" Ives's common misuse of "*più*" for "*poco*" the "*più rall.*" probably correct, after the "*rall.*" at 131]. In **R¹**, Ives marked the lowest note of the RH chord for change to $f^{\sharp 1}$ (as in **P²**) [arbitrary added dissonance; here, as in **S¹S²P¹**].
- 140, V: The first f^{\flat} setting "-ties" is notated as a quarter note [engraver's error; here, as in **S¹S²**].

Literature

Friedberg 1981, 81–84; Kelly 1988, 81–87

93. The Collection

SinC 230 / *AG* 2112 / *KirkC* 6B60e

Date

CEI: 1920 (in **P**)

HWH: 1920

Text

CEI: Unattributed in **P**, though its Index gives “(Stanzas from old Hymns).”

JK : “Kingsley” (in *KirkC*, *AG*)—[i.e. George Henry Kingsley (1811–1884), composer of the hymntune TAPPAN (the melody in V, mm. 8–11, with echoes of it later).

HWH: TAPPAN was not set to this text (though it was used for at least three others, none by a “Kingsley”; thus, presumably Kingsley is not the author of this text. Line 1 of stanza 1 is a variant of the first line of a hymn by Thomas Cotterill (1779–1823); stanza 2 is a variant of the hymn text “Wake, Harp of Zion” by the Englishman James Edmeston (1791–1867). Ives’s text requires minimal orthographic editorial emendation.

Source

No holograph or manuscript copy survives.

P *114 Songs*, #38, 85 (= *13 Songs = Sacred Songs*).

Critical Commentary

Descriptive comments refer to **P**, the sole source. Bracketed comments are editorial.

mm. 1, Pf: [The long-tied LH *A* and the indication “Ped.” at m. 1(1st beat) (with no indication of cessation), as well as the ruminative upper voices in this introduction, imply performance by an organ—appropriate, obviously, to the text and its vocal setting for “The Soprano” and “Village Choir.” (In this case, “Ped.” may indicate *organ* pedal keyboard, not the piano’s damper pedal.)]

m. 4, LH: The tie to the 1st-beat *A* of m. 5 is lacking [engraver’s error: that *A* (beginning of system 2) is tied back].

m. 7 (Pf), 8 (V): Dynamic indications are lacking [engraver’s error? (note that at m. 9 the RH has an indication)].

m. 13, V: A phrase-slur, the only one for the V in the song, appears with “burdens gladly” (“Gentile join in” in stanza 2) [inappropriate; here omitted].

mm. 15–16, Pf: The Pf brace is misplaced (on the “village choir” staves), with empty staves below [engraver’s error].

m. 17, RH, 1st beat: The $c^{\sharp}+e^2$ dyad lacks value-dots [engraver’s error].

m. 18, LH, 1st beat: The *D* lacks the value-dot [engraver’s error].

m. 19: All notes lack value-dots, and repeat-signs are lacking [engraver’s errors?]; between the Pf staves, the note: “2nd Verse ad lib. / D.C. for it” [Ives’s usual use of “verse” for “stanza”].

Literature

KirkC, 202; Newman 1967, II, 322

94. Grantchester

SinC 258 / *AG* Z113 / *KirkC* 6B61c

Date

CEI: 1920 (in **P**)

HWH: 1920

Text

CEI: Rupert Brooke / *from the Collected Poems of Rupert Brooke* / *by the courtesy of John Lane Co. N.Y.* (in **P**).

HWH: Brooke (1887–1915), “The Old Vicarage, Grantchester (*Café des Westens, Berlin, May 1912*),” first published (as “The Sentimental Exile”) in June 1912 in the King’s College magazine *Basileon*. Text authority for this edition: *The Collected Poems of Rupert Brooke* (New York: John Lane Co., 1915), 155–59. Ives set lines 33 (2nd half)–48 (of 145) (= stanza 3, lines 1–16). His text requires minimal orthographic editorial emendation.

Sources

No holograph or manuscript copy survives.

P *114 Songs* [blank pages only in 1st printing, lacking copyright permission], #17, 37–39 (= *50 Songs* = 9 *Songs*).

K (indirect source) MS edition; ink, 2 pp., with typescript notes (2 pp.), by John Kirkpatrick (JKP 77/732).

Critical Commentary

Descriptive comments refer to **P**, the principal source. Locations are cited by eighth notes. Bracketed comments are editorial.

Subtitle: (with a quotation from Debussy)

Meter signatures are entirely lacking; ten barlines appear, as follows:

- 1 (at 20) — preceding the Pf chord at the eighth-note rest before the entry of the V;
- 2 (at 30) — following the setting of the first “Grantchester” [accidental? end of first system];
- 3 (at 43) — between the setting of the words “it may” [accidental? perhaps the end of the first system of Ives’s MS?];
- 4 & 5 (at 81 and 89) — following the settings of “were not” and “head, Or” [accidental? ends of systems];
- 6 (at 97) — following the setting of “piping low:” [a thin-thin double bar; end of first text section];
- 7 (at 122) — following the setting of “know that”;
- 8 & 9 (at 150 and 186) — following the settings of “watch the” and “until the” [accidental? ends of systems];
- 10 (after 217) — following the setting of the final “Grantchester” [thin-thick double bar: end].

[Of these, nos. 1, 6, 7, and 10 are understandable in view of Ives’s later use of occasional,

- irregular barlines to mark section endings or beginnings; the others are omitted here.]
- 1–19, Pf: The notation in this passage is problematic. [This editing is based on an interpretation of Ives's general aim as one of cloudiness (day-dreaminess), his realization of it unconventional. At 1, the chord is double notated (the dotted-quarter notes suggesting their voice-leading to the chord at 4, the half notes their Ivesian “thought-sound” duration). At 5, RH, the $g+d^1+a^1$ chord is notated as an “irrational” whole note; at 11, RH, the f^1 is similarly notated (but contradicted by the two untied f^1 s that follow at 14); and at 7, LH, the $F+c^1+a$ chord is notated in half notes tied to “irrational” whole notes (without following rests). Here, *l.v.* indications are added to the whole notes to suggest durations longer than notated.]
- 20: Tempo indication is lacking [*a tempo* probably intended here, after the “*rit.*” at 15(2nd sixteenth)].
- 21–210, V: Five phrase-slurs appear [three incoherent (for “Nature” [51–52], “piping” [93–94], and “I only know that” [112–121]) and here omitted, two excellent [“in Grantchester” twice at the close] and retained].
- 34, RH: The tie-back from e^2 is lacking [engraver's error].
- 36, RH: The chord is spelled $b^{b1}+d^{\sharp2}+g^{\sharp2}+c^{\sharp3}$ [in this context, clearer as $b^{b1}+e^{b2}+a^{b2}+d^{b3}$].
- 43, Pf: The value-dots are lacking [as, most likely, is a tied-back dotted-quarter e^1 , here added editorially; engraver's errors?].
- 51, 55, Pf: The chords lack arpeggio indications; the RH treble line lacks “LH” [added editorially].
- 59, LH: The $f+a$ is upstemmed as a dyad, and over the a are both a staccato-dot and a slur-beginning [the dot probably an engraver's error].
- 69–72, RH: Ives borrows from Debussy's *L'après-midi d'un faune* in 69–88 (with due credit to the composer, and acknowledgment of the publisher's permission, in a footnote). **P** has hybrid spellings here [clearer in sharps, beginning $e^{\sharp3}$ over G^{\sharp} (as Debussy begins with $c^{\sharp2}$ over E major)].
- 75–80, Pf: The beaming is in 2-eighth-note groups [here, Debussy's beaming accepted].
- 75–77, LH: The d^1 at 77 has a natural-sign (as here) [engraver's errors preceding it? the sign implies that the d^1 at 76 was intended as $d^{\sharp1}$ (and likewise the d at 75 as d^{\sharp})].
- 79, LH: The a is tied-back to the preceding a [engraver's error? with the grace notes to the latter, the tie is unrealistic].
- 98, Pf: The chord is notated in whole notes [to suggest its floating beyond the RH pickup to 102? renoted here in “rational” duration but with editorial *l.v.* indications].
- 102–107: The Pf's chord-tones at 102 lack value-dots and the V's stem at 104 is flagged as an eighth [engraver's errors].
- 108, Pf: The chord beneath the upper quarter-note dyad is a whole note, but with no succeeding rests before the bar line at 122 [probably intended to sound through the decrescendo; editorial *l.v.* indications added to suggest that].
- 130, V: Brooke has “Day long” [here hyphenated as clearer to modern readers].
- 195, V: A decrescendo wedge, probably intended for V, is notated above the RH part [redundant there, in view of the verbal indication below the part; engraver's error?].
- 202, V: **P** has “*pp*” indication [probably intended at 201, with “In” (cf. the positioning of “*ppp*” at 207)].

Literature

CIP Box 35, Folder 11 (G. Schirmer–Ives correspondence); Schoffman 1977, 144–58

95. La fede

SinC 249 / *AG* z114 / *KirkC* 6B61

Date

CEI: 1920 (in **P**¹)

HWH: 1920, [rev]ca. 1935

Text

CEI: Ariosto (in **P**¹)

HWH: Ludovico Ariosto (1474–1533), “[Capitolo]” (lines 43–45, of 85), *Opere minori*, ed. Filippo-Luigi Polidori, titled (by Polidori) “Elegia nona” (Florence: Felice Le Monnier, 1857), I, 229–31 (text authority here). (A variant, wrongly cited more than once as Ives’s source, appears in Ariosto’s *Orlando Furioso*, XXI, 2 lines 1–3; see *Memos*, 170.) Ives’s text requires minimal orthographic editorial emendation.

Sources

S¹ Copy of text, in Ives’s hand, on lined paper; ink (f8148).

S² Sketch, complete; pencil (f6915).

P¹ *114 Songs*, #34, 77 (= *50 Songs*).

P² *19 Songs*, #5, 11.

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**¹**P**²; **P**² is the principal source. Bracketed comments are editorial.

m. 5, RH, 1st beat: The rests are lacking (as also in **S**²).

m. 7, RH, 2nd quarter: The sixteenth-note triplet lacks the “3” indication (as also in **S**²).

m. 7, LH, 3rd quarter: The lowest note is *D*¹ [engraver’s error? here, *C*¹, after **S**²’s third-quarter chord of C-major, up from *C*].

m. 8, Pf, 3rd quarter: **P**¹ has *g*^{#1} [here, as in **S**²**P**²].

m. 8, Pf, 4th quarter: **P**¹**P**² extend the “LH” indication up only through *e*² [here as in **S**²].

m. 11, 1st beat: Above the V staff is “*rit. e dim.*,” above and below the LH’s 1st-beat *G*, fermatas; below the LH staff (at the 3rd eighth), “*non rit. non dim.*” **S**² has none of these. [Taken together, these indications suggest that the LH’s 1st-beat-*G* is to be held a long time, suggested here by an *l.v.* indication (replacing the fermatas), and the other Pf material (from the 3rd eighth to the end of the song) is not to ritard or diminuendo.]

m. 12, LH, 1st beat: **S**² has dotted half notes *G*^{#+g}[#]; **P**¹, dotted half notes *G*+*g* [engraver’s omission of sharp-signs? here, as in **P**², which restores **S**²’s *G*[#]s (respelled as *A*^bs and tied back) but lacks the value-dots (engraver’s omission)].

96. August

SinC 216 / AG 2115 / KirkC 6B61a

Date

CEI: 1920 (in **P**)

HWH: 1920

Text

CEI: Folgore da San Geminiano / from Rossetti's "Early Italian Poets"

HWH: Like "September" and "December" (nos. 97 and 73), this is one of a series *Of the Months, Twelve Sonnets* (but in fact fourteen, with a *Dedication* and a *Conclusion*), addressed to a fellowship of Sieneese nobles and describing the pleasures of life, by Folgore da San Gimignano (fl. 14th c.), trans. Dante Gabriel Rossetti (1828–1882). Ives's source (cited in **P**) was Rossetti's *The Early Italian Poets* (London, 1861); text authority here is *Poems and Translations 1850–1870 by Dante Gabriel Rossetti* (London: Oxford University Press, 1913), 252. Ives's text requires only minor orthographic editorial emendation.

Sources

- S** Pencil sketch (incomplete) (f6916–17): p. [1], from beginning to "saddled at" (= quarter-note 63) with following indication "To [triangle w/ diagonal line up-to-right inside]; p. [2] (missing); p. [3], "ye shall tread ... youth." (from quarter-note 95 to end)].
- P** *114 Songs*, #35, 78–80 (= *12 Songs*). In the Index, this song is grouped with two others ("September" and "December," Nos. 97 and 73 here) as "From Early Italian Poets."
- K¹** (indirect source) *12 Songs*, with time signatures and barrings added by John Kirkpatrick (JKP 77/728).
- K²** (indirect source) MS edition (photocopy) by Garry Clarke, with markings by John Kirkpatrick (JKP 77/730).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Locations are cited by eighths notes (indicated in the edition at the beginnings of music systems and poetic lines). Bracketed comments are editorial.

Signatures and barring: Meter signatures are lacking throughout (as also in **S**). Barlines are very few [here, as in **SP**]. Below the music on p. 78 of **P** is the note: "In this and other songs where bars mark the phrase or sections instead of measures, all notes are natural, unless otherwise marked, except those immediately following a note with an accidental — Natural signs are thus used more as a convenience, than of necessity." [Edited lightly in the edition]

Heading: **S** has "Slowly" [here, as in **P**, preceded by **S**'s helpful tempo indication].

V, passim: Phrase-slurs appear with "For August"; "for August"; "dwelling"; "thirty towers"; "within"; "valley"; "mountainous"; "sea-wind"; "vex your house"; "clear life"; "star be"; and "ye shall tread your" [inconsistent and mostly unrelated to textual or musical phrasings; here, only the first two are retained].

7–10, LH: The phrase-slur over the *Bs* is lacking [added by analogy with that over the RH g^2+f^3s].

- 8(2nd eighth), 9(2nd eighth), & 10(2nd eighth), LH: The d^1 s are lacking [engraver's omission? **S** has them, as here].
- 13(1st eighth), LH: The a is lacking [engraver's omission? **S** has it, as here].
- 16(2nd eighth), LH: The b^{b1} is lacking [engraver's omission? **S** has it, as here].
- 27, LH: **P** spells $g+b^b+d^{\#1}+f$ [here, as in **S**].
- 31, Pf: **P** spells the downstem RH chord with $a^{\#1}$ [here, as in **S**]. The 2nd-eighth $g^{\#2}$ lacks the tie to the $g^{\#2}$ at 32 (engraver's error; **S** has it, as here).
- 35, V: The value-dot is lacking [engraver's omission: **S** has it, as here].
- 41(2nd eighth), RH: **P** has an $e^{b1}+g^1$ dyad [engraver's error? here, as in **S**].
- 44, 48, RH: The $d^2-c^{\#2}$ and $g^{b1}-f^{\#1}$ lack slurs [added by analogy with those in mm. 8 & 9, 2nd quarter].
- 45, RH: The $b^{b1}+e^1$ run lacks a slur [engraver's omission? **S** has it, as here].
- 59–63, RH: In **SP**, every chord-tone has a value-dot [misnotation retained by engraver].
- 60(2nd eighth): The tempo indication (lacking in **S**) is placed here [engraver's error? probably intended at 59].
- 82(2nd eighth) & 83(2nd eighth), RH: **P** has two sixteenth-note dyads in 82 ($b^{b1}+d^2$ and $g^{\#1}+c^2$) and two in 83 ($d^{\#2}+f^{b2}$ and $c^{\#2}+e^2$) [the $g^{\#1}$ of the second dyad better spelled a^{b1} , the sharp-sign of the third an engraver's error: intended for the f^2 (this passage lacking in **S**)].
- 90(2nd eighth), RH: The ties to the c^2+e^2 at 91 are lacking [engraver's omissions at line ending; the ties-back at 91 are notated (line-beginning)].
- 95(1st eighth) & 96(2nd eighth), LH: In **P** the upstem eighth-note G s have value-dots [engraver's omission of quarter-note downstems, to which the dots refer].
- 96, LH: In **P** the chord is notated as a quarter [engraver's omission of beam back to upstem f at 95(2nd eighth) (cf. beaming of 97(1st and 2nd eighths)].
- 98, RH: The phrase-slur from a^2 is lacking [engraver's error? added by analogy with that beginning with the $a^{\#2}$ at 100(2nd eighth)].
- 97: **P** has a barline following the second eighth [engraver's error? not in **S** and incomprehensible; here deleted]. **SP** and Purcell alike run line 9 on into 10 without a comma (“... ye shall tread / Your valley parted ...”) [here, the comma added as grammatically necessary].
- 104–107, LH: **P** has two three-eighth slurs for 104(1st eighth)–106(2nd eighth) (**S** has none) [reslurred here by analogy with 1–4].
- 108, LH: The downstem B lacks the value-dot [engraver's omission].
- 127, Pf: The eight-note chord (B^b up through f^2) is notated in whole notes (as also in **S**) [**S**'s shorthand generalization for “long” (three-quarter) value, erroneously retained by engraver].

Literature

Schoffman 1997a, 123–43

97. September

SinC 346 / *AG* z116 / *KirkC* 6B61b

Date

CEI: 1920 (in **P**¹)

HWH: 1920, [rev]ca. 1933

Text

CEI: Folgore da San Geminiano / from Rossetti's "Early Italian Poets"

HWH: Like "August" and "December" (Nos. 96 and 73 here), this is one of a series *Of the Months, Twelve Sonnets* (but in fact fourteen, with a *Dedication* and a *Conclusion*), addressed to a fellowship of Sienese nobles and describing the pleasures of life, by Folgore da San Gimignano (fl. 14th c.), trans. Dante Gabriel Rossetti (1828-1882). Ives's source (as cited in **P**) was Rossetti's *The Early Italian Poets* (London, 1861); text authority here is *Poems and Translations 1850-1870 by Dante Gabriel Rossetti* (London: Oxford University Press, 1913), 252 (passages omitted by Ives italicized below). Ives's text requires only minor orthographic editorial emendations (but see the note at 54, V).

And in September, *O what keen delight!*
Falcons *and* astors, merlins, sparrowhawks;
Decoy-birds that *shall* lure your game in flocks;
And hounds with bells: *and gauntlets stout and tight!*
Wide pouches; crossbows shooting out of sight;
Arblasts and javelins; balls and ball-cases;
All birds the best to fly *at; moulting these,*
Those reared by hand; with finches mean and slight;
And for their chase, all birds the best to fly;
And each to each of you be lavish still
In gifts; and robbery find no gainsaying;
And if you meet with travellers going by,
Their purses from your purse's flow shall fill;
And avarice be the only outcast thing.

Sources

- S** Pencil sketch; not consecutive and mostly with time-values twice as large as in **P**¹**P**² (f6918-19).
- P**¹ 114 *Songs*, #36, 81-82
- R** Ives's Copy B of **P**¹, w/ corr. & add. by Ives toward **P**² (f6122-23).
- P**² 34 *Songs*, #9, 20-21.
- K**¹ (indirect source) MS edition by John Kirkpatrick (pencil, 2 p.; pencil notes, 1 p.); with introduction not in **P**¹**P**², respellings, meter signatures, and barrings throughout (JKP 78/736).
- K**² (indirect source) MS edition by John Kirkpatrick (ink, 1 p.); with introduction not in **P**¹**P**², meter signatures, and barring throughout (JKP 78/736).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P¹P²**; **P¹** is the principal source. Locations are cited by eighth notes, indicated in the edition at both music-system and poetic-line beginnings. Bracketed comments are editorial.

Meter signatures: Lacking throughout (as also in **S**), and barlines are very few [here, as in **P¹P²**].

Heading: **S** has none; **P¹P²** have none at V entrance but “Presto” above V at second text clause (“Falcons, ...”) and “Presto or as fast as possible” at Pf entrance (with V’s “Falcons ...”) [suggesting that V’s first phrase is to be sung freely].

1–8: **S** has an “Intr[oduction]” on p. [1], following the first sketch toward 88–92, but crossed out [characterized in the notes for **K¹** as “excellent,” it is offered here as optional (with tempo suggestion as in **K¹K²**)].

9–end, V: Phrase-slurs are notated with “And in September”; “Falcons”; “astors”; “merlins”; “sparrowhawks”; “decoy birds”; “*game in*”; “*gainsaying*”; “*purses*”; and “Avarice” [those italicized here, unhelpful to either text or music, are deleted].

25, V: The value-dot is lacking [engraver’s omission?].

26, RH: **P²** has $d^{\sharp 1}$ [arbitrary added dissonance, perhaps to avoid 8va with V?]; here, as in **SP¹**.

29(4th thirty-second), RH: The $f^{\sharp 2}$ is lacking in **P¹P²** [engraver’s omission].

31(4th thirty-second)–33, V: The ossia alternatives (cue-size) are revisions of **SP¹** made in **P²**.

32–37: In **P¹R**, the V’s rest at 34 is lacking [engraver’s error]; **P²** has it. The LH quintuplet at 32 is not indicated as such, the V’s tied-back $d^2/g^{\sharp 2}$ at 33 lacks a flag, and the following half-note rest is lacking [engraver’s errors].

34–43, RH: **P²** introduces the martellato accents and phrase-slurs; **P¹P²** lack the tie-back of the d^2 at 43 [engraver’s omission? **S** has it].

44(3rd thirty-second), LH: **P²** revises as $E^{\flat 1}$ the E^{\sharp} of **SP¹** [arbitrarily heightening the dissonance, but in doing so breaking the pattern of augmented triads ($C^{\sharp}-E^{\sharp}-A$, $e^{\flat}-g-b^{\flat}$, $f^{\flat}-a^{\flat}-c^{\sharp 2}$, etc.); here, as in **SP¹**].

51–81, Pf: [The RH’s notation in 51–63 is extremely idiosyncratic, as exemplified in Example 1 (51–57 only). The passage as notated in **S** suggests that the imprint’s version reflects a copyist’s and/or engraver’s overly exact attempt to replicate the sketch, with anomalies not intended by Ives as final decisions; here, the RH’s rhythmic notation is editorially rationalized (and with *l.v.* indications added to the “overlong” chords at 53, 57, 59, and 62). The pitch-content of the LH through 63, and of both RH and LH in 64–81, is unproblematic, but the phrase-slurs are inconsistent; here, they are rationalized to reflect Ives’s apparent intention to mark the upward and downward melodic arcs].

54, V: Ives has “shall be” for Rossetti’s “be” [the latter, better poetically, offered editorially as an ossia].

58 & 63, RH: The $d^{\flat 2}-c^{\sharp 2}$ duplets are unslurred [here, slurred by analogy with that at 54].

60, RH: The chord lacks a^1 and an eighth-note flag [engraver’s errors? revised by analogy with that at 51].

63, RH: **P¹P²** spell $f^{\flat 2}$ [engraver’s error? changed by analogy with 54 & 58 (and with **S**, which notates the passage only once—but with $f^{\sharp 2}$)].

64, V: The b^1 lacks an eighth-note flag [engraver’s error].

each to each of you shall be lav - ish
still in gifts;

76–77(1st and 8th thirty-seconds), RH: **P**² revises as $d\sharp^1$ s the d^4 s of **SP**¹ [see note for 44, LH; here, as in **SP**¹].

84, V: **S** has b^1 ; **P**¹ has a cue-size b^1 stemmed with a full-size $f\sharp^1$; in **R** Ives crossed out the b^1 and wrote in the margin “B^b out”; here, as in **P**².

82–89, Pf: **P**¹'s RH has e^2 and e^1 alternate with a duplet $c^2+d\sharp^2$ (respelling of **S**'s c^2+e^1) stated eight times; in **R** Ives added a sharp-sign to the first c^2 , with the marginal note “these C \sharp s were all left out / please sign[?] each time with a \sharp ” [here, as in **P**² (accepting Ives's statement)]. **S**¹ beams every four sixteenths, without phrase-slurs [here, as in **P**¹**P**² with phrase-slurs added editorially to the two groups of six sixteenths (by analogy with the four-sixteenth slur)]. **P**²'s LH has the following Cs: c^1 , c^3 , c^1 , c^3 (to the last of which is added a $d\sharp^3$) [arbitrary added dissonances; here, as in **SP**¹].

85–87, V: **P**² revises the setting of “be the” with a^1 s [arbitrary added dissonance; here, a^1 s as in **SP**¹].

94, Pf: The RH lacks the accent-with-dot; the LH has the accent but lacks the dot [engraver's errors].

Literature

Schoffman 1977, 123–43

98. On the Counter

SinC 320 / *AG* 2117 / *KirkC* 6B61d

Date

CEI: 1920 (in **P**)

HWH: 1920

Text

CEI: (unattributed)

HWH: Ives, presumably. The text of line 4 differs in **S** (two versions) and **P** (likewise). **S** has “Shades of Nevin, Smith & Hawley” beneath V, “Hawley, Smith [&] Nevin” above V. The first printing of **P** (bound in green) and the earliest copies of the second printing (bound in blue buckram shortly thereafter) have the names “Hawley, Smith and Nevin” (as here). But in others of the second printing (as also in the 1975 reprint), the names are deleted and replaced by three underlines. The references are to Charles Hawley (1858–1915); Gerrit Smith (1859–1912), Wilson George Smith (1855–1929), or (most likely) Harry B. Smith (1860–1936), author of the lyrics of “The Sheik of Araby” and about 6,000 Broadway show songs; and Ethelbert Nevin (1862–1901)—the last confirmed as Ethelbert rather than another Nevin by the quotation in the V at m. 18 of his “Narcissus” (mm. 5–6), No. 4 of the suite *Water Scenes*, Op. 13 (1891) [identified by J. Bradford Robinson; letter to me of 3 March 1984]. Ives’s text requires minimal orthographic editorial emendation. Ives added beneath the text of **S** a partial second stanza but crossed it out:

Dress them up in fancy clothes, gilt and gold,
Anthems full of tradgedy [*sic*], phrases nice [...]
But cacaphony [*sic*], counterpoint went [...]

Sources

- S** Complete sketch in E (f6920). Above title (but crossed out): “after a visit to a music store.” At upper left: “put in F”.
- P** *114 Songs*, #28, 68 (= *14 Songs*).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Bracketed comments are editorial.

- m. 12, V, 3rd quarter: The phrase-slur extends only over “nice and” [engraver’s error? here, as in **S** (1st sketch of mm. 12–13 there; the 2nd, marked “use,” has no slur)].
- m. 17, RH, 1st beat: The *f*^{#3} lacks the value-dot (as also in **S**) [engraver’s error?].
- m. 18, LH, 3rd quarter: The *E* (not in **S**) is notated cue-size [engraver’s error?].
- m. 19, V, last eighth: The phrase-slur extends only to m. 20(3rd quarter) [engraver’s error? here, as in **S**].

Endnote: Following the score of **P** (not in **S**): “NOTE: Though there is little danger of it, it is hoped that this song will not be taken seriously, or sung, at least, in public” [Lightly edited in the edition].

Literature

Carr 1989

99. Maple Leaves

SinC 295 / *AG* Z118 / *KirkC* 6B61e

Date

CEI: 1920 (in **P**)

HWH: 1920

Text

CEI: Thomas Bailey Aldrich (in **P**)

HWH: Aldrich (1836–1907), “Maple Leaves” (second of his “Quatrains”), *The Poems of Thomas Bailey Aldrich* (Boston: Houghton, Mifflin and Company, 1882), 77 (text authority here). Ives’s text conforms exactly; his source may have been *Golden Numbers: A Book of Verse for Youth*, ed. Kate Douglas Wiggin (New York: Doubleday, Page, 1909), 17 (also in 1922 edition).

Sources

- S** Ink copy by Emil Hanke (f6921), pitched a major third higher than **P**, w/ corr. by Ives in mm. 3 & 9.
- P** *114 Songs*, #23, 56 (= 7 *Songs*).
- K** (indirect source) MS pencil and ink score (aborted) by John Kirkpatrick, with incomplete pencil notes (JKP 78/734).

Critical Commentary

Unless indicated otherwise, descriptive comments below refer to **SP**. Citations of pitch in **S** are transposed down a major third, to the level of **P**, the principal source. Bracketed comments are editorial.

Meter signature: Lacking in **SP** [but the song is in 4/4 throughout, as indicated editorially here].

mm. 0–12, V: Besides the long phrase-slurs notated with the settings of “October turned my maple leaves to gold” and “coins between a dying miser’s fingers” [here retained], slurs are notated with “slip from,” “out the,” and “twigs’ weak” [unhelpful to both textual and musical phrases; here deleted].

mm. 1, 2, 7–11, Pf: **SP** have two sets of phrase-slurs for the arpeggios. Set 1 (beneath the arpeggios) includes full-measure slurs in every measure except mm. 7 (which has none beneath the arpeggio) and 10 (which extends the slur to m. 11); Set 2 (above the arpeggios) has varied slurs: m. 1(4th eighth)–m. 2(1st quarter); m. 2(2nd–8th eighth); m. 7(1st–8th eighth); m. 8(4th–8th eighth); m. 9(1st–8th eighth); m. 10(3rd eighth)–m. 11(1st beat) [most likely intended as here, the Set 2 slurs beginning with the change of harmony at the 4th eighth, following the initial triadic arpeggio in each measure].

mm. 4–6, RH: The LH overhand treble b^2 quarter-note durations are ambiguous [editorial *l.v.* indications added for clarification].

m. 5, RH, 6th eighth: The natural-sign is placed before the b^1 [engraver’s error; here, as in **S**].

m. 6, LH, 2nd quarter: The downstem half note *E* lacks a value-dot [copyist's omission retained by engraver?].

m. 7, 1st beat: [Editorial dynamic indications are added to support the return of m. 1 material & prepare for the "*decresc.*" at m. 10.]

mm. 10(1st eighth) to 11(2nd eighth), V: Staccato-dots are lacking only for notes 9–10, setting "fingers" [implying they alone are to be sung legato].

Literature

Allen Forte, "Ives and Atonality," in Hitchcock and Perlis 1977, 159–86; Friedberg 1981, 85–86; Kelly 1988, 442–52

100. Charlie Rutlage

SinC 226 / *AG* z119 / *KirkC* 6B51a

Derived in part from incomplete "Runaway Horse on Main Street" (*SinC* 340), an arrangement of a mostly lost band piece (*SinC* 55)

Date

CEI: (undated in **P**)

HWH: (ca. 1905, [arr]1909) 1920 or 1921

Text

CEI: Subtitle "(from Cowboy Songs)" and footnote "Cowboy Songs and other Frontier Ballads / Collected by John A. Lomax, M.A. (University of Texas) The Macmillan Co. N.Y." (in **P**)

HWH: D. J. "Kid" White (pseud. for Dominick John O'Malley [1867–1943]), "A Cowboy's Death," *Stock Growers Journal* (Miles City, Montana), 11 July 1891. Ives's source (and text authority for this edition) was the 1920 printing of Lomax's *Cowboy Songs and Other Frontier Ballads* (New York: Macmillan, 1910), 267–68, a Texas variant of the poem printed without attribution (and with the "Charlie Rutledge" of O'Malley's poem changed as in **P** and here (though the book's 1938 revision returned to "Rutledge"). Ives's text requires minor orthographic editorial emendations (but see the notes for mm. 32–33, V, and mm. 44, 47, & 48, V).

Sources

No holograph or manuscript copy survives.

- S**¹ (indirect source) Score of pp. 7–8 (16 mm.) of *SinC* 55; pencil, 2 pp. (f2846–47).
- S**² (indirect source) Partial sketch (mm. 1–14) toward *SinC* 340; 1 p. (f6767).
- P** *114 Songs*, #10, 19–22 (= *50 Songs*, No. [8]; = *Seven Songs*, No. [2], pp. 5–8).
- R**¹ Ives's Copy E of **P**, pp. 19–22 (f6162–65), w/ notes for instrumentation. A realization, ed. Kenneth Singleton for chamber orchestra, was published (New York, 1983).
- R**² Library of Congress, Music Division, Moldenhauer Collection, copy of **P**, w/ add. by Ives.
- K** (indirect source) MS edition (ink, 2 pp.) with typescript notes (2 pp.) by John Kirkpatrick (JKP 77/731).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Parenthesized measure-numbers are those of this edition. Brackets enclose editorial comments.

mm. 1 (1) & 41 (42), LH: In **R**¹, Ives marks m. 1 (1) for "strings [to left of Pf brace] / pizz [below LH]" and 41 (42) for "strings alone [to left of Pf brace] / as in beginning / pizz [below LH]" [suggesting that in mm. 1–11 (1–12) and 41–48 (42–49), staccato-octave articulation of the LH would be appropriate].

mm. 1(1–2): **P** has a single measure [with ambiguous notation; here, clarified in two measures].

- mm. 3 & 4 (4 & 5), V: The settings of “meet his fate” and “resting” are phrase-slurred [inappropriate; here deleted].
- mm. 4 (5) [4th quarter], 43 (44) [6th quarter], Pf: Dotted barlines precede these beats, dividing the measures into $3+2/4$ and $5+2/4$ respectively (but without signatures) [clearer as here].
- m. 18 (19), V & RH, 4th quarter: Dynamic indication is lacking [here, as added by Ives in **R**¹ (though in V only)].
- m. 19 (20), RH, 2nd quarter: The natural-sign is before *g* [engraver’s error].
- m. (21), LH, 1st beat: Above the LH staff is the note “(octs. ad lib.)” [ambiguous; here, interpreted as meaning that, in addition to the written-out “bass” octaves of the Cs in mm. 20–23 (21–24), the As in mm. 24–27 (25–28), the G#s in mm. 27–28 (29–30), and the G \natural in m. 30 (31), the “tenor”-voice chromatic lines, written as single notes, may be doubled at the lower octave (although in **R**¹ Ives marks the “bass” octaves as for “Tuba / or Trombone 8^a,” the other notes simply “Bassoon”).
- mm. 20–30 (21–31), LH: The lack of rests following the downstem quarter-note bass octaves results in a slightly unclear notation at the last eighths of mm. 21, 25, & 28 (22, 26, & 29) (downstem quarter notes over the barline) [here, as revised by Ives in **R**¹ in mm. 21–22 (22–23) & 25–26 (26–27) (surely intended also in mm. 28–29 [29–30])—the corrections suggesting that he meant specific quarter-note durations for the octaves, not *l.v.* prolongations—though in **R**² he added accents and *l.v.* indications to those in mm. 20–26 (21–27)].
- m. 22 (23), RH, 6th eighth: The natural-sign is lacking [engraver’s error? **S**² has it].
- m. 23 (24), RH, 8th eighth: Ives identifies the chorus of a borrowed cowboy-song fragment (“Git Along Little Dogies”) above the Pf part, as here; Burkholder 1995, 287, 475n45: the music (mm. 23–28 [24–29]) “corresponds more closely to the beginning of the verse” of the song.
- m. 24 (25), RH, 4th eighth: The sixteenth-note chords read $g^1+a^1+c^2+g^2$ [engraver’s error? cf. the repetition at m. 25 (26)].
- m. 26 (27), RH, 8th eighth: The f^1 is uninflected (hence $f^{\#1}$) [engraver’s error].
- mm. 30 (31) [2nd quarter] & 31 (32) [1st eighth], RH: **P** has, respectively, $f^{\#2}$ and $f^{\#3}$ (uninflected, hence presumably $f^{\#3}$ despite the preceding and simultaneous $F^{\#}$ s) [surprising, in view of the $F^{\#}$ s in similar chords in mm. 28–29 (29–30); Ives may have intended $F^{\#}$ s here as well, though he corrected neither in **R**¹**R**²].
- mm. 32–33 (33–34), V: **P** reads “a XIT” (two syllables, set to two eighths); Lomax reads “an X I T” (four syllables) [the former unacceptable; the latter requiring slight recasting of the rhythm of “round-up, an X I T”].
- mm. 32–35 (33–36), RH: [**P** notates the passage too complexly and, in mm. 32–33 (33–34), spells $c^{\#2}$ s, not $d^{\flat2}$ s; here renotated slightly].
- mm. 32–36 (33–37), LH, 1st eighths: The “tenor-line” rest is missing in each measure.
- m. 34 (35), RH, last sixteenth: **P** has c^3 [engraver’s error; cf. the 8th sixteenth of this measure and m. 35 (36) (4th & 12th sixteenths)].
- m. 35 (36), RH, last sixteenth: **P** has an $a^{\#2}$ below the $c^{\#3}$ [engraver’s error].
- m. 36 (37), RH: The accents are lacking [here, as added by Ives in **R**¹].
- m. 37 (38), Pf: The footnote indicated by the asterisk ends: “. . . the time of course, is the main point” [here, as corrected by Ives in **R**¹].

- m. 37 (38), Pf, 1st beat: The RH has a five-note upper chord of the tremolo [impossible to play (the thumb being necessary to play its lower dyad), whether or not one reads the ambiguously placed sharp-sign as applying to $c\sharp$ or $d\sharp$ (the $c\sharp$ here is a guess); here, the $f\sharp$ is omitted]. The LH sextuplet is notated in quarter notes [erroneously; better notated as here (similarly revised, though inaccurately, in **K**)].
- m. 38 (39), V, 1st beat: Dynamic indication is lacking [desirable, to match Pf].
- m. 39 (40), V, 3rd quarter: The phrase-slur extends only to the 1st half note of m. 40 (41) [engraver's error?].
- mm. 43 (44), 46 (47), & 47 (48), V: Ives's contracts Lomax's "he will" (twice) and "they will" [colloquializing them appropriately; his changes retained here].
- mm. 43 (44) [last eighth]–44 (45) [1st eighth], RH: **P** notates f^1 – e^1 cue-size, each note enclosed in parentheses [probably intended as optional].
- m. 44 (45), V, 2nd & 8th eighths: These have no accents [added by Ives in **R**; most likely intended, though, not for the V but for the english horn of the arrangement; not added here].
- mm. 46 & 47 (47 & 48), RH: The 1st-eighth rests are lacking.
- m. 50 (51), LH, 3rd quarter: The c is dotted [engraver's error].

Literature

Kelly 1988, 362–66; Carr 1989; Von Glahn 2001

101. At Sea

SinC 213 / *AG* z120 / *KirkC* 6B63a

Derived from movement 1 (“Adagio Sostenuto”) of *Set No. 3* (*SinC* 12), itself based on the lost *Song with Violin and Organ* (*SinC* x726)

Date

CEI: 1921 (in **P**¹)

HWH: (?1912) [arr]1921, [rev]ca. 1933

Text

CEI: Robert Underwood Johnson (in **P**¹, with elaboration “from Mr. Johnson’s book of ‘Poems’ [1902] dedicated to Richard Watson Gilder / Century Co. N.Y.” and footnote “The verses by the same author, to songs 15, 21, 24 [‘The Housatonic at Stockbridge,’ ‘Luck and Work,’ ‘Premonitions’], are also taken from the above book.” A similar credit and footnote appears with #24 though not with the other two songs.)

HWH: Johnson [1853–1937], *The Winter Hour and Other Poems* (New York: The Century Co., 1892), 71 (text authority for this edition; used unchanged by Ives); repr. in Johnson, *Poems* (New York: Century Co., 1902), 71 .

Sources

No holograph or manuscript copy survives.

- S**¹ (indirect source) Sketch of mm. 6–13 of “Adagio Sostenuto” (f2740 [photo of f2741 before latter’s deterioration]); mm. 1–5 were on previous MS page, now lost. At end: “arranged for Eh or Fl from Song for Organ & Violin played at Hartsdale Dec 1912.”
- S**² (indirect source) Photostat of score by Copyist 18 of “Adagio Sostenuto” (f2743). This score published unchanged as *Adagio Sostenuto* (Peer International Corporation, 1969).
- P**¹ *114 Songs*, #4, 10 (= *50 Songs*).
- R**¹ Ives’s Copy E of **P**¹ (f6156), w/ corr. & add. by Ives.
- P**² *34 Songs*, #3, 6 (#11, 24 of Merion reprint).
- R**² Ives’s Copy C¹ of **P**² (f6233), w/ corr. & add. by Ives.
- R**³ Library of Congress, Music Division, Slonimsky Collection, copy of **P**¹, w/ add. by Ives.
- K**¹ (indirect source) MS score by John Kirkpatrick (JKP 77/730).
- K**² (indirect sources) MS score (ink, with red-pencil additions) by John Kirkpatrick (JKP 77/730).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**¹**P**², the principal sources. Bracketed comments are editorial.

mm. 1–13, V: Phrase-slurs are notated with “Some things are undivined”; “except by love” [not retained in **P**²]; “Vague”; “to the mind”; “as is the”; “of yon horizon”; “Nearest the”; and “dear one on a” [almost all, survivals from **S**², inappropriate with the Underwood text; here, only the first retained; others added editorially in mm. 5–6 and 11–12 (both analogous to the first (mm. 2–3)].

- m. 3, Pf, 1st beat: The RH $b^{b1}+c^{\#2}$ lack value-dots (in **S**² the b^{b1} is dotted; the $c^{\#2}$ is a whole note), as do the LH chord tones (**S**² has them).
- m. 4, V, 1st beat: The “-cept” is notated as a quarter note; here, as in **S**² and as marked by Ives for correction in **R**¹**R**²**R**³ (the last with the added note “if you wish”). The phrase-slurs for “except by love” are as in **S**²**P**² [the slurring in **P**¹ being inappropriate with the revision].
- m. 5, RH, 2nd eighth: The $a^{\#1}$ is slurred to the $a^{\#2}$ [engraver’s error; probably a slip of the pen for a slur from the e^2 to $a^{\#2}$, as in **S**²].
- m. 6, RH, 1st quarter: The g^1 , b^1 , and e^{b2} lack value-dots (as does the $d3$, but it is tied to a 3rd-quarter $d3$) [engraver’s errors? **S**¹**S**² have them].
- m. 6, RH, 4th quarter: In **R**¹, Ives added to the chord a $g^{\#1}$ [restored from **S**² toward **P**² [retained here].
- m. 7, LH, 2nd quarter: The G^1 lacks a value-dot [engraver’s error? **S**¹**S**² have it].
- mm. 8 & 9, LH(overhand): The paired $d3$ s lack slurs-with-staccato-dots [engraver’s error? **S**² has them].
- m. 9, RH, 3rd quarter: In **P**¹ the chord tones have value-dots [engraver’s error, corrected in **P**²].
- m. 12, RH, 4th quarter: **P**² revises **P**¹’s $c^{\#2}$ as c^{b2} and adds an 8th-eighth b^{b1} [both restored from **S**², retained here].
- m. 13, LH(overhand), 1st quarter: The sixteenth-note rest and $d3$ are notated cue-size, the $d3$ tied to a full-size whole-note $d3$ [less ambiguous rhythmically as renoted here].
- m. 13, V, last note: **S**² has a footnote regarding this note: “The last tone of the solo instrument [here, the V] should end when the sound of the high bell or piano (top D \sharp [i.e., $d3$]) stops.”

Literature

Schoffman 1977, 73–83; Kelly 1988, 505–6

102. Hymn

SinC 267 / *AG* Z121 / *KirkC* 6B62

Derived from movement 1 (“[Largo cantabile: Hymn]”) of *A Set of Three Short Pieces* (*SinC* 84)

Date

CEI: 1921 (in **P**¹)

HWH: (1904) [arr]1921, [rev]ca. 1933

Text

CEI: (see below)

HWH: Translation by John Wesley (1703–1791) of stanza 1 of the German hymn “Verborgne Gottesliebe du” by the Dutch hymnodist Gerhardt Tersteegen (1697–1769). In **P**¹**P**², beneath the song title, Ives quotes Marion D. Shutter (not precisely) in the following paragraph.

Dr. Collyer recalls an interesting passage between Ralph Waldo Emerson and Oliver Wendell Holmes. The latter said that many of the hymns in use were mere pieces of cabinet work. Then his voice deepened and his eyes shone, as they did in his noblest moments, and he said, “One hymn I think supreme.” Emerson threw back his head and waited, while Dr. Holmes repeated the text of the following song. Emerson responded: “I know, that is the supreme hymn. ‘I shall be satisfied when I awake in Thy likeness.’”

Ives’s reference is to Shutter, *Applied Evolution* (Boston: E. F. Endicott, 1900), 263–64 (in chapter “The God of Evolution”), text authority for this edition; Ives’s song text requires minimal orthographic editorial emendation. Emerson’s quotation is from Psalm 17:15 (King James version): “As for me, I will behold thy face in righteousness: I shall be satisfied, when I awake, with thy likeness.”

John Kirkpatrick said of Ives’s piece, “To these transcendent verses, Ives has put some of his most mysterious music, the shifting tonality and polytonal moments suggesting limitless horizons of awareness” (unpublished; quoted in Newman 1967, II, 339).

Sources

No holograph or manuscript copy survives.

S¹ (indirect source) Score-sketch of “Largo cantabile: Hymn” (f3084–86). Below p. [3]: “(Song for ‘Cello from String Q & bass / Morristown NJ Aug. - 1904 / Kaltenborn tried it for / [fun?] in Dec. 1904 at his house N.G.”

P¹ *114 Songs*, #20, 47–48 (= 50 *Songs*).

R Ives’s Copy B of **P**¹, w/ corr. & add. by Ives toward **P**² (f6108–09).

P² *34 Songs*, #25, 51–52 (#24, 50–51 of Merion reprint).

S² (indirect source) Pencil score by Walter Lachowski of “Largo cantabile: Hymn” (f3093–96)

S³ (indirect source) Ink score of “Largo cantabile: Hymn” (f3097–101). This score, unchanged, was printed as *Hymn: Largo cantabile for String Orchestra* (New York: Peer International, 1966) (editor unacknowledged).

- K¹** (indirect source) MS arrangement(?) for V & Pf of “Largo cantabile” (or edition of “Hymn” with the “Largo”’s introduction added?) by John Kirkpatrick (JKP 77/732).
- K²** (indirect source) MS arrangement “for voice and string quintet, from the sketch for string quintet with solo cello” [**S¹**] by John Kirkpatrick (JKP 77/732).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P¹P²**; **P¹** is the principal source. Bracketed comments are editorial.

m. 1, LH: (See the following comment.)

m. 4, Pf: The 1st-beat RH dyad and LH chord are notated in whole notes tied over to m. 5 [engraver’s or earlier copyist’s reproduction of Ivesian shorthand?]. The inner-voice’s last three eighths and the first three eighths in m. 5 are slurred separately [here, the slurring is revised by analogy with the slurs beginning with the melodic gesture *c#-f* in m. 3(last eighth) and m. 5(4th eighth) (and cf. the phrase-slurs in mm. 13–16 and 23–26); similarly, the single “tenor-line” slur in m. 1(2nd–8th eighth) is here revised as two, the second beginning with the *c#-f* motif, by analogy with the viola’s bowing in m. 7 of **S¹S²S³**].

m. 6, LH: Two slurs are notated, one above the 4th-to-8th eighths, the other below the 1st-to-5th eighths [incoherent, contradictory: here, revised after the viola’s bowing in mm. 12–13 of **S¹S²S³**].

m. 8: A decrescendo wedge, not in **S¹S²S³**, is ambiguously placed below the V staff [here assigned to the V by analogy with a similarly placed wedge in m. 23 (**S³** has one there also, more clearly belonging to the V)].

mm. 8–26, V: The phrase-slurs differ from source to source, mostly reflecting the origin of the V part in the solo cello of **S¹**; **P¹P²** have slurs for the music setting “Thou hidden”; “love of God”; “unfathomed,”; “far thy”; “light, thy”; “beauteous”; “light”; “Inly I sigh for thy repose”; “My heart is”; and “till it finds rest” [almost all inappropriate for the texted V part here; all but two (those in mm. 15–17 and 21–22) deleted].

m. 10, V & RH, 4th eighth: **S²S³P¹P²** spell *d#2* [better spelled *e^{b2}*, as in **S¹**].

m. 13, V & RH, 3rd quarter: **P¹P²** spell *g#2* in V, *c#2+g#2* in RH [better spelled *d^{b2}* and *d^{b2}+a^{b2}*, as in **S¹S²S³**].

m. 14, V & RH, 1st eighth: **P¹P²** spell *c#2* in V, *c#2+g#2* in RH [better spelled *d^{b2}* and *d^{b2}+a^{b2}*, as in **S¹S²S³**].

m. 15, LH, 8th eighth: The tie of *f* over to m. 16 is lacking (engraver’s error: end of line; in m. 16 (beginning of line), the tie-back from *f* is notated [and cf. mm. 21–22]).

m. 17, V, 1st beat: The value-dot is lacking [engraver’s error; **S¹S²S³** have it].

m. 18, LH, 3rd quarter: The *a* is uninflected [engraver’s error? here, *a^b* as in **S¹S²S³**].

m. 19, LH, 1st quarter: In **R**, Ives corrected **P¹**’s *e⁴1-e#1*, restoring **S²S³**’s *f¹*(tied-back)–*e¹* (as in **P²** and here).

m. 19, LH, 1st–2nd quarter: The two lowest notes are *A#–G#* [here respelled *B^b–A^b*, as part of the descending line beginning with *B* and continuing through *G⁴* and *G^b* to *F*].

m. 20, LH, 1st beat: The rest is lacking [engraver’s error; **S²S³** have it].

mm. 21–22, V: The melody is the beginning of OLIVET, Lowell Mason’s tune for “My Faith Looks Up to Thee.”

mm. 23–25, RH: In **R**, Ives marked the *d#1*s of **P¹** in mm. 23 and 24 for changes—to *d^{b1}* in m. 23, *d⁴1* in m. 24, leaving the *d#1* in m. 25 (with the note “D# OK here”), thus restoring the progression of **S¹** (which however spelled the last note *e^{b1}*); **S²** had the same

progression as **S**¹, but the *d*^{b1} was altered to *d*^{♯1} [perhaps by the copyist?] and **S**³ retained it, as did **P**² [here, as in **S**¹**R**].
Endnote: In **P**², “From Largo for Cello Solo with String Quartett and Basso, August, 1904. Arranged for Voice and Piano, 1921.”

Literature

Newman 1967, II, 339–40; Kelly 1988, 349–54

103. Remembrance

SinC 332 / *AG* z122 / *KirkC* 6B62a

Derived from *The Pond* (*SinC* 40)

Date

CEI: 1921 (in **P**)

HWH: (?1906, [rev] 1912 or later) [arr]1921

Text

CEI: (unattributed)

HWH: Ives. His source for the quotation from Wordsworth used as a caption (instead of a title) above the music in **P** may have been *Golden Numbers: A Book of Verse for Youth*, ed. Kate Douglas Wiggin (New York: Doubleday, Page, 1909), 249–50 (also in 1922 edition). The punctuation of the text differs among the sources with text. **S**₃ ends line 1 with a period [indefensible], **S**_{4**P** with a comma [unnecessary, undesirable]. **S**₃ ends line 2 without punctuation [indefensible], **S**_{4**P** with a comma [defensible but routine and inexpressive; a colon is preferable]. **S**₃ ends line 3 with an exclamation point [excellent], **S**_{4**P** with a period [less so].}}}

Sources

- S**₁ (indirect source?) Partial pencil sketch of mm. 1–5 or of *The Pond*, mm. 3–7 (f2660).
- S**₂ (indirect source) Complete pencil sketch of *The Pond* (f2516–17) and three patches (f2515, 2518–19).
- S**₃ (indirect source) Full score of *The Pond* (but titled—in an unfamiliar hand—“Remembrance”); pencil, 1 p. (f2520).
- P** *114 Songs*, #12, 27 (= *50 Songs* = *12 Songs*).
- R**₁ Ives’s Copy E of **P** (f6166), w/ corr. & add. by Ives (notes toward orchestration, correction of Pf phrase-slurs).
- R**₂ Copland’s copy of **P** (f8130), w/ add. by Ives (“‘Echo Movement’ from chamber set / Decennial Reunion ‘08 ...”).
- S**₄ (indirect source) Photostats of full score (by Victor van der Molen?) of *The Pond*; 5 pp. + 1 p. postface (f2521–25, 2526).
- S**₅ (indirect source) *The Pond*, ed. Jacques-Louis Monod (critical commentary by John Kirkpatrick) (Hillsdale, NY: Boelke-Bomart, 1973).
- S**₆ (indirect source) *Remembrance (for Chamber Orchestra with optional voice)*, ed. Kenneth Singleton (New York: Peer International, 1977).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source.

Bracketed comments are editorial.

Title: Untitled in **P**, though listed in Index as “Remembrance”; between song-number and score is the following quotation: “‘The music in my heart I bore[,] / Long after it was heard no more.’ / *Wordsworth*.” The source is “The Solitary Reaper” (1805, published 1807), lines 31–32 (the last two), by William Wordsworth (1770–1850).

Heading: In **S**₁, “Echo Piece!! / Largo”; in **S**₂, “Adagio (cantabile)”; in **S**₃, “Molto largo [added:] (cantabile)” and “Largo cantabile”; in **S**₄, “Largo cantabile” [here, as in **P**].

- m. 1, Pf: Pedal indication is “use both pedals”—i.e., damper and soft pedals.
- mm. 1–7, Pf: Phrase-slurs appear as follows: m. 1, 1st to 8th eighth; m. 2, 1st to 4th eighth, also 4th eighth to m. 3, 3rd eighth; m. 3, 3rd to 6th eighth and 6th to 8th eighth; m. 4, 1st to 5th eighth, also 6th eighth to m. 5, 2nd eighth; m. 5, 3rd to 8th eighth, also 8th eighth to m. 6, 2nd eighth; m. 6, 2nd to 5th eighth, also 6th eighth to m. 6, 4th eighth; m. 6, 4th to 8th eighth [inconsistent and irrational; in **R**, Ives corrected them numerically, in terms of 8th notes (8 – 10 – 6 – 10 – 11 – 3 – 8); here, as thus corrected (and as in **S4S5S6**)].
- m. 6, V, 1st–4th quarter: A phrase-slur links the two notes [redundant; here, as in **S4S5S6**].
- m. 8, V, 1st beat: The slur extends to the 3rd quarter [one quarter too long; engraver’s error? (earlier sources have no slur-and-dots)].
- m. 9, Pf: Above the uppermost note is a decrescendo wedge [irrelevant, since no chord tone is restruck here; deleted].

104. The “Incantation”

SinC 280 / *AG* z123 / *KirkC* 6B62b

Derived from movement 6 (“Allegretto Sombreoso”) of *Set No. 1* (*SinC* 10)

Date

CEI: 1921 (in **P**¹)

HWH: (?1915–16) [arr]1921, [rev]ca. 1933

Text

CEI: Byron (in **P**¹)

HWH: George Gordon, Lord Byron (1788–1824), *Manfred* (1816), Act I, scene 1, lines 192–201—the 1st stanza of a 6-stanza incantation. Text authority here is Lord Byron, “Manfred,” *The Harvard Classics*, ed. Charles W. Eliot, Vol. XVIII. *Modern English Drama* (New York: Collier & Son, 1909), p. 409 (Act I, sc. 1, lines 192–201), preceded by the comment “(A Voice is heard in the Incantation which follows).” Ives’s text requires minimal orthographic editorial emendation.

Sources

No holograph or manuscript copy survives.

S¹ (indirect source) Pencil sketch of mm. 1–4 toward “Allegretto Sombreoso” (f2678). Below “Just copy notes—leave out words . . . 3650 John [business phone no. 1 Jan 07–fall 08].”

P¹ *114 Songs*, #18, 40–42.

R¹ Ives’s Copy B of **P**¹, w/ corr. & add. by Ives toward **P**² (f6101–03). Added below last page, the endnote of **P**², with date “... Arranged for Voice & Piano 1921”

P² *34 Songs*, #8, 17–19.

R² Library of Congress, Music Division, Slonimsky Collection, copy of **P**¹.

S² (indirect source) Ink score by Copyist 18 of “Allegretto sombreoso” made under the direction of George F. Roberts (with additions by Roberts) (f2693–95).

S³ (indirect source) Positives of **S**², w/ corr. & add. by Ives (f7800–02).

S⁴ (indirect source) *Allegretto Sombreoso* (New York: Peer International Corporation, 1958); editor unacknowledged. Incorporates corr. & add. by Ives in **S**³.

K¹ (indirect source) MS “arrangement” conflating “Allegretto Sombreoso” and “The ‘Incantation,’” with notes, by John Kirkpatrick (JKP 77/733).

K² (indirect source) MS edition, with some conflation of “Allegretto Sombreoso” and “The ‘Incantation,’” by John Kirkpatrick (JKP 77/733).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**¹**P**², **P**¹ being considered the principal source. Bracketed comments are editorial.

Title: **S**¹ has “Byron’s ‘When the Moon is on the Wave’”; **S**² has “‘Allegretto Sombreoso’ / From the ‘Incantation’ (Byron)”; **P**¹**P**² have, above the score, “from the ‘Incantation,’” the “Index” of **P**¹ having “Incantation (From the)”.

Barring, time signatures: In **S**¹, the four extant measures are barred and carry time-signatures (mm. 1–3, 13/16; m. 4, 12/16 (marked for change [?] to 6/8). In **P**¹, the barring is com-

- plete but time signatures are lacking; added in **R**¹(as marked for change)**P**², with some adjustments in the notation [here, as in **P**² except as noted].
- Accidentals: In **P**¹**P**², accidental inflections are often repeated within a measure. [In this edition, accidentals are good throughout the measure unless canceled, and are not repeated unless necessary or helpful as reminders.]
- Heading: **S**¹ has “moderately fast andante (con allegretto)”; **S**²**S**³ have “Allegretto sombrero (Running from about 84 to 100 = <quarter note>)” [here, as in **P**¹**P**²].
- Footnote: Below score p. [1], “*NOTE*: —Both pedals are used almost constantly” [edited lightly in the edition].
- m. 1, RH: **P**¹ lacks dynamic indication; here, as in **R**¹(as marked for change)**P**².
- mm. 1–10, 16–20, 23, LH: The phrase-slurs are as here in mm. 1–10 but not 16–20 or 23 (as also in **S**²**S**³**S**⁴) [engraver’s error; here, the slurs in 16–20 and 23 are adjusted to conform to those in 1–10].
- m. 1, LH: **P**¹**P**² lack assignment of LH and RH [here, as added by Ives in **R**²; the assignment in **S**²**S**³**S**⁴ is slightly less clear and complete].
- mm. 3–19, V: The phrase-slurs are consistently measure-long, as also in **S**²**S**³**S**⁴ (though omitted there [inadvertently?] in mm. 16–18) [though often counter to poetic phrasing, clearly purposeful and retained here].
- m. 3, RH: In **R**¹(as marked for change)**P**², a 13th sixteenth-note *c*^{#2}, tied back) is added to fill out the 13/16 measure (as also in other measures), as here [in **P**², the m. 3 added note is misengraved as *e*²].
- mm. 4 & 5, V, 6th eighth: In **P**¹, the *a*¹ is notated as an eighth note tied to a sixteenth [engraver’s error; here, as in **R**¹(as marked for change)**P**²].
- m. 5, RH, 8th sixteenth: In **P**¹, the *c*^{#2} is notated as a dotted quarter note [uncorrected in **R**¹ but corrected in **P**²].
- m. 8, RH, 1st beat: In **P**¹, the chord is notated in dotted whole notes [engraver’s error; here, as in **P**²].
- m. 8, LH, 4th–8th eighth: The phrase-slur is lacking [engraver’s omission; added here, and linked with that in m. 11, by analogy with the preceding slurs].
- m. 10: In **R**¹(as marked for change)**P**², the time signature 12/16 is added in both V and Pf [but 3/4 in V invites better text-scansion and 6/8 in Pf makes for easier reading].
- mm. 16 & 17, V: [In **R**¹, Ives failed to mark accurately the minor adjustments in rhythm necessitated by his addition of time-signatures; thus, in **P**¹**P**² the 2nd and 3rd notes in both measures are one sixteenth too late; here, as in **S**²**S**³**S**⁴.]
- m. 16, Pf, 1st beat: Beneath the Pf system is the tempo indication “slower” [redundant; the “*meno mosso*” suffices].
- m. 20, LH, 1st beat: The *A*¹ lacks a downstem; in **P**¹, the notehead is not clearly empty (as a half note), and **P**² notates it only as the first sixteenth note of the arpeggio [engraver’s errors].
- m. 20, Pf, 3rd–4th quarters: In **P**¹, the 10-note *gruppetto* is not marked as such, and the *B*^b₁ lacks a quarter-note downstem and is notated cue-size [here, as marked by Ives for correction in **R**¹]; **P**² retains the cue-size *B*^b₁ and lacks the flat for the 4th-quarter *b*² [engraver’s error].
- m. 23: In **P**¹, tempo indication is lacking (**P**² has it). In **R**¹, Ives added the time-signature 18/16, notes in the RH and a barline before the Pf’s final half notes to conform, and, in the new m. 24, a rest in the V part; **P**² honors the changes but notates the new final measure in whole notes (including a tied-back *f*¹ in the V) [here, **P**²’s 18/16 meter and notation are revised for greater simplicity and clarity, and, in m. 24, the V’s rest as

marked by Ives in **R**¹ is restored].

m. 24, V: In **P**¹, above the double-barline is a fermata [unnecessary; but with the newly barred m. 24 one is needed over the V's half-note rest, to match those in the Pf].

Endnote: In **P**², "From a song originally for English Horn with Violins, Flute and Piano / Arranged for Voice and Piano, 1921"

105. The Last Reader

SinC 286 / *AG* z124 / *KirkC* 6B62c

Derived from movement 3 (“Andante: The Last Reader”) of *Set No. 2* (*SinC* 11)—rescored as movement 1 (“Andante con moto: The Last Reader”) of *Set No. 9 of Three Pieces* (*SinC* 18)

Date

CEI: 1921 (in **P**)

HWH: (?1911 or 1916–17) [arr]1921

Text

CEI: Oliver Wendell Holmes (in **P**)

HWH: Oliver Wendell Holmes, Sr. (1809–1894), “The Last Reader” (1836), stanzas 1 & 3 (of 8). The title derives from the last lines of stanza 8:

And give the worm my little store
When the last reader reads no more!

Text authority for this edition: “The Last Reader,” *The Poetical Works of Oliver Wendell Holmes* (Boston: Houghton, Mifflin, 1902), 12–13. (**P** conforms exactly.) Stanza 2, not set by Ives, is as follows:

I keep them like a lock or leaf
That some dear girl has given;
Frail record of an hour, as brief
As sunset clouds in heaven,
But spreading purple twilight still
High over memory’s shadowed hill.

Sources

No holograph or manuscript copy survives.

S¹ (indirect source) Sketch of “Andante: The Last Reader” (f2698–99). (At end, below final measures: “Hartsdale NY 4 June 1911”.)

P 114 *Songs*, #3, 8–9 (= 50 *Songs* = 34 *Songs*).

R¹ Ives’s Copy D of **P**, 8 (crossed out, as are **P** song number “3,” **P** page number, and date) (f6152).

R² Ives’s Copy E of **P** (f6154–55), w/ corr. & add. by Ives [none honored in 34 *Songs*].

R³ Ives’s Copy C¹ of 34 *Songs*, 44 (f6235), w/ corr. & add. by Ives (34 *Songs* song number “20” crossed out; a few notes toward orchestration added).

S² (indirect source) Ink copy of “Andante con moto: The Last Reader” by Copyist 18 under the direction of George F. Roberts (f2746–51).

K (indirect source) MS arrangement, admittedly conflating **S**¹**S**²**P**, with description of sources, by John Kirkpatrick (JKP 78/734).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source.

Bracketed comments are editorial.

- mm. 0–22, V: Phrase-slurs are notated with “I sometimes sit”; “beneath a tree”; “-longs a”; “But for that scarce”; “-membered lay”; “lie up-”; “pathway”; “as on a father’s”; “care-worn cheek”; “The ringlets of his child”; “golden mingling”; “with the gray”; “and stealing half”; and “its snows away” [deriving principally from the solo instrumental part of **S**², for “English Horn or Cornet (Voice if desired),” these are brief, inconsistent, conceived more instrumentally than vocally, and mostly running counter to the sense and structure of the text; here omitted].
- m. 0, V: Dynamic indication is lacking (as also in **S**¹) [here, as in **S**²].
- mm. 0 & 8, V: Ives identifies the borrowed hymn tunes as, respectively, “Cherith” (Spohr) and “Manoah” (Haydn) (as in **S**¹, where the composers are not cited).
- m. 3, V, 4th–6th eighth: The slur is lacking (as also in the “Eng. Horn or Cornet (Voice if Desired)” of **S**²; **S**¹ has no articulation) [here added by analogy with that in the RH].
- m. 4, RH, 6th–8th eighth: The phrase-slur is lacking (**S**² has it).
- m. 4, RH, 4th quarter: The $e\sharp$ is double stemmed, the downstem as a quarter note [engraver’s error? here, as in **S**¹**S**²].
- mm. 7–8: The tempo equivalence (reverse of that between mm. 2 and 3) is lacking [inadvertent omission?].
- m. 8, RH, 1st–5th quarter: The phrase slur is lacking [added by analogy with that in m. 1].
- mm. 8–10, RH: In **R**², Ives added a meandering, chromatic “alto-voice” stream of quarter notes [but his penciled “shadow” in m. 8 suggests their destination to be an orchestrated version suggested in other annotations, not a revision of the song].
- m. 11, V, 1st beat: The a^1-g^1 is notated in even eighths [engraver’s error? here, as in **S**¹**S**² (and cf. m. 13, 1st beat)].
- m. 12, RH, 2nd quarter: The phrase-slur is lacking (as also in **S**¹) (**S**² has it).
- m. 13, LH, 4th quarter: In **R**², Ives added an $a\sharp$ with a slur back to the 3rd-quarter $b\sharp$ [not retained in **P**², nor here].
- m. 16, RH, 4th quarter: The chord lacks tied-back d^{b1} and g^{b1} [engraver’s error? here, as in **S**¹**S**²].
- m. 18, RH(4th–6th quarter): The phrase-slur ($e\sharp-f\sharp-e\sharp$) is lacking (**S**² has it).
- m. 22, V, 1st beat: The d^1 lacks a value-dot (as also in **S**¹) [engraver’s error; **S**² has it].
- m. 22, RH, 4th quarter: The fermata is lacking [needed to match those in V and LH].
- Endnote: In **P**², “From pieces for 2 Flutes, Cornet, Violas and Organ, 1911 / Arranged for Voice and Piano, 1921”

Literature

Friedberg 1981, I, 55–58; Kelly 1988, 401–9

106. The Housatonic at Stockbridge

SinC 266 / AG z125 / KirkC 6B64d

Derived from movement 3 (“The Housatonic at Stockbridge”) of
Orchestral Set No. 1: Three Places in New England (SinC 7)

Date

CEI: 1921 (in **P**)

HWH: (?1908) [arr]?before 1914, [rev]?1921

Text

CEI: Robert Underwood Johnson (in **P**)

HWH: Johnson [1853–1937], “To the Housatonic at Stockbridge,” *Songs of Liberty and Other Poems* (Century Co., 1897), 13–15. Text authority for this edition: Johnson, “To the Housatonic at Stockbridge,” *Collected Poems 1881–1919* (New Haven: Yale University Press, 1920), 105–07. Ives sets 14 lines (1–2, 29–30, 45–48, 59–60, and 63–66) of the 66-line poem; his text, as in **P**, requires minimal orthographic editorial emendation.

Sources

- S**¹ Pencil sketches (fragmentary) (f6923–26), identified in *KirkC 6B64d*.
- S**² (indirect source) “The Housatonic at Stockbridge” (“[original] full orchestration restored”), in Ives, *Three Places in New England*, ed. James B. Sinclair (Bryn Mawr: Mercury Music, 1976), 65–87 (score), 91–92 (notes).
- P** *114 Songs*, #15, 31–35 (= *12 Songs*).
- S**³ (indirect source) “The Housatonic at Stockbridge” (chamber orchestra arrangement), in Ives, *Three Places in New England* (Boston: C. C. Birchard & Co., 1935), 64–87.
- K** (indirect source) MS arrangement [*sic*] for voice & piano of orchestral version of “The Housatonic at Stockbridge” by John Kirkpatrick (JKP 77/732).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Bracketed comments are editorial.

Heading: **P** has no general heading [here, “Adagio molto” is borrowed from **S**²**S**³].

Footnote (below p. [1] of music): “NOTE:— The small notes in the right hand may be omitted, but if played should be scarcely audible. This song was originally written as a movement in a set of pieces for orchestra, in which it was intended that the upper strings, muted, be listened to separately or sub-consciously—as a kind of distant background of mists seen through the trees or over a river valley, their parts bearing little or no relation to the tonality, etc. of the tune. It is difficult to reproduce this effect with piano.”

Meter signatures: Though the song is wholly barred, signatures are lacking except in mm. 12 (in LH only), 18, and 19 [here added editorially also in mm. 1, 12 (RH), 29, 30, 32, 35, 36, 37, and 38].

- m. 2, RH, 1st eighth: The b^2 is lacking [engraver's error? here, as in **S²S₃**].
- mm. 3–4, RH, 1st & 2nd quarters: The treble-line phrase-slurs are lacking [engraver's error? added by analogy with those in surrounding measures].
- m. 3, RH, 4th eighth of the quintuplet: **P** has c^3 (uninflected, thus $c^{\#3}+e^3$ dyad [more likely $c^{\#3}+e^3$, as in **S²S₃K**].
- m. 4, RH, 2nd eighth: The flat-sign is placed before the c^2 [engraver's error; here, as in **S²S₃**].
- m. 5, RH, 6th eighth: The upper note is spelled $a^{\#2}$ [easier read as b^2 , as in **S²S₃**].
- mm. 6–40, V: Phrase-slurs are indicated for the music setting “willow and”; “plumy elm”; “Thou beautiful!”; “What eye but wanders”; “with thee at thy will”; “river”; “And yet over-shy”; “To mask thy beauty”; “from the eager eye”; “thou a”; “thought to”; “from field and town”; “current of the”; “sunlit brown”; “and the”; and “faster drift” [inconsistent, mostly overly brief, and often inappropriate for text or music or both; here, all omitted].
- m. 6, RH, 6th eighth: The a^{b2} lacks a flat-sign (**S²S₃** have it).
- mm. 6ff, V: The borrowed tune is identified in *KirkC* as MISSIONARY CHANT, changed in the annotated copy in the Yale Music Library to TALMAR (= Isaac B. Woodbury's DORRNANCE), with which Burkholder 1995, 327, 330 agrees.
- m. 10, RH, 2nd eighth: Spelled $g^{\#2}$ (as also in **S²S₃**) [easier read as a^{b2} (as also in **K**)].
- m. 12: The LH has a $5/4$ meter signature and has 5 quarter-note values [the 1st-beat chord's notation in whole notes is an engraver's error; here, as in **S²S₃**]; the RH and V have none (conforming to their notation in 4 quarter-note values); but the V is tied over to m. 12, hence it too must be in $5/4$ [here, a value-dot is added to the V's 3rd-quarter half note, a quarter rest after the RH's chord].
- m. 13, LH, 1st & 2nd quarters: The 1st-quarter $G^{\#}+d^{\#}+f^{\#}$ chord is notated in whole notes and the 2nd-quarter tied-back $a^{\#}$ half note is lacking [engraver's errors? **S²S₃** do not have exactly parallel music here].
- m. 15, RH, 4th quarter: The 7th-eighth upstemmed f^2+a^2 8th-note dyad has also a quarter-note downstem from the f^2 , the 8th eighth a single upstemmed b^2 [probably engraver's errors; here, renotated as single-stemmed 8th-note dyads $f^2+a^2-c^2+b^2$, as in **S²S₃**].
- m. 17, LH: At the 1st quarter, the “tenor” is notated as a half-note $f^{\#}$, slurred to a 3rd quarter half-note $f^{\#}$; at the 3rd quarter, a second whole-note $C^{\#}+G^{\#}$ is notated [engraver's errors; here as in **S²S₃**].
- m. 18, LH, 1st beat: The $C^{\#}+G^{\#}$ dyad is notated in whole notes [engraver's error? **S²S₃** unhelpful here, but surely the pedal dyad is to last through the measure, as in the preceding and succeeding measures].
- m. 19, LH: A 1st-beat “tenor” half-note f is slurred to a 3rd-quarter half-note $f^{\#}$ [engraver's error? here, as in **S²S₃**].
- mm. 20–28(3rd quarter), RH: The last dyad of every treble-line phrase is staccato-dotted (as here) [perhaps intended here, at the beginning of a new section, but also possibly engraver's errors (**S²S₃** have no dots)].
- m. 19, RH, last eighth: An end-of-line phrase-slur has no continuation in m. 20 [resolution: take m. 16(last eighth) through m. 17(3rd eighth) as model].
- m. 24, LH, 2nd quarter: The lowest note of the “tenor” chord is spelled $b^{\#}$ [engraver's error? here, as in **S²S₃**]; the 3rd-quarter tied-back $c^{\#1}$ is lacking [engraver's error? **S²S₃** have it].

m. 28, LH, 1st beat: The $C\sharp+G\sharp+d\sharp$ chord is notated in whole notes [engraver's error? here, as in **S²S₃**].

m. 29, RH, 6th–7th eighth: The dyads are spelled $a^2+c\flat_3$ and $g\sharp^2+b^2$ [engraver's error; here, as in **S²S₃**].

m. 29, RH, 10th eighth: The $c\flat_3$ lacks the sharp-sign [engraver's error; **S²S₃** have it].

mm. 30–31, RH: [These measures differ so completely from the parallel passage in **S²S₃** (mm. 32–33, Violins I [*div.*]) that one must assume Ives rewrote it rather than arranged it; however, on the off-chance that it represents gross engraver's errors, Example 1 is a putative arrangement (based on **S²S₃**) of the violins' passage; it can serve as an ossia if desired.]

m. 33, LH, 3rd quarter: This lacks a bass note (or a quarter rest) [engraver's omission? **S²S₃** have *E* at the comparable spot (their m. 36, 1st beat), as added here editorially].



Example 1.

m. 34, LH, 3rd quarter: This is notated as $E\sharp^1+F\sharp$ [engraver's error; here, as in **S²S₃**—their $F\sharp$ octave, however, respelled in this context (the whole-tone descending bass line beginning at the 4th-quarter *c* in m. 33)].

m. 35, LH, 3rd quarter: The $B^1+f\sharp$ dyad is notated as a half note [engraver's error; here, as in **S²S₃**].

mm. 36 (8th eighth)–37(7th eighth), V: All notes are spelled in flats [a survivor of the F-horn part in **S²S₃**, transposed literally for the song adaptation; better spelled in sharps, as in LH (and as in **K**)].

mm. 36(3rd quarter)–38(2nd quarter), LH: The bottom and top notes of every quarter-note chord are differentiated notationally from the other two—respectively, as cue-size quarter notes [as here] and full-size half notes [perhaps to suggest the relative “weight” of the various pitch-components; here, to the “irrationally overlong” top notes (written as half notes) are added editorial *l.v.* indications].

m. 38, RH, 1st–2nd quarters: These are notated as in Example 2 [engraver's error, betrayed especially by the lack of enumeration of both the 1st-quarter “septuplet” and the 2nd-quarter “nonuplet” (according to which the quarter notes—RH downstems, agreeing with LH up- and downstems—are positioned); here, the rhythm is adapted from **S²S₃** (in which the 1st quarter is straight thirty-second notes, the 2nd a 10-note gruppetto), and the precise pitch-pattern (that of **S²S₃K** not being relevant) is derived from **P**'s mm. 36(3rd quarter) and 38(2nd quarter)].



Example 2.

m. 38, LH, 5th eighth: The chord is spelled in flats [better in sharps, in this context (cf. comment on mm. 36–37, V)].

m. 38, V, 4th quarter: The rhythm is that of **P** [but possibly an engraver's error? the dotted-eighth-sixteenth-eighth of **S²S₃** is perhaps better for "adventurous"].

mm. 39–40: These are notated as in Example 3 [the piano part here renotated to clarify Ives's precise but unusual pedal indications].

Literature

Rossiter 1975, 93; Burkholder 1985, 97; Kelly 1988, 203–19

The image shows a musical score for Example 3, consisting of three staves. The top staff is a vocal line in treble clef, starting with the dynamic marking *fff non decresc.* and the word "sea!" followed by a long horizontal line. The middle and bottom staves are piano accompaniment. The right hand (r.h.) is in treble clef and the left hand (l.h.) is in bass clef. The piano part includes dynamic markings *fff*, *ppp*, and *ppp*, along with performance instructions *very slowly* and *piu ten.*. At the bottom of the piano part, there are two dashed lines with asterisks: *forte Ped.* and *Piano Ped.*, indicating specific pedal points.

Example 3.

107. The Indians

SinC 283 / *AG* 2126 / *KirkC* 6B63

Derived from movement 1 (“Largo: The Indians”) of *Set No. 2* (*SinC* 11)

Date

CEI: 1921 (in **P**)

HWH: (1912) [arr]1921

Text

CEI: Charles Sprague (in **P**)

HWH: Sprague (1791–1875). Ives’s source may have been *Golden Numbers: A Book of Verse for Youth*, ed. Kate Douglas Wiggin (New York: Doubleday, Page, 1909), 313–14 (also of 1922 ed’n), though her title is “Indians” and there are other differences from the text in **P**. Text authority here: *Centennial Ode* (Ode, Pronounced at the centennial celebration of the settlement of Boston, September, 1830), *The Writings of Charles Sprague* (New York: C. S. Francis, 1841), 44–63. Ives uses stanza 19 (p. 55) of Sprague’s 30, omitting lines 2, 7, & 8 [italicized below]:

1 Alas! for them—their day is o’er,
2 *Their fires are out from hill and shore;*
3 No more for them the wild deer bounds;
4 The plough is on their hunting-grounds;
5 The pale man’s axe rings through their woods,
6 The pale man’s sail skims o’er their floods,
7 *Their pleasant springs are dry;*
8 *Their children—look, by power oppressed,*
9 Beyond the mountains of the west,
10 Their children go—to die.

Ives’s text, as in **P**, requires minimal orthographic editorial emendation.

Sources

No holograph or manuscript copy survives.

- S**¹ (indirect source) “Largo: The Indians” (f2696–97); mm. 4–24 = mm. 1–21 of the song. Below score, business phone number: “3662 John” (good 1909–1914); MS datable perhaps 1912.
- P** *114 Songs*, #14, 29–30 (= *50 Songs* = *7 Songs* [with a new footnote: “From a set of pieces for trumpet solo, voice, bassoon and strings (1912). Arranged for voice and piano (1921)”]).
- R** Ives’s Copy E of **P**, pp. 29–30 (f6167–68), w/ notes for orchestration, and a few corrections, by Ives.
- S**² (indirect source) Full score copied by George F. Roberts of “Adagio (“The Indians”),” *Set No. 10 of Three Pieces* [*SinC* 19iii], unchanged from *SinC* iii (f2778–79).
- S**³ (indirect source) First set of photostats of **S**² (f2771–72), bound with other movts of *Set No. 2*. (Slight differences from **S**²)
- S**⁴ (indirect source) Second set of photostats of **S**² (f2775–76), w/ corr. & add. by Ives.

- K¹** (indirect source) MS edition by John Kirkpatrick (JKP 77/733).
K² (indirect source) MS edition, conflating elements of chamber and song versions, by John Kirkpatrick (JKP 77/733).
K³ (indirect source) MS arrangement (for V, Pf, and tom-tom) of “Largo: The Indians” by John Kirkpatrick (JKP 77/733).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Bracketed comments are editorial.

- mm. 1, 2, & 3, Pf, 2nd eighth: In **R**, Ives crossed out the arpeggio indications [perhaps toward the orchestration suggested in; here, retained as in **P**].
- m. 2, Pf, 1st beat: The arpeggio indication is lacking [engraver’s omission? added here by analogy with those before the same chord in mm. 4, 6, 15, 17, & 19].
- m. 2, LH, 3rd eighth: The tie-back of *d*# is lacking [engraver’s omission; added here by analogy with those in mm. 4, 6, etc.].
- mm. 3–20, V: Phrase-slurs are notated with “Alas! for” (m. 3); “them their day is o’er,” (mm. 4–5); “hunting” (m. 9); “Beyond the mountains” (mm. 13–15); and “Their children go” (mm. 19–20) [inconsistent and unhelpful to either textual or musical articulation; here omitted].
- m. 9, V, 7th sixteenth: **P** has an accent over the *d*²; here, as deleted in **R** by Ives in favor of restoring **S**¹’s martellato accent over the 6th-sixteenth *a*¹.
- m. 11, V, 1st beat: **S**¹**S**²**S**³**S**⁴ have *d*^{b2} as the grace-note preceding the *c*²; here, as in **P**.
- m. 11, V, 1st–4th sixteenths: Ives added in **R** a curling glissando of uncertain pitch between the notes setting “rings through” [here, as in **P**].
- mm. 11(8th thirty-second) & 13(1st eighth), V: Ives added in **R** the accents for the word “their” (as in m. 9).
- m. 12, RH, 2nd eighth: The *d*³ lacks a value-dot [engraver’s error; **S**¹ has it].
- mm. 12(6th sixteenth) & 13(1st, 3rd & 6th sixteenths), Pf: The chords in both hands, each notated with a single downstem, lack eighth-note flags [engraver’s errors; here, as corrected by Ives in **R**].
- m. 13, LH, 1st eighth: The *g*+*b* lack tie-backs [engraver’s error; **S**¹ has them].
- m. 14, 1st beat: [The editorial tempo indication is made on the assumption that the *ritard.* of mm. 12–13 is to be canceled at the return of m. 1 material].
- mm. 19–21, V: As dynamic indication, **P** has only “*ppp*” in m. 19(4th sixteenth [here, as marked for change in **R**].

Literature

Friedberg 1981, 59–61; Kelly 1988, 275–80; Hitchcock 1997a, 32–33; Van Glahn 2001

108. West London

SinC 388 / *AG* z127 / *KirkC* 6B64

Derived in part from Matthew Arnold Overture (*SinC* 23)

Date

CEI: 1921 (in **P**¹)

HWH: (1912) [arr in part]1921, [rev]ca. 1933

Text

CEI: Matthew Arnold (in **P**¹)

HWH: Arnold (1822–1888), sonnet “West London,” first published in *New Poems* (London: Macmillan, 1867). Text authority here: “West London,” *Poems by Matthew Arnold* (New York: Macmillan and Co., 1883), I, 258. Ives’s text, as in **P**¹, requires minimal orthographic editorial emendation (but see note for m. 31, V).

Sources

No holograph or manuscript copy survives.

- S**¹ (indirect source) Score-sketch of *Matthew Arnold Overture*, p. 1 (mm. 1–23) only (f2335).
- P**¹ *114 Songs*, #105, 244–46 (= 50 *Songs*).
- R**¹ Ives’s Copy B of **P**¹, (f6138–40), w/ corr. & add. by Ives toward **P**².
- R**² Ives’s Copy E of **P**¹ (f8146–48), w/ corr. & add. by Ives, mostly toward orchestration.
- R**³ Library of Congress, Music Division, Moldenhauer Collection, copy of **P**¹, w/ add. by Ives.
- P**² *34 Songs*, #17, 37–39 (39–41 of Merion reprint).
- K**¹ (indirect source) MS edition by John Kirkpatrick (JKP 78/738); 2 copies, one with annotations for performance.
- K**² (indirect source) Notes for MS edition by John Kirkpatrick of a “conjectural version for chorus and orchestra using the fragments of the *Matthew Arnold Overture*[and all available sources for the song arrangement]” (JKP 78/738).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**¹, the principal source.

Bracketed comments are editorial.

mm. 2ff, V: Phrase-slurs appear with “Crouched”; “pavement”; “satisfied”; and “Thought I” [none appropriate; here omitted].

m. 7, V, 2nd quarter: The tied-back *d* is undotted [engraver’s error].

m. 12, RH: **P**¹ notates this as in Example 1 [here, as in **R**¹(as marked for change)**P**²]:

mm. 12(4th quarter)–16(1st beat), LH: In

R¹(as marked for changes)**P**², accents are added to the *A*#s and *B*s in mm. 13–16 (and, in **P**² only, to the 4th-quarter *G* of m. 12) [here omitted as unnecessary, given the careful phrase-slurs of **P**¹ (and the “*p*” dynamic level)].



Example 1.

- m. 20, V, 6th–8th eighth: **P¹P²** have “with a” [more grateful vocally and comprehensible than Arnold’s “with”; retained here].
- m. 20, RH, 1st eighth: In **P¹** the *b¹* is uninflected; in **P²** a natural-sign is added (but not in **R¹R²R³**) [**P¹**’s *b¹* an engraver’s omission of flat-sign (cf. mm. 19 & 21); **P²**’s *b¹* (applying also to the 3rd eighth) an arbitrary added dissonance; here, a flat-sign added].
- m. 21, V, 3rd eighth: **P¹P²** spell *f^{#1}* [in this context, better as *g^{b1}*].
- m. 25, RH, 3rd quarter: **P¹** has *g²* and no *b^{b2}* in the chord; **R¹** has *g^{#2}* and *b^{b2}* (with the note “B^b in [orchestral] score”); **R²** has *g²* and *b^{b2}* (with the note “I play B^b”), **P²** has *g^{#2}* (no *b^{b2}*) [here, the *g²* of **P¹R²** is retained and the *b^{b2}* as added in **R¹R²** accepted; the *g^{#2}* of **R¹P²**, however, rejected as arbitrary added dissonance].
- mm. 26–29, RH (ad lib. clarinet part): Added in **R¹P²** (referring to *Matthew Arnold Overture*; named “viola” in **R¹**) [unplayable unless transferred to LH, as here; in m. 26(8th eighth), **R¹P²** spell *c^{b1}* [in this context, better as *b¹*].
- m. 27, 1st beat: The indication “*più moto*” is lacking (**P²** has it).
- mm. 30–31: **P¹P²** have 4/4 & 3/2 (the latter without time signature, but a dotted barline appears after the first two quarters [better scansion (and no need for dotted barline) as 3/2 & 4/4, as in **K¹**].
- m. 30, RH, 1st beat: **R¹P²** add *g¹* to the chord [arbitrary added dissonance, not retained here].
- m. 30, V, 4th eighth: **P¹P²** spell *a^{b1}* [in this context, more readable as *g^{#1}*].
- m. 30, RH, 3rd quarter: The *b* is uninflected [engraver’s omission of flat-sign (cf. the next two chords)].
- m. 31, V, 3rd quarter: **P¹P²** have “the cold” [Arnold’s “that cold” restored here].
- mm. 32(4th quarter)–33: The decrescendo wedge and dynamic indication “*mf*” are placed above the RH staff, the indication “*mp*” above the LH staff (no wedge or indication above the V staff) [engraver’s error; most probably intended as here].
- m. 36, V, 1st beat: The *d¹* and *a¹*, notated full-size, are stemmed together [surely intended as alternatives, the *a¹* preferable to the *d¹* (the latter here notated cue-size)].
- m. 42, LH, 3rd quarter & V, 4th quarter: Fermatas are lacking [engraver’s error; probably intended as here].
- Endnote: In **P²**, “From an uncompleted Overture “Mathew Arnold”, 1912 / Arranged for Voice and Piano, 1921”

Literature

Schoffman 1977, 159–73; Kelly 1988, 244–50

109. Two Slants (Christian and Pagan)

a. Duty

SinC 380 / *AG* z128 / *KirkC* 6B64a/a

Derived from *Two Slants (Christian and Pagan)* (*SinC* 189)

Date

CEI: 1921 (in **P**¹)

HWH: (?1913–14) [arr]1921, [rev]ca. 1933

Text

CEI: Emerson (in **P**¹)

HWH: Ralph Waldo Emerson (1803–1882), No. III of “Voluntaries,” a 16-line poem, of which Ives uses lines 13–16. His source was probably “Duty,” *Golden Numbers: A Book of Verse for Youth*, ed. Kate Douglas Wiggin (New York: Doubleday, Page, 1909), 605 (as also in 1920 edition), with the same four lines as used by Ives. Text authority here: *Poems by Ralph Waldo Emerson* (Boston: Houghton, Mifflin, 1904), IX (“Voluntaries,” 205–9 [No. III on 207]). Ives’s text, as in **P**¹**P**², requires modest orthographic editorial emendation.

Sources

No holograph or manuscript copy survives.

- S**¹ (indirect source) Pencil sketches of both “Duty” & “Vita” toward the choral version (f5671). In line 1 of sketch for “Duty”: “fr Emerson quoted by Rev Mr McCurry’s sermon this a m” (*KirkC* 5B7 adds: “[HTI: Mr. McCurry used to preach at Hartsdale in the summer—could be 1911 or 12 or 13].”)
- S**² (indirect source) Positive photostat from missing negative of **S**¹; more complete than **S**¹ (f5672).
- S**³ (indirect source) Score-sketch of choral version, with chorus in parts; pencil, 1 p. (f5673).
- S**⁴ (indirect source) Full score of choral version (f5674).
- P**¹ *114 Songs*, #9a, 18 (= 50 *Songs*).
- R**¹ Ives’s Copy B of **P**¹ (f6100), w/ corr. & add. by Ives toward **P**².
- R**² Ives’s Copy F of **P**¹ (f8104), w/ add. by Ives.
- R**³ Aaron Copland’s copy of **P**¹ (f8129).
- P**² *34 Songs*, 3.
- R**⁴ Ives’s Copy C4 of **P**² (f6250), w/ corr. & add. by Ives.
- S**⁵ (indirect source) Ink full score, attributed in *KirkC* 5B7 to Henry Cowell [*recte* Nicolas Slonimsky] (f5675–77).
- P**³ (indirect source) *Four Songs*, 2. After **P**² with, however, a few re-engravings and one significant change (see note for m. 4, V, 4th quarter).
- K**¹ (indirect source) MS arrangement for V and Pf of choral version by John Kirkpatrick (JKP 77/731).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P¹P²**, the principal sources. Measures are counted as in this edition. Bracketed comments are editorial.

Title: **P¹P²P³** have no collective title; the two songs, occupying a single page, are identified as “a)” and “b)” respectively. [The collective title used for this edition (as also for *SinC* r89) is adapted from Ives’s title (“2 Slants or Christian & Pagan”) in **S¹S²**.]

Time signatures, barring: **S¹S²S³P¹P²** have no time signatures but complete barring as for 8/4, 4/4, 5/4, 4/4, 4/4, 4/4, 5/4 [as here, with one exception: see note for mm. 1–2, Pf].

mm. 1–2, Pf: **P¹P²P³** have these as a single eight-quarter-note measure [but Ives’s notation of the 2nd-half-note “alto-voice” RH chord as a half note tied to a quarter-note chord (instead of a dotted half note), and his explicit termination of the LH whole-note A_1 with an end-pedal indication at the 5th quarter note, invite division into two measures of 4/4, as here (and cf. **S⁴S⁵K¹**)].

m. 1, RH: In the 1st-half-note chord, **P¹** has c^1 as the lowest note; here, as in **R¹** (marked for omission of the c^1 [“D / not C”]) and as in **P²P³** [restoring the d^1 of **S¹S²S³**, the c^1 of **S¹S²** being omitted in **S³**]; **P¹** also lacks the b^2 ; here, as in **R¹** (as added there) **P²P³** [restoring the b^2 of **S¹S²S³** (**S⁴**’s variant being irrelevant to the song version)]. In the 2nd-half-note “alto-voice” chord, **P¹** lacks the e^1 ; here, as in **R¹** (as added there) **P²P³** [restoring the e^1 of **S¹S²S³** (**S⁴**’s variant again irrelevant)].

m. 2, RH: At the second quarter note, **P¹** lacks the dotted-quarter $c^{\#1}$; here, as in **R¹** (as added there) **P²P³** [restoring the $c^{\#1}$ of **S¹S²S³** (**S⁴**’s variant irrelevant to the song version)]. In **P¹P²P³**, the natural-sign for the fourth-quarter c^2 is on the third line [engraver’s error].

m. 4, RH, 2nd quarter: In **P²P³**, e^1 is added to the $b^+f^1+a^1$ chord [arbitrary added dissonance; here, as in **P¹**].

m. 4, V, 4th quarter: The setting of “near” changes from source to source: **S¹S²** have an inflected a^1 as “low $A\flat$ or $1/2$ between A [&] $G\sharp$ ”; **S³** has “ $1/4 \sharp G\sharp$ ”; **S⁴** has “ $1/4\flat A$ ”; **P¹** and **P²** (Merion reprint) have “[\flat or \natural] a^1 ”; **R¹** (as marked for change) has $a^{\flat1}$ (with the natural sign for the following a^1 marked for deletion) [here, as in **P²** (New Music printing) and **R⁴P³**, reinstating the $a1/4\flat1$ of **S¹S²S³S⁴S⁵**].

m. 4, RH, 4th quarter: The $c^{\#2}+f^{\#2}$ dyad is notated as a quarter [engraver’s omission of value dots; here, as in **S¹S²S³S⁴S⁵**].

m. 4, LH, 4th quarter: In **R¹** (as marked for change) **P²P³**, an eighth-note $g\sharp$ is added to the “tenor-line” $a\flat$ [restoring the dissonance of **S⁴**; retained here].

m. 5, LH, 1st & 2nd eighths: In **R¹** (as marked for change) **P²P³**, $b\sharp$ and $c\sharp$ are added to the first two chords respectively [restoring the dissonance of **S¹S²S³S⁴**; retained here].

m. 5, RH, 4th, 5th, & 7th eighths: In **R¹** (as marked for change) **P²P³**, an $f^{\flat1}$ is added to each chord [restoring the dissonance of **S¹S²S³**; retained here].

mm. 6–7, RH: In **P¹**, the half-note chords are marked for arpeggiation; here, as in **R¹** (as marked for change) **P²P³** [with Ives’s careful disposition of the hands, arpeggiation is unnecessary].

m. 7, 6th eighth: **P¹** lacks a tempo indication; here, as in **P²P³** [restoring the similar “Allegro” of **S¹S²** and “Molto animato / Allegro” of **S⁴**].

m. 7, Pf, 6th eighth to last thirty-second: In **R¹** (as marked for change) **P²P³**, an “alto-line” part is added [restoring a similar part in **S¹S²S³S⁴**; retained here (as also the assignment of the thirty-second-note run to LH and the designation “*ad lib.*”)].

m. 8: In **P¹**, the V has half-note $a^{\sharp1}$ & quarter-note $g^{\flat1}$, but the first two RH & LH chords are notated as a half-note & quarter-note *triple*t [engraver’s error; here, as in

S¹**S**²**S**³**R**¹(as marked for change by Ives: “voice OK / 3 out”)**P**²**P**³]. In **R**¹(as marked for change) **P**²**P**³, the first-beat chord is changed: a *b* and a *d*^{1/2} are added and the *a*[#] is deleted [restoring the harmony of **S**¹**S**²**S**³**S**⁴; retained here]. **P**¹ has no accents for the setting of “I can!”; here, as in **R**¹(marked for change)**P**²**P**³, which add staccato-dots to the accents of **S**¹**S**²**S**³**S**⁴.

Literature

Newman 1967, I, 158–59; II, 356–60; Friedberg 1981, 62–64; Kelly 1988, 24–

b. Vita

SinC 380 / *AG* z128 / *KirkC* 6B64a/b

Derived from *Two Slants (Christian and Pagan)* (*SinC* 189)

Date

CEI: 1921 (in **P**¹)

HWH: (?1913–14) [arr]1921, [rev]ca. 1933

Text

CEI: Manlius (*sic*, in **P**¹)

HWH: Marcus Manilius, Roman poet (fl. 20 A.D.), *Astronomica*, Book 4, line 16 (of 16): “Nascentes morimur, finisque ab origine pendet.” Ives’s source (as noted by him in **S**¹) was a sermon by “Rev Mr McCurry,” who quoted it. Text authority here: Manilius, *Astronomica*, trans. G. P. Goold (Cambridge, MA: Harvard University Press, 1977), 222 (Latin), 223 (English).

Sources

No holograph or manuscript copy survives.

- S**¹ (indirect source) Pencil sketches of choral versions of “Duty” & “Vita” (f5671).
- S**² (indirect source) Positive photostat from missing negative of **S**¹; more complete than **S**¹ (f5672).
- P**¹ *114 Songs*, #9b, 18 (= 50 *Songs*).
- R**¹ Ives’s Copy B of **P**¹, w/ corr. & add. by Ives (f6100).
- P**² *34 Songs*, 3.
- R**² Ives’s Copy C4 of **P**², w/ corr. & add. by Ives (f6250).
- P**³ *4 Songs*, 2.
- K**¹ MS edition by John Kirkpatrick (JKP 78/738), “ed. J.K. according to the text in 114 *Songs*” [not true; conflating **P**¹ and **P**²].
- K**² MS edition by John Kirkpatrick (JKP 78/738), “follow[ing] [**S**¹] literally (while incorporating the melodic change in [the version in [**P**¹]), [but] introducing many repetitions of notes for the sake of sonority, and halving the values of the notes” [and also incorporating the LH conclusion of **P**²].

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**¹**P**², the principal sources. Bracketed comments are editorial.

mm. 4 & 5: [The LH ties and slurs are problematic. In **P**¹, the first two-half-note *d*–*d* ties are canceled by a slur from the first-beat *D* to the second half note *d* (calling for a restriking of it); here, both ties are omitted. In both measures, the *D*–*d* in **P**¹ and the

D-d^b in **P²P³** (here, the ossia) are slurred, but in m. 5 the first-beat *D* is also slurred to the third half-note *e^b*, overriding the *D-d* slur; here, the *D-d/D-d^b* slurs are omitted, and in m. 4 a *D-e^b* slur is added editorially].

Literature

Newman 1967, I, 158–59; II, 356–60; Kelly 1988, 24–26

110. Walt Whitman

SinC 384 / *AG* z129 / *KirkC* 6B64c

Possibly derived from the choral/orchestral *Walt Whitman* (*SinC* 190; ?1914–15), though it may have led to it.

Date

CEI: 1921 (in **P**¹)

HWH: (?1914–15) [?arr]1921, [rev]?1920s & ca. 1933

Text

CEI: Whitman / *In Leaves of Grass* (in **P**¹)

HWH: Walt Whitman (1819–1892), *Leaves of Grass*, Book III (“Song of Myself”), lines 388–92 (stanza 20, lines 1–5). Text authority here: Walt Whitman, *Leaves of Grass*. The First (1855) Edition. Ed. Malcolm Cowley (New York: Viking Press, 1959), 43, given below:

Who goes there! hankering, gross, mystical, nude?
How is it I extract strength from the beef I eat?
What is a man anyhow? What am I? and what are you?
All I mark as my own you shall offset it with your own,
Else it were time lost listening to me.

Ives’s text, as in **P**¹**P**², has an unusual number of variants that allow no restoration of Whitman’s text. (In a margin of **S**² he named his source—see below—but it has not been located).

Sources

- S**¹ (indirect source) Sketch (incomplete) toward choral version (*SinC* 190) (f5678–79).
- S**² Sketch (through “Else it were”; mm. 1–13 only, 14–17 torn off); pencil, 1 p. (f6922). Title: “Walt Whitman #31” [**P**¹ number]. Above left: “Sec XX / page 49 / Leaves of Grass / Redding shelf”. Overwritten in ink on V staff, line 1: “(Cornet from Voice & Theater Orchestra Score 1913 see score in 38 Nassau / safe.”
- P**¹ *114 Songs*, #31, 74–75 (= 50 *Songs*).
- R**¹ Ives’s Copy B of **P**¹, w/ corr. & add. by Ives toward **P**² (f6120–21).
- R**² Ives’s Copy C of **P**¹, p. 75, w/ corr. & add. by Ives (f6147).
- R**³ Library of Congress, Music Division, Moldenhauer Collection, copy of **P**¹, w/ add. by Ives.
- P**² *34 Songs*, 7–8 (6–7 in Merion reprint).
- K**¹ (indirect source) MS edition by John Kirkpatrick, conflating elements of **S**¹, **P**¹, and **P**² (JKP 78/738).
- K**² (indirect source) MS edition by John Kirkpatrick; rebarring suggested (JKP 78/738).
- K**³ (indirect source) MS edition by John Kirkpatrick, with brief description of sources (**P**¹**P**² only), assessment of them, and comment on editorial method. Different rebarring from that of **K**² (JKP 78/738).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**¹, the principal source. Bracketed comments are editorial.

Subtitle: (from 20th Stanza)

Heading: **S**¹ has “Fast - Rough and Ready”; here, as in **S**²**P**¹**P**².

Barring and time signatures: **S**¹ is completely barred, as are **P**¹**P**²; they lack signatures, however [here, as in **S**¹ (but cued above the V staff), except for m. 1 (see following note)].

m. 1, Pf: **P**¹**P**² notate the 1st-beat chord as a whole note [survivor of **S**¹'s notation of the measure in 4/4? here, revised as a half note, as implied by engraver's spacing (and in fact that of **S**¹!), to make for a 3/2 measure]. The 1st-beat RH lacks an accent and the 1st-eighth LH rest is lacking [engraver's omissions?]. The 3rd & 4th sixteenth-note octaves lack accents [engraver's omissions? **S**² has them]; the 4th-eighth tied-back *f*² is lacking, as also in **S**² (**S**¹ has it)].

m. 2, RH, 1st quarter: In **P**², the lower *e* is notated as *e*[♯] [arbitrary added dissonance; here, as in **S**²**P**¹].

m. 2, RH, 3rd quarter: In **P**², *e*[♯] is added to the chord [arbitrary added dissonance; here, as in **S**²**P**¹].

m. 2, LH, 4th quarter: **S**²**P**¹ have *g*[♯]; here, as in **R**¹(as marked for change)**P**² [restoring the *g*[♯] of **S**¹].

m. 2, V, 7th quarter: Ives changes Whitman's “mystical, nude” as here [restoration not possible, especially with the idiosyncratic phrase-slur separating “and” from “nude”].

m. 2, LH, 7th quarter: **P** spells the top note of the triad as *f*[♯] [here respelled *e*[♯] as in **S**²: rising to *F*s in m. 3].

m. 4, Pf, 1st quarter: The accent-and-dot for the upstem *c*+*g* dyad is lacking [engraver's omission? added by analogy with others in this passage].

m. 8, RH, 1st beat: The *e*²+*d*³+*f*³ chord is notated in whole notes [engraver's retention of sketchy Ives MS? here renoted in half notes, invited by the slur from the 1st-beat dotted-quarter *e*² to the 3rd-quarter chord].

mm. 8(5th eighth)–9(6th eighth), Pf: **P**¹ has the chords as in Example 1; here, as in **R**¹(as marked for changes)**P**² [restoring the more dissonant harmonies of **S**¹].

Example 1.

m. 9, LH, 2nd eighth: In **P**² the *c* is uninflected [engraver's omission of natural sign].

mm. 10–13(3rd quarter), RH: **S**¹ notates the first three octaves in each measure as quarter notes, **S**² as half notes; here, double-notated as in **P**¹**P**² [Ives's intention probably being reflected in his addition to **R**³, m. 10, of the indication “(hard and heavy)”; cf. the revised notation in m. 14].

- mm. 11, 13, Pf: The sforzando 2nd-eighth chords tied to the 2nd-quarter chords are lacking (added by Ives in **R**¹ and retained in **P**² [here, renotated cue-size as an ossia]; in **R**¹, Ives crossed out the 1st-eighth RH and LH accents, adding them to the 2nd-eighth “alto part” [here also suggested as ossia]).
- m. 13, RH, 1st eighth: The “alto-part” rest is lacking [engraver’s omission; added by analogy with those in preceding and following measures].
- m. 14, RH, 3rd & 5th eighths: The “alto-part” rests are lacking [engraver’s errors?].
- m. 15, LH: Below the staff is written “accel. non decresc.” [redundant, given the indications in m. 13].

Literature

Memos, 76–77, 118n5; Rossiter 1975, 203; Friedberg 1981, 64–67

111. The Rainbow (So May It Be!)

SinC 330 / *AG* 2130 / *KirkC* 6B64e

Derived from the orchestral *The Rainbow* (*SinC* 45)

Date

CEI: 1921 (in **P**¹)

HWH: (1914) [arr]1921, [rev]ca. 1933

Text

CEI: Wordsworth (in **P**¹)

JK : Wordsworth (in *AG*)

HWH: William Wordsworth (1770–1850), “My Heart Leaps Up” (1802; published 1807).

Text authority here: *The Poetical Works of William Wordsworth*, ed. Thomas Hutchinson (London: Oxford University Press, 1913), 79. Ives’s text, as in **P**¹, requires minimal orthographic editorial emendation.

Sources

No holograph or manuscript copy survives.

- S**¹ (indirect source) Score-sketch of orchestral *The Rainbow*, dated 4 June 1914 (f2700–1).
- S**² (indirect source) Rejected patch for mm. 11–12 of orchestral *The Rainbow* (f2702).
- P**¹ *114 Songs*, #8, 16–17.
- R**¹ Ives’s Copy B of **P**¹ (f6097, 6099), w/ corr. & add. by Ives, plus memo headed “p 17” toward footnote in **P**² (f6098).
- R**² Ives’s Copy E of **P**¹ (f6160–61), w/ corr. & add. by Ives (mostly orchestration notes).
- P**² *34 Songs*, 35–36 (36–37 of Merion reprint); titled “The Rainbow.”
- S**³ (indirect source) Full score of orchestral *The Rainbow* by Copyist 18, under the direction of George F. Roberts (f2703–08).
- S**⁴ (indirect source) *The Rainbow (after the poem by William Wordsworth) [for chamber orchestra]* [ed. Roque Cordero?] (New York: Peer International Corporation, 1959).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**¹**P**²; **P**¹ is the principal source. Bracketed comments are editorial.

Title: **P**¹ has “So may it be!” above the score, “The Rainbow” in the Index. Ives’s “So may it be!” is of his coinage—probably after Wordsworth’s “So was it,” “so is it,” and “so be it” (as posited in *SinC* 330).

Heading: Here, as above RH part in **P**¹**P**² [with spelling corrected].

mm. 7ff, V: Phrase-slurs appear with “in the sky”; “or let me”; “The child is father of the man; And”; “And I could wish my days”; “to be Bound each to each”; “by natural piety” (in **P**¹ but not **P**² [its omission there probably dictated by the cramped re-engraving of the line]); and “natural” (m. 35) [the first and last of these deleted as inappropriate; the others retained (two with adjustments)].

- m. 1, LH, 2nd quarter: Value-dots for the “tenor” chord are lacking [engraver’s error; **S**³ has them].
- m. 2, LH, 1st quarter: The “tenor-chord” rest is lacking [engraver’s error; **S**¹**S**³ have it].
- m. 6, Pf, 1st half: The 32nd-note arpeggios are notated as an octuplet and a septuplet, though aligned with the V as a septuplet and an octuplet [engraver’s error; here, rebeamed as aligned (and as in **S**³**S**⁴)]. “Ped.” is indicated at the first beat [but without conclusion; one at the 3rd quarter is indicated editorially].
- m. 6, Pf, 3rd quarter (et seq.): The cue-size notes, here and later in this edition, are introduced (full-size) in **P**² [restorations of material from **S**¹**S**²**S**³, accepted here as ossia possibilities].
- m. 7, RH, 1st beat: The $f^{\#1}+d^{\flat1}+e^{\flat2}+f^{\#2}$ chord is notated in whole notes [engraver’s error? here, as in **S**³**S**⁴].
- mm. 8 & 9, Pf: The *pp* chords in mid-measure are “shadow” chords [parenthesized as such] superimposed on the chords struck at the 2nd-quarter, which continue to sound through the “shadows.” Ives noted in **R**³, “This chord [m. 8, 6th-to-8th eighth] / much lighter / than 1st two / in meas[ure]. / The 1st [i.e., the 2nd-quarter chord] sounds through the second [i.e., the 6th-to-8th-eighth chord] / [—] piano pedal helps.”
- m. 9, Pf, 5th quarter: The RH chord (5th quarter) and the LH F^{\flat} (6th quarter) are notated as half notes, their stems connected with an eighth-note beam (as if to suggest a tremolo) [here, as corrected in **R**²**S**³**S**⁴].
- m. 12, Pf: In **S**¹, the RH and LH chords are notated as a 1st-quarter chord and a 2nd-quarter dotted-half-note chord, with *l.v.* indications from the RH 1st-quarter chord suggesting that it be held beyond the 2nd quarter; **S**² is similarly notated (the 2nd-quarter chord, however, in whole notes). In **P**¹**P**², the 1st-quarter chords are double-notated, as single-stemmed half and quarter notes [the RH’s single-notated half-note c^{\flat} probably an engraver’s error], the 2nd-quarter chord in dotted whole notes [engraver’s error? here, the 1st-quarter chords are notated as such but with *l.v.* indications (after **S**¹**S**²’s indications), the 2nd-quarter chord as dotted half notes, as in **S**³**S**⁴].
- m. 12, 2nd quarter: Decrescendo wedges in V and Pf lead to “*p*” dynamics in V (at 4th quarter) and Pf (at m. 13, 1st beat) [implying crescendos, here supplied editorially, after the “*p*” indications in m. 10]. In **R**¹, Ives added to **P**¹’s dotted whole-note *E* a downstem three-note line (“*ppp*” with decrescendo wedge) with the note “(organ / ped had this / 16’ & 32’D)” [referring to *SimC* 45]; in **P**², the line is retained (without “*ppp*”) with the note “(Org. Ped.)” [here, the “*ppp*” line is retained as an ossia, the note deleted as irrelevant to the song].
- m. 13, 1st beat: The V part is marked “tranquilly,” the Pf part “slower and quietly” [here, as in **S**³**S**⁴ (the “quietly” being redundant)]. Preceding the Pf’s tempo and expression indications is the equation “(<quarternote> = <half note>)” [improbable! perhaps engraver’s error for <quarter> = <quarter>? the equation omitted here].
- m. 13, Pf, 5th–8th quarter: In **P**¹, this passage is notated as in Example 1 [engraver’s errors in both RH and LH; here, as in **R**¹(as marked for revision)**P**², the RH “alto-voice” triplet figure restoring material from **S**¹ omitted in **P**¹].

The image shows a musical score for piano (Pf) in Example 1. It consists of two staves: a treble clef staff (RH) and a bass clef staff (LH). The key signature has three sharps (F#, C#, G#). The RH part features a triplet of eighth notes in the 5th quarter, with a decrescendo wedge and a dynamic marking of *ppp*. The LH part has a single half note in the 6th quarter, with a dynamic marking of *l.h.* and a decrescendo wedge. A piano pedal symbol (ped.) is located below the LH staff.

Example 1.

- m. 15, V, 5th–6th quarter: In **P**², the dynamic indication “*pp*” is added [but ambiguously, between “each” and “to”; here relocated at the first “each” as more logical musically and textually (and as probably intended)].
- m. 15, RH, 5th–7th quarter: In **P**¹, the 5th-quarter *d*³ lacks a value-dot [engraver’s error; here, as in **P**²]; at the 6th quarter, stemmed with the quarter-note *g*^{#2} is a half-note dyad *c*^{#1+} *d*^{#2} [engraver’s error; one quarter too early, and the intended 6th-quarter dyad *d*^{#1+c}^{#2} is lacking; here, as in **S**¹, **R**¹**R**²(both marked for correction), and **P**²].
- mm. 15–16 (of **P**¹), 15–18 (of **P**²): [The conclusions of **P**¹ and **P**² are so different that they require separate editing. In **P**¹, Ives arranged the ending of **S**¹ rather simply, omitting its rhythmic subtlety (in the V part) and its “shadow” harmonies (in strings); in **P**², he attempted to approximate the chamber version’s ending, admitting (in a footnote) the difficulty for a pianist of achieving satisfactory results.]

An endnote introduced in **P**² reads: “In the ending of the original score, the organ, flute and most of the strings held the chord, third from the last, while three violins (*con sordini*) and Celeste (top A[#]) took the next to the last chord, holding it with the voice, after the others have stopped; then the top violin stops leaving the voice F[#] and the two violins D and A sounding and dying away to a A major triad as a kind of distant “Amen”. This effect is difficult to get with the piano and was left out in the former arrangement. The song may be ended with the chord *) [referring to the 1st-beat chord of m. 17].” [Edited for clarity in the edition]

2nd endnote: In **P**², “Song for Voice with Strings, Flute, Harp (or Piano), Celeste and Organ, 1914 / Accompaniment arranged for Piano, 1921”

Literature

Newman 1967, II, 370; Metzger 1997, 78–79

112. Majority

SinC 294 / *AG* z131 / *KirkC* 6B65

Derived from *The Masses (Majority)* (*SinC* 185)

Date

CEI: 1921 (in **P**¹); in **P**²: “From a Chorus with Orchestra, 1915/Arranged for Voice and Piano, 1921.”

HWH: (?1915–16) [arr]1921, [rev]ca. 1935

Text

CEI: (unattributed in **P**)

HWH: Ives, *The Masses* (*SinC* 185), stanzas 1–4, 7–8. His text, as in **P**¹**P**², requires orthographic editorial emendation mainly to clarify the psalmodic structure, in half-verses, of his stanzas. Verse 7 is problematic: in **S**¹**S**² (“comes the vision”), **P**¹ (“comes the visions”), and **R**¹ (marked for change, but ambiguously); here, as in **S**³**P**²: “come the Visions.” In an endnote in **P**², Ives explained the omission of “three [*recte* two] stanzas,” saying that they “could not be arranged for piano and one voice”; they are reproduced from the choral version (*SinC* 185) below:

5 The Masses are as legion: as the drops of rain falling
together make the rivers and for a space become as one,
so men seeking common life for a season become as one,
Whence come the nations of the World!
6 As the tribes of the ages wandered and followed the stars,
Whence come the dwelling places of the World!

Ives’s last line (“God’s in His Heaven: All will be well with the World!”) derives from the last two in Browning’s “Pippa’s Song”:

The year’s at the spring,
And day’s at the morn;
Morning’s at seven;
The hill-side’s dew-pearl’d;
The lark’s on the wing;
The snail’s on the thorn;
God’s in His heaven—
All’s right with the world!

Sources

- S**¹ (indirect source) Full score of *The Masses (Majority)* (f5758–72), lacking pp. 4–6 (of 15). On p. [10]: “Dec 28 ’14 – 27 W 11” (Ives’s residence Nov 1914–8 May 1915).
- S**² Sketch (incomplete) (f6927–29), p. [1] headed “Piano arrangement of Masses / (See score & chorus / (safe 38 Nassau St NY / I[ves] & M[yrick], 1914–1923)”
- P**¹ *114 Songs*, #1, 1–5.
- R**¹ Ives’s Copy A of **P**¹, w/ corr. & add. by Ives (f6082–83).

- R²** Ives's Copy G of **P¹**, p. 1 (f6215), w/ add. by Ives (memo at top of page, "to mail to N[ew] M[usic] engraver ...").
- S³** Proofsheets (complete) for **P²**, (f6278–82), w/ corr. & add. by Ives. (These were not, apparently, the final proofs: still inconsistent is the capitalization of the key words in the second half-verses ("works," "thought" [marked by Ives for correction to "Thought"], "Art," "hope," and "visions")—all capitalized in **P²**.)
- P²** *19 Songs*, 38–42 (= *18 Songs*, 38–42, with a few changes in orthography of text and notes; no revisions of music).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P¹P²**, the principal sources. Locations are given by the measures (barred or cued) in this edition. Bracketed comments are editorial.

Barring and meter-signatures: **S¹** is irregularly barred and metered, as are **P¹P²**, **P²** adding signatures in mm. 21, 22, 51, and 52 to those in **P¹** (and see the note for m. 21) [here, the barring is as in **P¹P²**, the signatures as in **P²**—but added as in **S¹** are ticks (cues for bar-lines) above the V staff (with any necessary signatures) and below the LH staff; mm. 23–27 are barred as suggested in *KirkC*, 126].

Notes: **P¹** (not **P²**) has the following footnote, cued from the entry of the V part: "Preferably for a unison chorus; it is almost impossible for a single voice to hold the part against the score." [Lightly edited in the edition]

P² has the following footnote at the bottom of score-page [2]: "In this and in some of the other songs, all notes are natural unless otherwise marked, except those immediately following an accidental. Natural signs are thus used more as a convenience than of necessity." [Lightly edited, this is retained in the edition.]

P² (in the Merion reprint) has an endnote on p. [52] [here with bracketed locations as in this edition]: "This is an arrangement, in part, of a score for orchestra and chorus. The group of notes within the form-lines were for various instruments in the score, and used as a kind of mass-tonal percussion part. It is difficult to reproduce this with piano alone and it is better if an extra player or another piano may play in some places. Unless there are two pianos, beginning with the last two enclosed chords on the third brace of page 38 [the clusters of m. 10] until the last measure of that page [m. 13], the five highest notes only may be played by the right hand. From the third, through the sixth measure, on page 39 [mm. 16–19], the lowest bass-line may be omitted unless there are two players. At page 41 [following m. 42] there is an omission of three stanzas [*recte* the music for two stanzas, 5 and 6], which could not be arranged for piano and one voice. In some places the score had to be considerably reduced." [Lightly edited in the edition]

mm. 1, 7, 11–12, 52–56, Pf: [The *l.v.* indications are editorial: intended to confirm Ives's intention with the chords' "irrational" durations and their enclosure in boxes (explained in the **P²** note); see below regarding mm. 11–12].

m. 1, LH, 7th quarter: In **P¹**, the *b* is not tied back [engraver's error? here, as in **S²S³P²**].

m. 2, LH, 1st beat: The *A^b* is notated as a double whole note, in **S²** as a whole note; here, as in **S¹**.

m. 3, RH, 2nd quarter: In **P¹**, the half-note *a^{#2}* lacks a value-dot [engraver's error; **S³**(as marked for change)**P²** have it].

m. 5: In **P¹**, the first RH chord has dotted half notes, the first LH chord quarter notes (with no rest following) [engraver's error; here, as in **S³P²**. In **P²**, the second RH chord is spelled *c²+d^{#2}+f⁴2+c^{#3}+d⁴3+f^{#3}* with no ties back to the first chord's *c²+d³* [arbitrary addition of dissonance and engraver's omission; here, as in **P¹**].

m. 6, LH, 7th eighth note: In **P¹**, the eighth rest is lacking [engraver's error; **S³P²** have it].

- m. 7, RH, 6th quarter note: In P^1 , the dyad is misplaced [one eighth late] and the value-dots are lacking [engraver's error; S^3 (as marked for change) P^2 have them]; the "alto-voice" rest is lacking [engraver's omission].
- m. 7, LH, 5th quarter note: In P^1 , the quarter rest is lacking [engraver's omission; S^3P^2 have it].
- m. 9, Pf, 2nd quarter note: In P^1 , the RH's treble septuplet lacks indication as such and the "alto"-voice trichord lacks value-dots [engraver's errors; S^3P^2 have both]; in S^3P^2 , the last note of the RH septuplet is $e^{\flat}{}_{\sharp}$ [here, as in $S^1S^2P^1$]. In P^1 , a LH half-note cluster is tied to a second half-note cluster [engraver's error; here, as in S^3P^2 (but renotated as a single dotted-half-note cluster)].
- mm. 11–12, RH: [The editorial *l.v.* indications of the first two chords in m. 11 and the first three in m. 12 are intended to suggest P^1P^2 's probable intention with its double notation of the first chord in m. 11 (each pitch written as both a half note and a quarter note) and the "overlong" notation (as half notes) of the second chord in m. 11 and the first three in m. 12; Example 1 reproduces mm. 11–12.]

The image shows a musical score for two staves, treble and bass clef. The treble staff contains several chords, some of which are boxed and annotated with symbols like S^3 and P^2 . The bass staff contains a melodic line with various notes and rests. Dynamic markings 'cresc.' and 'ff' are present. The score is annotated with various symbols and boxes, indicating specific musical features and corrections.

Example 1.

- m. 13, V: In P^1 , a footnote reads, "Preferably for a unison chorus; it is almost impossible for a single voice to hold the part against the score." [lightly edited in the edition]
- m. 14, RH, 1st beat: The chord is notated as a double whole note [engraver's error? here, as in S^1S^2].
- mm. 16(3rd half note)–21, LH: The bass line (from the tied-back B_1 in m. 16) was introduced in S^3P^2 , notated full-size [here, cue-size as an ossia].
- m. 17, LH, 2nd half note: In P^2 , the dotted-quarter octave is $B^{\flat}_1 + B^{\flat}_1$ and the half-note chord includes D^{\flat}_1 [arbitrary added dissonance; here, the B and D are flatted as in S^2P^1 , and the B^{\flat}_1 (missing in S^1 , not visible in S^2), reading B^{\flat}_1 in P^1 (engraver's omission of flat sign?), is flatted editorially].
- m. 17, RH, 3rd half note: The accent is lacking [engraver's omission? added by analogy with those for all other chords in this passage].
- m. 18, LH, 3rd & 4th half notes: The 3rd-half-note chord includes B^{\sharp} and d^{\flat}_1 [engraver's errors; here, B^{\flat}_1 and d^{\sharp}_1 as in S^2]; in S^3 (as marked for change) P^2 , the 4th-half-note chord includes G^{\flat}_1 [arbitrary added dissonance; here, as in S^2P^1].
- m. 19, RH, 1st beat: S^3P^2 have e^{\flat}_1 [arbitrary added dissonance; here, as in S^2P^1].
- m. 20, LH, 3rd half note: The half-note b and 6th-quarter d^{\flat}_1 were introduced in S^3P^2 , notated full-size [here, cue-size as an ossia].
- m. 21, V & Pf: P^1 notates V as dotted whole note and half note, and Pf's two chords in whole notes [here, V as corrected in P^2 , Pf corrected as intended in half notes [including the RH's 1st-beat octave $c^{\sharp}_1 + c^{\sharp}_2$, retained erroneously there in whole notes]. (Ives

- had pinned a note to **S**₃, toward **P**²: “In these 2 last measures in middle brace / second page Majority the time marks 2/2 & 4/2 / should have been put in—it was my mistake in not correcting—or if / if it would be more convenient, these / 2 measures may be put into one / 6/2 measure / *cei*”; he also added the 2/2 meter signature and corrected the time-values of V part and RH chords—but not that of the RH’s 1st-beat octave.)
- m. 22, LH, 3rd chord: The fermata is lacking [engraver’s error].
- m. 27, Pf, 2nd–3rd half notes: In **P**¹, the LH 2nd-half-note *A* has a fermata above it and the 3rd-half-note *A* is lacking; the stem of the 3rd RH *g*¹+*d*² dyad lacks a flag, and the 4th is misaligned to the right of the half-note *g*^b [engraver’s errors; here, as in **S**₃(as marked for change)**P**²].
- m. 28: In **S**_{3**P**², the indication “with an even rhythm” and the indications for overhand LH are omitted; here, as in **P**¹.}
- mm. 28–33, Pf: The 1st-beat chords are consistently notated as half notes (as also in **S**^{2**S**₃) [carried over by engraver from sketchy notation of **S**¹; here, value-dots are added as probably intended].}
- m. 34, LH, 4th eighth: The downstem of the chord lacks a flag [engraver’s error].
- mm. 34 (last sixteenth)–35(1st beat), LH: **S**_{3**P**² change **P**¹’s m. 34 LH overhand C-major chord to C^b major, tied over to m. 35(1st beat) [arbitrary addition of dissonance; here, as in **S**^{1**P**¹]; **S**_{3**P**² added to **S**^{1**P**¹’s m. 35 1st-beat tied-back quarter-note chord a doubling whole-note chord notated full-size [here, cue-size as an *ossia*, with editorial *lv* indications added in view of its “irrational” duration].}}}}
- mm. 37–41, RH: In **S**_{3**P**² the topmost notes of the last chord in each measure are *d*^{#3}, *e*^{#3}, *d*^{#3}, *e*^{#3}, *d*^{#3} [arbitrary addition of dissonance; here, as in **S**^{2**P**¹].}}
- m. 42, LH, 1st quarter: The *e* is notated as a half note [unrealistic; cf. restruck *e* at 2nd quarter]. The *e*¹ in the grace-note turn (on RH staff) is uninflected [but presumably retains the sharp of the LH’s 1st-quarter chord, as here (relocated on LH staff)].
- m. 42, RH, 3rd quarter: In **P**¹, the chord includes *a*^{#1} and *d*^{#2}; here, *a*^{#1} and *d*^{#2} as in **S**_{3**P**² [restoring the chord-structure as in **S**¹].}
- m. 42, 4th quarter: In V, **P**² has *a*[#] [engraver’s error?] and, in RH, *d*^{#1} [arbitrary addition of dissonance]; here, as in **S**^{2**P**¹. In LH, a sharp-sign is on the *F* space [erroneous; **S**² confirms *E*[#]].}
- mm. 43–50, Pf: Value-dots are lacking with the 1st-beat chords of mm. 43–44 (LH) and 47–50 (RH) [added by analogy with those in 45–46]. In mm. 43–46, **P**¹’s indications for overhand LH 6th-sixteenth treble notes are omitted in **S**₃(as marked for change)**P**² (as here).
- m. 43, LH, grace-note arpeggio: In **S**₃(as marked for change)**P**², **P**¹’s *e*[#] is made *e*[#]; here, *e*[#] as in **S**^{2**P**¹ [restoring the arpeggio’s alternating-thirds structure (M–m–M–m–M), as left unchanged by Ives in the analogous grace-note arpeggios of mm. 44–50].}
- mm. 47 & 48, RH, 6th sixteenths: **S**_{3**P**² have *f*^{#2} and *e*^{#2} [creating unlikely last-eighth RH octave doublings: engraver’s errors? here, as in **S**^{1**P**¹].}}
- m. 51: In **P**¹ this measure, though lacking a signature, is notated as if in 3/1; here, as in **S**₃(as marked for corrections by Ives)**P**².
- mm. 52–55, Pf: These measures (all the same) are notated as in Example 2a (**P**¹) and 2b (**P**²) [both have engraver’s errors in the RH, but the **P**² notation clarifies Ives’s intentions; the LH 1st-beat notation is also an engraver’s error, here renoted following **S**¹, which has a 1st-beat (tuba part) whole-note *C* (amplified in the song version as a four-note bass cluster)].

The image shows two piano staves. The left staff has a dynamic marking of *ff* and a tempo marking of *largemente*. The right staff also has a dynamic marking of *ff* and a tempo marking of *largemente*. Above the right staff, there is a fingered chord diagram for the right hand, showing a 7-fingered chord with sharps on the notes. The music is in 4/4 time and features a phrase-slur over the right hand.

Example 2. a. b.

m. 52, Pf, 2nd quarter: [The tempo indication is misplaced mid-measure between the Pf staves and is misspelled “*largamente*”.]

m. 56, Pf: Example 3 shows this measure as in **P¹** (renotated in **S3P²** as here).

mm. 57, V: The setting of “well with” has a phrase-slur [inappropriate; engraver’s error? omitted here].

m. 57, Pf: No indications are given for the tremolo pitch-alternations in either hand [here left to the performer to decide].

Literature

Schoffman 1977, 94–108; Michael Broyles, in Burkholder 1996, 118–60; Tick, in Lambert 1997a, 133–62

The image shows two piano staves. The left staff has a dynamic marking of *ff* and a tempo marking of *largemente*. The right staff also has a dynamic marking of *ff* and a tempo marking of *largemente*. Above the right staff, there is a fingered chord diagram for the right hand, showing a 7-fingered chord with sharps on the notes. The music is in 4/4 time and features a phrase-slur over the right hand.

Example 3.

113. Premonitions

SinC 328 / *AG* 2132 / *KirkC* 6B65a

Derived from movement 3 (“Premonitions”) of *Set No. 3* (*SinC* 12)

Date

CEI: 1921 (in **P**¹)

HWH: (?1918–19) [arr]1921, [rev]ca. 1933

Text

CEI: Robert Underwood Johnson / from Mr. Johnson’s book of “Poems” / dedicated to Richard Watson Gilder / Century Co. N.Y. (in **P**¹).

HWH: Johnson [1853–1937], “Premonitions,” *Poems* (New York: The Century Co., 1902), 70. Text authority here: Johnson, *Collected Poems 1881–1919* (New Haven: Yale University Press, 1920), 270. Ives’s text, as in **P**¹**P**², requires minimal orthographic editorial emendation (but see note for 141–end, V).

Sources

No holograph or manuscript copy survives.

S¹ (indirect source) Pencil sketch of chamber “Premonitions,” mm. 1–7 (mm. 1–4 fragmentary) (f2742). Dated “120 E 22 Jan 1917” [?—Ives moved there in fall 1917].

P¹ *114 Songs*, #24, 57–58.

R¹ Ives’s Copy B of **P**¹, w/ corr. & add. by Ives toward **P**² (f6111–12).

P² *34 Songs*, #11, 23–24 (22–23 of Merion reprint). Footnote following score: “From pieces for Bassett Horn, Flute, Strings and Piano, February, 1917 / Arranged for Voice and Piano, 1921”.

R² Ives’s Copy E of **P**¹, p. 57, with comment and musical addition by Ives (f6170).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**¹**P**², the principal sources. Locations here and in edition are expressed in eighth notes. Brackets enclose editorial comments.

Meter signatures and barring: **P**¹**P**² have no meter signatures and barlines as here [that after “beckons back” revised from thin-thin double to single barline].

11–end, V: Phrase-slurs are indicated with “There’s a shadow”; “on the grass”; “that was never there before”; “ripple”; “And the song we knew by rote”; “scarcely noted”; “Omens”; “that were once but jest”; “blessing”; “held the best” [all apparently deriving from the chamber version, and inappropriate here; deleted].

16–17, RH: **P**² adds an eighth-note *b* tied to a quarter-note *b* [arbitrary added dissonance; here, as in **P**¹].

18, LH: In **P**¹, the *E*_♯*B* dyad is notated as a quarter note [engraver’s error; here, as in **P**²].

24, V: **P**¹**P**² spell *a*_♯¹ [in this context, better spelled *b*^{b1} (as in RH)].

31, LH: The natural-sign for the *G* is placed in the *A* space [engraver’s error].

52, V: **R**¹[as marked for change]**P**² spell *g*_♯¹ [arbitrary added dissonance; here, as in **S**¹**P**¹**R**²].

- 57–58, V, 2nd & 3rd triplet eighths: **R**¹[as marked for change]**P**² spell both $d^{\sharp 1}$ [arbitrary added dissonance; here, as in **S**¹**P**¹].
- 59(2nd 16th)–61, V: **R**¹[as marked for change]**P**² spell all $d^{\flat 1}$ [arbitrary added dissonance; here, as in **S**¹**P**¹].
- 61, LH: Natural-signs are placed in the 3rd and 4th spaces and on the 5th line (i.e., as for $e+g+a$) [engraver's error for $d^{\sharp 1}+f^{\sharp 1}+g^{\sharp 1}$].
- 63, LH: The f , stemmed with the RH quarter-note chord, is notated as a half note [engraver's error?]; the $G^{\sharp 1}+c^{\sharp 1}$ dyad is notated in whole notes [suspicious but, left unchanged in **R**¹**P**²**R**², retained here, but with editorial *l.v.* indications].
- 72, RH: The $d^{\sharp 2}+f^{\sharp 2}+a^2$ triad has a staccato-dot [engraver's error? improbable; omitted].
- 77, LH: The G^1 is notated as a whole note, with no rest at 85 (before LH G-major triad at 87) [here treated like the $G+C^{\sharp}$ at 63].
- 87–96 & 140–153, Pf: Ives's notation is idiosyncratic in both passages [retained here: his intention in both is signaled by the indication "heavily" at 87, the overlong values suggesting weightiness and also resonance continuing beyond the "correct" durations; editorial *l.v.* indications added to confirm this intention].
- 99–103, 106–110: Decrescendo and crescendo wedges and "*mp*" indication, and (at 106–110) a decrescendo wedge and "*pp*" indication are ambiguously placed (below the text, above the RH) [since the Pf has both dynamic indications (if not also the wedges), they seem intended for the V and are here assigned to it].
- 101, Pf: In **R**¹[as marked for change]**P**², the chord spells $f^{\sharp 1}$ [arbitrary added dissonance; here, as in **P**¹].
- 105, LH: In **P**¹, the chord lacks value-dots (**R**¹[as marked for change]**P**² have them).
- 106–118, Pf: Notes not in **P**¹, added in **R**¹**P**², are here notated cue-size (as optional).
- 121–122, RH: There is no note or rest [engraver's omission? an alternative is suggested editorially].
- 133, RH: **P**¹ has $f^{\sharp 2}$ [here, as in **R**¹(as marked for change)**P**²].
- 141–end, V: Ives alters Johnson's 8- plus 7-syllable line 14 ("Forward!" is the summons. "Forward! | where the new horizons wait."), equivalent to the parallel line 7 of stanza 1, by repeating the first "Forward!" and, at 151–152, eliminating the second "the" [both changes precluding restoration of Johnson's verses but arguably being improvements on them (in this context, as the climax of the song)].
- 141–153, Pf: The quarter-note chords are double notated in half notes [retained here, to confirm the sense of weighty climax probably intended by Ives].
- 149, LH: The quarter-notated 1st-beat chord has A as top note [engraver's error].
- 153, V: **P**¹ has the accent on "ho-" [here, one eighth earlier, as in **R**¹(as marked for change)**P**²; Ives considered, as an ossia possibility confirming this change, adding a cue-size a^2 above the a^1 of 151 (and so marked **R**¹ for change, writing also "small A / optional note") but scratched it out (it is not retained in **P**², nor here)].
- Endnote: In **P**², "From pieces for Bassett Horn, Flute, Strings and Piano, February, 1917 / Arranged for Voice and Piano, 1921"

114. Nov. 2, 1920 (An Election)

SinC 313 / *AG* z133 / *KirkC* 6B65b

Derived from the choral/orchestral *An Election* (*SinC* 180)

Date

CEI: 1921 (in **P**¹)

HWH: (?1920) [arr]1921, [rev]ca. 1935

Text

CEI: (unattributed)

HWH: Presumably by Ives. The last two lines—“Oh Captain, my Captain ... my Captain, Captain, oh my Captain!”—relate to Walt Whitman’s “O Captain! My Captain!”—one of the “Memories of President Lincoln” in *Leaves of Grass*. Ives’s text requires only minor orthographic editorial emendation.

Sources

No holograph or manuscript copy survives.

- S**¹ (indirect source) Full score of the choral *An Election* (p. [1] headed “Down with Politicians & Up with the People!” (f5789–5807, including photostats of pp. 4–11 with MS in more complete state).
- P**¹ *114 Songs*, #22, 50–55.
- R**¹ Ives’s Copy E of **P**¹, p. 51 (f6169), with barlines added by Ives after “died that”, “things might,” and “forget and to.”
- S**² Proofsheets of **P**² toward pp. 26, 28–31 (f6930–34), w/ corr. & add. by Ives.
- P**² *19 Songs*, 26–31.
- R**² Ives’s Copy D¹ of **P**², pp. 27–31 (f6289–93), w/ corr. & add. by Ives. Below note following music, p. 31: “Would put more of the score [of the choral *An Election*] in this— / if? another Edition?”
- R**³ Ives’s Copy D³ of **P**², p. 26 (f6303), w/ verbal add. by Ives to right of title (“when some politicians / squashed / Wilson’s League / of Nations”) and 31, over which is clipped “A SUGGESTION FOR A 20th AMENDMENT” (f6304–05).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**¹**P**², the primary sources. Details in **S**²**P**² not included in **P**¹ but restoring material from **S**¹ are included in cue-size notes, as ossias. Bracketed comments are editorial.

Title: **P**¹ has “Nov. 2. 1920” [engraver’s punctuation error] plus subtitle caption as here [lightly edited]; **S**²**P**² have “An Election” and the caption [here, both titles are combined]. Caption (below title): “Soliloquy of an old man whose son lies in ‘Flanders Fields.’ It is the day after election; he is sitting by the roadside, Looking down the valley towards the station” [revised slightly in the edition].

Heading: **P**¹ has “Slowly” alone; **S**²**P**² add (above RH staff) “(Adagio maestoso)” [here, both used as heading].

Meter-signatures & barlines: **S**¹ is barred throughout, with meter-signatures; **P**¹ has no signatures but 30 barlines (mostly toward the end of the song); **S**²**P**², 8 signatures and 31

barlines (assuming that the missing 2nd page of **S**² equals that of **P**²). [The song arrangement is strongly metrical throughout (though changes of meter are frequent); here, the signatures of **P**² and the barring of **P**¹**P**² are adopted, and editorial signatures (above V staff) and barlines (indicated by ticks above V staff and below LH staff) are those of **S**¹, unless otherwise explained].

Accidentals: **P**¹ is generally, but not consistently, notated according to the principle articulated in a 1st-page footnote in **S**²**P**²: “All notes are natural unless marked otherwise” [edited lightly in this edition].

Note: A 1st-page footnote in **P**² refers the reader to a note (not in **P**¹) appended to the collection (p. [52]): “This is an arrangement of a score for orchestra and Baritones. On page 26 and 31 [mm. 1–2, 7–8, 40, and 45–47] the small optional notes in the lower staves are from the 1st and 2nd trombone parts. It is better to play them, if possible, and if played the lowest octave notes may be omitted or hit as a kind of grace note and held with the pedal” [revised for clarity in the edition].

mm. 1–2, LH: In **P**¹, m. 1’s 1st-beat A_1+A octave is notated in whole notes [engraver’s error; corrected in **P**²].

mm. 1 & 2, RH, 2nd half note; m. 7, RH, 4th half note: In **S**²[as marked for change]**P**², the tie-backs from d^1 are omitted; here, as in **P**¹.

mm. 2–end, V: Phrase-slurs appear with the settings of “sake of change”; “-al enough”; “raining”; “timid”; and “back! Oh” [only the next-to-last is appropriate (and retained) here].

m. 2, LH, 3rd & 4th cue-size “tenor line” notes: These are both notated as f^\sharp [here, renoted as g^b , as in m. 7].

m. 2, LH, 2nd half note: In **P**², the tie-back from f^b is lacking [engraver’s omission? **S**¹**P**¹ have it].

m. 4, LH, 1st beat: In **P**¹, the tie-backs from the E^b1+E^b octave are lacking [engraver’s error; **S**²(as marked for change)**P**² have them]; the octave is notated in whole notes, with no following rest(s) [engraver’s error? here, as in **S**¹].

m. 6, 5th quarter: Above the RH staff is the indication “as in the beginning” [ambiguous; clearer as “Tempo *1mo*”].

m. 6, LH, 5th quarter: In **S**²[as marked for change]**P**², **P**¹’s doubly notated A^\sharp (as both dotted-quarter-note and half-note—as in **S**¹, though there the former is written as B^b)—is revised into a dotted-quarter B^b and half-note A^b [arbitrary added dissonance; here, as in **P**¹].

m. 6, RH, last eighth: **P**¹**S**²**P**² have $e^{\sharp1}$ [engraver’s error? here, as in **S**¹ (and as in V, continuing the doubling of it begun at m. 5, 1st beat)].

m. 7, V, last half note: **P**¹ omits a quarter-rest before the “(spoken)” 8th-note [engraver’s omission?]; **P**² has it. **S**¹**P**¹**S**²**P**² notate the eighth note as e^1 [seeming to contradict the instruction “(spoken)”]; less ambiguous as notated here].

mm. 8(7th quarter note) & 9(1st half note), V: **P**¹ lacks the triplet indications [engraver’s error; **S**¹**S**²(as marked for change)**P**² have them].

m. 9, V, 5th quarter: **P**¹ lacks the triplet indication [engraver’s error; here, as in **S**²(as marked for change)**P**²].

m. 9(6th quarter) & 10(1st note), V: **P**¹ lacks the value-dots for e^2 [engraver’s errors; **S**¹**P**² have them].

mm. 9(6th quarter)–10(1st beat) & 50–54, Pf: [The uppermost triads in mm. 9 and 10 are editorially assigned to the LH by analogy with that in m. 50 (as are also those in mm. 51–54), and the durations of these and the low-register LH chords, indicated for every

- note in mm. 9 and 10, are simplified (by indicating only the lowermost low-register note and the uppermost high-register note durations, as in **P¹P²**'s indications of the latter in mm. 50–53); the pedal indications, lacking in mm. 9–10, are added by analogy with **P¹P²**'s in 50–54; the LH slurs-and-commas, lacking in mm. 50–53, are added there by analogy with **P¹P²**'s in 9–10.]
- m. 10: The 1st-half-note LH cue-size (ossia) notes, lacking in **P¹**, were restored in **P²** (as in **S¹**). The 3rd-half-note Pf chords are notated in whole notes [engraver's error? here, as in **S¹**]; the RH's has $b\sharp^1$ [engraver's error? here, $b\sharp^1$ as in **S¹**] and, in **P¹**, $d\sharp^1$ [engraver's error? here, as in **S¹P²**]; the LH $f\sharp$ restored in **P²** from **S¹**, and written full-size is here written cue-size as an ossia. At the 4th half note, **P¹** has, beside the half-note chords (as in **P²** and here), a pair of “tenor-line” quarter notes, $d\sharp-c\sharp$ [here replaced by the cue-size chromatic line descending from $d\flat$ as in **S¹P²** (though the engraver of **P²** carelessly retained **P¹**'s natural-sign before the d and misnotated as sixteenths the last two notes of the triplet)]. In **P¹**, the last note of the V is e^1 [engraver's error? here, c^1 as in **S¹P²**].
- m. 11: **P¹** lacks the LH notes here written cue-size as ossias [restoration in **P²** (and written full-size there) of **S¹** material]. Besides the 3rd-quarter indication “gradually slower” (in the Pf part), the V part has “slower and slower” [less felicitous, and redundant; omitted here].
- mm. 12–13, LH: In **P²**, to each chord in m. 12 and the first-beat chord in m. 13 is added a note, respectively $A\sharp-G\flat-F\sharp-F\sharp-E\flat-E\sharp$ [arbitrary added dissonances; here, as in **P¹**].
- m. 14, V, 1st beat: The indication “In a weak and tiresome way” is placed above the RH staff [ambiguous, but surely intended for the V]; in **P²**, added to it is “but not slowly” [unnecessary, with the prior indication “Faster” (after which, in **P²**, is added an unnecessary “(Allegro)”].
- m. 14, LH: The 6th-eighth staccato-dot and the 7th-to-8th-eighth slur are lacking [engraver's omissions; **S¹**, using repeat-marks for the ostinato after notating the first two eighths, implies them].
- m. 16, RH, 3rd quarter: In **P¹**, the phrase-slur begins at the 9th-sixteenth-note $g\sharp$ [engraver's error? unrealistic, in view of the tied-back half-note $g\sharp$ there].
- m. 16, LH, 3rd quarter: The $F+G+c$ trichord is notated as a quarter note, with no following rest [engraver's error? here, as in **S¹**].
- m. 17, V & RH, 3rd eighth: In **P¹**, the V's f^1 and the RH's f^1 are uninflected (hence natural) [engraver's error? here, as in **S¹P²**]; and **P¹**'s uninflected 6th-eighth f^1 is confirmed as $f^{\sharp 1}$ in **P²**.
- mm. 19–21: The **P¹** phrase “voted as grandpa always did” is replaced in **P²** by “voted the way they always did,” and the phrase “a change for the sake of change” is replaced by “a change back to the reg'lar thing.”
- mm. 20(6th eighth) & 21(8th sixteenth), RH: The sharp-signs for $g\sharp+c\sharp$ are lacking [engraver's errors; here, added in both measures (and as in **S²**[as marked for change]**P²**, though only in m. 21)].
- mm. 22–24: **P¹** lacks tempo and dynamic indications, crescendo wedge, and LH accents in m. 23(1st–4th eighths); **S²P²** have them [but redundantly and ambiguously, with “*accel. e cresc.*” in Pf (at m. 22, 4th quarter) as well as “faster and louder” in V (at m. 23, 1st beat), and they indicate different arrival-times at “*ff*” for Pf (m. 23, 4th quarter) and V (m. 24, 1st beat) [here, the dynamic and tempo indications are synchronized, the crescendo wedge omitted as redundant, and the LH ^+staccato-dot accents of **P²** retained (with deletion, at m. 24, 1st beat, of the staccato dot, and addition, to the ^ accent at m. 24, 4th eighth, of a staccato dot)].

- m. 23, RH, 2nd & 4th eighths: The 2nd-eighth e^1 is uninflected [and since the 3rd eighth is marked as $e^{\sharp 1}$ the former might be assumed to have been intended as e^{b1} ; but cf. the 7th-eighth $e^{\sharp 1}$ (in the context of the repeated chord-pattern)]; the 4th-eighth b is uninflected (hence presumably $b^{\sharp 1}$).
- m. 23, LH, 3rd & last eighths: \mathbf{P}^1 reads $B^{\flat}+G^{\sharp}$ [here, as in \mathbf{P}^2 , restoring dissonance of $\mathbf{S}^1\mathbf{S}^2$].
- mm. 27–28 & 29–30: \mathbf{S}^1 originally barred 27–28 as $9/8 + 5/8$ measures, 29–30 as $5/4 + 5/4$; above the former pair, Ives wrote, however, “this meas[ure] might be better [as] $10/8$ / this [as] $4/8$ ” and, above the latter pair, “Better this meas[ure] $6/4$ & next $4/4$?” [here, his contemplated revisions are adopted].
- m. 27, 1st beat: \mathbf{P}^1 lacks tempo indication and, for the V, dynamic indication [here, as in $\mathbf{S}^1\mathbf{S}^2\mathbf{P}^2$].
- m. 30, V, 1st beat: $\mathbf{P}^1\mathbf{S}^2\mathbf{P}^2$ lack dynamic indication; here, as in \mathbf{S}^1 .
- m. 30, V & RH, 4th sixteenth: In $\mathbf{P}^1\mathbf{S}^2\mathbf{P}^2$, the V’s f^1 and, in \mathbf{P}^1 , the RH’s c^1+f^1 are uninflected (hence natural) [engraver’s errors; here, as in \mathbf{S}^2].
- m. 31 & 32, V: In \mathbf{P}^1 , the b^1 s in the grace-note figures are uninflected (hence $b^{\sharp 1}$) (as also in $\mathbf{S}^2\mathbf{P}^2$ in m. 31); here, as in \mathbf{S}^1 (and as in $\mathbf{S}^2\mathbf{P}^2$ in m. 32).
- mm. 31–33: \mathbf{P}^1 lacks phrase-slurs and accents in the RH [here, as in $\mathbf{S}^1\mathbf{S}^2\mathbf{P}^2$; in \mathbf{S}^1 , the setting of “timid” (and presumably that of “smiled”) is indicated as “a nice gargle”].
- m. 34, V, 1st beat: $\mathbf{P}^1\mathbf{S}^2\mathbf{P}^2$ lack dynamic indication [—apparently; but “ f ” indication above RH staff (in addition to similar indication between Pf staves) suggests engraver’s erroneous placement there of V dynamic indication].
- m. 36, V: The \mathbf{P}^1 phrase “All the old women” is replaced in \mathbf{P}^2 by “Some old women.”
- mm. 38–39, V: The \mathbf{P}^1 phrase “and the hog-heart came out of his hole” is replaced in \mathbf{P}^2 by “and the ’ole mole came out of his hole.”
- m. 38, 1st beat: \mathbf{P}^1 lacks dynamic indications; \mathbf{S}^2 (as marked for change) \mathbf{P}^2 have them [\mathbf{P}^2 ’s f indication for V misplaced, however, above RH staff].
- m. 40, V, 1st beat: The grace note f^1 first appears in $\mathbf{S}^2\mathbf{P}^2$ [omitted here, as in $\mathbf{S}^1\mathbf{P}^1$].
- mm. 40(3rd quarter)–47: In $\mathbf{S}^2\mathbf{P}^2$, material from \mathbf{S}^1 not retained in \mathbf{P}^1 was restored [here shown in an alternative LH line, the restored material partially notated cue-size, partially full-size, as in \mathbf{P}^2].
- m. 44, Pf, 1st–5th chords: In \mathbf{P}^1 , the quintuplet indications are lacking [engraver’s omission? $\mathbf{S}^1\mathbf{S}^2\mathbf{P}^2$ have them]. In \mathbf{P}^2 , the 2nd chord includes uninflected e^1 (i.e., $e^{\sharp 1}$) [arbitrary added dissonance; here, $e^{\sharp 1}$ as in \mathbf{P}^1].
- m. 44: In $\mathbf{P}^1\mathbf{S}^2\mathbf{P}^2$, the barline ending this measure is a thin-thin double barline [unnecessary; here, as in \mathbf{S}^1].
- m. 45, V, 1st beat: \mathbf{P}^1 lacks dynamic indication [engraver’s omission? \mathbf{S}^2 (as marked for change) \mathbf{P}^2 have it].
- m. 45: In $\mathbf{P}^1\mathbf{S}^2\mathbf{P}^2$, the first half note is followed by a dotted barline [engraver’s misreading? here, as in \mathbf{S}^1].
- m. 45, RH, 2nd quarter note: The $f^{\sharp 1}+c^2$ dyad is notated as a half note [engraver’s error? \mathbf{S}^1 has no such overlap of 2nd-quarter material with 2nd-half-note material, and in any case the half-note duration is nullified by the restruck $f^{\sharp 1}+c^2$ in the 2nd-half-note chord].
- m. 46, V: The second syllable of “Captain” is ambiguously placed, beneath the tied-back 3rd-quarter b^1 [engraver’s error? since there is no slurring to make the intended text-

underlay clear (as there is in the similarly ambiguous setting of “Captain” in m. 52), the underlay here is an editorial guess (but cf. m. 54).

- m. 47, RH, 8th–9th sixteenth notes: In **P**², the 8th–sixteenth-note chord includes *e*^{#1} [arbitrary added dissonance; here, as in **P**¹]; and the 3rd-quarter-note chord omits **P**²'s *a*¹ and sharps the *e*¹ [the omission perhaps an engraver's error, the *e*^{#1} an arbitrary added dissonance; here, as in **P**¹].
- m. 48, RH, 2nd chord: The *a*² is uninflected (hence natural) [engraver's error? here, as in **S**¹ (and cf. V)].
- mm. 49–53, Pf: **P**¹ lacks the material notated cue-size (**S**¹**S**²**P**² have it, notated in the latter two as here). [The lack of slurs-and-commas for all but the uppermost 1st-beat RH notes and of arpeggio indications for the 2nd-half-note chords may have been neglectful rather than intentional (but cf. mm. 9 & 10 here)].
- m. 51, LH, 1st beat: In **P**¹, the 1st-beat chord lacks value-dots [engraver's error; **S**²**P**² have them].
- mm. 52, 53, 54, V, 1st beats: **P**¹ lacks dynamic-level specifications; here, as in **S**²**P**².
- m. 54, RH, 1st beat: The chord lacks *g*¹ [added by analogy with those in each of mm. 50–53].

Endnote: In **P**¹**P**² (**P**²'s variants italicized within brackets): “The assumption, in the text, that the result of our national election in 1920, was a definite indication, that the country (at least, the majority-minded) turned its back on a high purpose is not conclusive. Unfortunately, election returns coming through the present party system prove nothing [*prove but little conclusively*]. The voice of the people sounding through the mouths of the parties, becomes somewhat emasculated. It is not inconceivable that practical ways may be found for more accurately registering and expressing popular thought [*the thought of the people*] — at least, in relation to the larger primary problems, which concern us all. [**P**² omits the remainder:] A suggestion to this end (if we may be forgiven a further digression) in the form of a constitutional amendment together with an article discussing the plan in some detail and from various aspects, will be gladly sent, by the writer, to anyone who is interested enough to request it.

C.E.I.

[Revised for clarity in the edition]

Literature

Michael Broyles, in Burkholder 1996, 118–60, esp. 153–54; Judith Tick, in Lambert 1997b, 133–62, esp. 158–60

115. The Side Show

SinC 348 / *AG* z134 / *KirkC* 6B66

Derived from lost DKE-show music (*SinC* x718)

Date

CEI: 1921 (in **P**)

HWH: (?1896) [ad]1921

Text

CEI: (unattributed)

HWH: Presumably by Ives: the music partly borrowed from, and the text an invented variant on, the chorus of a popular song of 1883 by Pat Rooney, Sr. (1844–1892), “Is That You, Mr. Riley?” (variously titled in prints). Ives’s text requires minimal orthographic editorial emendation.

Sources

S Pencil sketch of mm. 1–22 (f6935). Above: [in pencil:] “(for DKE show Clar & Piano 1896—Spring Show / put into Song / words 1921—changes”

P *114 Songs*, #32, 76 (= *12 Songs*).

K (indirect source) MS score (ink; 1 p.) by John Kirkpatrick (JKP 78/736).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Brackets enclose editorial comments.

Heading: **S** has “In a slow waltz time” [here, as in **P**].

m. 12, V, 1st beat: The slur is lacking (as also in **S**).

mm. 14(2nd quarter)–16(2nd quarter), V: The upper line is notated cue-size, the lower one full-size, implying that the former is an ossia alternative [but in **S** the upper line is clearly the original, the lower one added; here, restored as such].

mm. 15 & 16, V, 1st beat: The upper-voice slur is lacking (as also in **S**).

m. 16, V, 12th sixteenth: **P** has uninflected *b*¹ (i.e., *b*^{b1}) [engraver’s omission? here, as in **S**].

m. 18, V: **P** has a phrase-slur (the only one in the song) from 1st to 3rd quarter [unnecessary; here deleted]. In **S**, Ives originally set the entire measure as “Russian” in two syllables, the 2nd at the third quarter. He added above the last syllable “dance?” but beneath the “Russian” text, “better boy” [perhaps intending the text to read “Russian boy”—making a bit more sense than “Russian dance” in the context of the entire line. Poetically, however, “Russian guy” would be best; here suggested as an ossia].

m. 19, V, 3rd quarter: **P** notates the upstem triplet cue-size as an ossia for the simpler downstem quarter note, as here.

mm. 19–21, V: The crescendo and decrescendo wedges (lacking in **S**) are placed beneath the text and above the RH staff [ambiguous; here interpreted as applying to V and repositioned].

m. 19, V, 3rd quarter: The slur is lacking (as also in **S**).

m. 21, V: **P** sets “Ri-ley” as eighth-slurred-to-quarter and eighth-tied-to-quarter [here, as in **S**, where Ives emphatically drew arrows from the first two eighth-note pitches to the two syllables (and cf. m. 4)].

Literature

Carr 1989

116. "1, 2, 3"

SinC 321 / *AG* z135 / *KirkC* 6B66a

Derived from *Take-Off No. 3: Rube Trying to Walk 2 to 3!!* (*SinC* 85)]

Date

CEI: 1921 (in **P**)

HWH: (?1906 or ca. 1909) [arr, in part]1921

Text

CEI: (unattributed)

HWH: Presumably by Ives. Not a poem, but a one-line query; as given in **P**, it requires no editorial emendation.

Sources

No holograph or manuscript copy survives.

S (indirect source) Sketch (incomplete) of *Take-Off No. 3* (f3051–52); f3053 is photostat of 3051 with added marginalia.

P *114 Songs, #41*, p. 88 (= *4 Songs*)

K (indirect source) MS edition by John Kirkpatrick (JKP 78/735).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Bracketed comments are editorial.

Heading: Here as in **P** [but with "<quarter note> = 80" tempo indication changed (engraver's omission of value-dot after quarter)].

m. 6, RH, 1st beat: Value-dots for the $d^1+f^1+b^1$ are lacking [engraver's omissions].

m. 15, RH, 2nd eighth: The tied-back $e^1+g^{\#1}$ dyad is stemmed with the c^2+e^2 —i.e., as eighth notes [engraver's error].

m. 25, RH, 2nd sixteenth: The $c^{\#1}$ is flagged as an eighth note [engraver's error].

m. 26, LH, 1st beat: No note or rest is notated [engraver's omission? the f here (as in **K**) is an editorial guess].

m. 27, V, 1st beat: The phrase-slur begun here ends at the 3rd eighth of the measure [engraver's error? one eighth too soon].

mm. 29–31: Crescendo wedges are placed above RH and below LH [engraver's ambiguity? the former is presumably for V, the latter for Pf; here repositioned].

Literature

Carr 1989

117. Paracelsus

SinC 324 / *AG* 2136 / *KirkC* 6B66b

Derived from *Robert Browning Overture* (*SinC* 27)

Date

CEI: 1921 (in **P**¹); 1912–21 (in **P**²)

HWH: (?ca. 1908–12) [arr]1921, [rev]ca. 1935

Text

CEI: Browning (in **P**¹)

HWH: Robert Browning (1812–1889), the dramatic poem “Paracelsus” (1835); Ives’s note in **P**¹**P**²: “Taken from the latter part of Scene V” (the last scene, a deathbed statement).

Text authority here: “Paracelsus (1835),” *The Poetical Works of Robert Browning* (London: Smith, Elder, 1896), I, 16–72. Ives selected lines 803–6, 845–46, and 853–57 (the passages not set by him indicated below by ellipses and italicization); his text, as in **P**¹**P**², requires minimal orthographic editorial emendation (but note the significant differences between his last four lines and those of Browning’s lines 853–57, requiring a change of one word; see the note for m. 17[13th quarter], V).

803 ... For God is glorified in man,
804 And to man’s glory vowed I soul and limb.
805 Yet, constituted thus, and thus endowed,
806 I failed: I gazed on power till I grew blind.

845 ... What wonder if I saw no way to shun
846 Despair? The power I sought *for man*, seemed God’s.

853 I learned my own deep error; *love’s undoing*
854 *Taught me the worth of love in man’s estate,*
855 And what proportion love should hold with power
856 In his right constitution; love preceding
857 Power, and with much power, always much more love.

Sources

- S**¹ (indirect source) Pencil full score of the *Browning Overture*, pp. 1–6 only (= mm. 1–56 of song [and later mm. repeating some of these]) (f2241–46).
- S**² (indirect source) Ink full score of *Browning Overture* by Carl Pagano, pp. [1]–[24] only (f2281–304).
- S**³ Four fragmentary pencil sketches, corresponding to portions of mm. 1–2, 14–15, 19–20, & 5–7, respectively (f6936–39).
- P**¹ *114 Songs*, #30, 71–73 (= *50 Songs*).
- R**¹ Ives’s Copy E of **P**¹, pp. 71–72 (f6178–79), w/ corr. & add. by Ives (mostly indications for orchestration).
- P**² *19 Songs*, 34–36.
- R**² Ives’s Copy D¹ of **P**², p. 34 (f6294), w/ corr. & add. by Ives.

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P¹P²**, the principal sources. Bracketed comments are editorial.

Title: In **P¹P²**: from “Paracelsus”.

Footnote on first score page (in **P¹**) / Subtitle (in **P²**): “Taken from the latter part of Scene V”

Second footnote on first score page (in **P²**): “All notes are natural unless marked otherwise” [slightly revised in the edition].

Meter signatures and barring: **S¹S²** have conventional meter signatures (C, 5/4, 4/4, etc/) and are barred accordingly; **S³** has no signatures and a few tentative barrings; here, as in **P¹P²** (and as in the first fragment of **S³**, which has no signature but does have the barline between mm. 1 & 2 as here).

- m. 1(12th sixteenth & 4th quarter), RH: **S¹S²** have $g^{\sharp 2s}$; **P¹P²**, $g^{\flat 2s}$ [engraver’s omission of sharp-signs? or purposeful alteration by Ives? here, as in **P¹P²** but with editorial queries]
- m. 2 (5th eighth), LH: The accent is lacking, as also in **S¹S²** [inadvertent omission, retained by copyist? **S³** has it].
- m. 4, RH, 3rd eighth of 2nd-quarter triplet: **P¹** has “alto” dyad $d^{\flat}+g^{\sharp 1}$; here, as in **S¹S²P²**.
- m.4, RH, 1st eighth of 3rd-quarter triplet: **P¹** has “alto” dyad $a^{\flat}+c^{\flat 2}$; here, as in **S¹S²P²**.
- m. 4, 6th quarter: The RH & LH quintuplet indications are lacking [engraver’s omissions? **S¹S²R¹P²** have them].
- m. 5, LH, 1st-to-4th eighth: The accents are lacking; **S¹S²** have them.
- m. 5, Pf, 4th eighth: [**P¹P²** both simplify the texture of **S¹S²** in the chordal passage corresponding to m. 5(1st-to-5th eighths); the latter sources are thus unhelpful in unraveling the editorial problems of this chord (and **S³** does not include the passage). Reading from LH up, **P¹** has $G^{\sharp 1}+D^{\flat}+F^{\sharp}+B+d^{\flat}$ [etc.]; **P²** has $G^{\sharp 1}+D^{\flat}+F^{\flat}+B+d^{\flat}$ [etc.] [analysis suggests that the chord-structures in the passage are intended as sequential, that **P¹**’s engraver failed to notate the *B* correctly as B^{\sharp} , and that **P²**’s engraver retained the B^{\flat} and reversed the accidentals of the *D* and *F* (which are correct as in **P¹**)].
- m. 5, LH, 6th 8th: The septuplet indication is lacking [engraver’s error; **S¹S²R²**(as marked for change) have it].
- m. 6, RH, 4th & 5th quarters: **P¹P²** have 4th-quarter $e^{\flat 2}$, 5th-quarter(2nd eighth) $c^{\sharp 2}$ [engraver’s errors; here, $e^{\flat 2}$ and $a^{\sharp 1}$, as in **S¹S²R²**(as marked for change: “2 mistakes on this page ... “)].
- m. 7, RH, 1st beat: The uppermost sharp-sign is placed on the e^2 space [engraver’s error; here, $d^{\sharp 2}$, as in **S¹S²S³**].
- m. 7, RH (“alto voice”), last dyad: **S³P¹P²** have $b^{\flat 1}+d^{\flat 2}$ [omission of a flat sign before d^2 in **S³** was probably an oversight, and possibly an engraver’s error in **P¹P²** (there, the natural sign before d^2 , unnecessary, is perhaps a typo for a flat sign); here, $b^{\flat 1}+d^{\flat 2}$, as in **S¹S²**].
- m. 9, RH, 3rd quarter: **P¹** has $g^{\flat 1}$ instead of $b^{\flat 1}$ [engraver’s error; here, as in **S¹S²P²**].
- m. 9, V, 5th quarter: **P¹** has e^2 , **P²** e^1 [the latter here notated cue-size as an ossia].
- mm. 13–18, V: Phrase-slurs appear with “power, I”; “power till I grew”; “I learned my”; “own deep error”; “what proportion”; “love should hold”; “constitution”; “always”; and “preceding” [all inappropriate or unnecessary as textual or musical phrases; omitted here].

- m. 13, RH, 7th quarter: **P**¹ has $d^{\flat 1}-d^{\flat 2}$ in the chord; here, $d^{\flat 1}-d^{\sharp 2}$, as in **S**¹**S**²**P**².
- m. 13, Pf, 9th quarter: **P**¹ has, on the 1st eighth of the LH triplet, $d^{\flat 1}+d^{\flat 1}$; on the 3rd eighth of the RH triplet, $f^{\flat 2}$ alone; here, $d^{\sharp}+d^{\sharp 1}$ and $d^2+f^{\flat 2}$ as in **S**¹**S**²**P**².
- m. 13, RH, 12th quarter: **P**¹ has $e^{\flat 1}$; here, $e^{\flat 1}$ as in **S**¹**S**²**P**².
- m. 13, RH, 13th quarter: **P**¹ has $d^{\sharp 2}$; here, $d^{\flat 2}$ as in **S**¹**S**²**P**².
- m. 15: In **P**¹**P**² the first four RH and LH chords are notated in whole notes [as here: Ivesian overlong “thought-sounds”; the pedal indication (lacking in **S**³**P**¹) here as in **P**². The V’s 5th-half-note $b^{\flat 1}$ and the Pf’s 6th-half-note $f^{\flat 1}+c^2$ and $C+E^{\flat}+G$ triad (in LH) are notated in whole notes [the V part inviting an editorial *l.v.* indication; the Pf (given its slurring to the end of the measure), renotation in double whole notes].
- m. 17(13th–18th quarters), V: **P**¹**P**² read “man’s ... constitution” [a replacement for Browning’s “his ... constitution” required by Ives’s omissions of the earlier verses “... love’s undoing / Taught me the worth of love in man’s estate”].
- mm. 17(last 2 half notes), 18(1st half note), & 19(1st–4th quarters), Pf: **P**¹ has $c^{\flat 2}$; here, as in **S**¹**S**²**P**² [spelled not $c^{\flat 2}$ as in **P**² but $b^{\flat 1}$ as in **S**¹**S**²]. The arpeggio indications in m. 17 end at c^3 [engraver’s error? more realistic extended to the e^3 , as in m. 18], and are lacking in m. 19 [added editorially by analogy with the earlier ones].
- mm. 17–20, LH (overhand treble): In **P**², the indications for these are lacking; here, as in **P**¹.
- m. 18, RH/LH, 3rd–6th quarters: **P**² has $a^{\flat s}$ [arbitrary added dissonance; here, $a^{\flat s}$ as in **P**¹].
- m. 20, RH, 1st & 2nd half notes: **P**¹ has $g^{\flat 1}$; here, $g^{\sharp 1}$ as in **S**³**P**².
- m. 20, LH, 3rd & 4th half notes: **P**¹ has $d+f^{\sharp}+b$ for both; here, as in **S**³**P**².
- m. 20, LH, last whole note: **P**¹ has D^1+A+f^{\sharp} ; here, as in **S**³**P**².
- Endnote: **P**², p. [52], “The first two pages of this [mm. 1–14] are from an overture for orchestra [*Robert Browning Overture*]; the last page [mm. 15–20] for the most part was written when this was made into a song later.”

Literature

Burkholder 1985, 100; Wolfgang Rathert, in Lambert 1997b, 105–32 (esp. 129–31)

118. Ann Street

SinC 211 / *AG* z137 / *KirkC* 6B67

Date

CEI: 1921 (in **P**¹)

HWH: 1921, [rev]ca. 1933

Text

CEI: Maurice Morris (in **P**¹)

HWH: Morris [pseud. of Morris W. Pool], "Ann Street," *New York Herald*, 12 January 1921, p. 12; text authority here (and see note for m. 3, V); Ives added above the Pf part (but below the V part) two lines of his own ("Broadway" over the barline before m. 1 and "Nassau crosses Ann St." at m. 13), perhaps to be spoken. Ives's text, as given in **P**¹**P**², requires minimal orthographic editorial emendation. His foreshortening of line 1 (from Morris's "A quaint name") and omission of the last two lines ("This report / is meet") add to the intensity of the telegraphic lyric.

Sources

No holograph or manuscript copy survives.

P¹ *114 Songs*, #25, 59–60.

P² *34 Songs*, 4–5.

R¹ Leaf (**P**¹) torn from a copy of *114 Songs*, w/ corr. & add. by Ives toward movt 3 of *Set No. 8: Songs without Voices* (*SinC* 17) (f2785–86).

R² Photostat copy of **P**¹, p. 60 (f2788), w/ corr. & add. by Ives toward *Set No. 8*'s "Ann Street."

R³ Ives's Copy C3 of **P**², p. 5 (f6247), w/ corr. & add. by Ives.

K (indirect source) MS edition by John Kirkpatrick (JKP 77/730; 2 copies, one with pencil additions)

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**¹**P**², **P**¹ considered the principal source. Measure-counts are as in this edition. Bracketed comments are editorial.

Meter-signatures and barring: **P**¹**P**² have no signatures and irregular barring. In **R**¹**R**², Ives added signatures and one more barline (before the music for "obsolete"); here, signatures are cued above the V staff and barring is as in **P**¹**P**² except for the rebarring as mm. 7–9 of mm. 7–8.

Footnote on first score page: In **P**², "In this and in some of the other songs, all notes are natural unless otherwise marked, except those immediately following an accidental" [revised slightly in the edition].

mm. 0–2, V: The rests are lacking [added here].

m. 1, 1st quarter: **P**² changes the disposition of the hands in the arpeggio, assigning *C*[#]–*b* to the RH, *c*[#]–*b*¹ to the LH [here, as in **P**¹].

mm. 1(2nd–4th quarter) & 2(2nd–3rd quarter): The LH, notated on the upper Pf staff with downstems, lacks the accents [engraver's error].

- m. 1, 3rd quarter: **P**¹ spells the 2nd and 3rd chords of the triplet as $c^2+e^{b2}+b^{b2}+e^{b3}$ and $b^{b1}+d^{b2}+b^{b2}+d^{b3}$; here, as in **P**².
- mm. 1 & 2, Pf, 4th quarter: The chord in m. 1 is accented and double-notated in **P**¹**P**² [the notation implying a prolonged (and probably weighty) Ivesian “thought-sound”]; the similar chord in m. 2 is unaccented, single-notated, and marked “ten.” [does the differentiation raise questions for performance?].
- m. 2, 2nd quarter: The RH accent is lacking [engraver’s omission? added by analogy with that in m. 1, 2nd quarter].
- m. 2, 3rd quarter: **P**¹ spells the 2nd and 3rd chords of the triplet $e^{b2}+g^{b2}+b^{b2}+g^{b3}$ and $b^{b1}+d^{b2}+b^{b2}+d^{b3}$; here, as in **P**².
- mm. 3–4, V: Except for the song’s title, the “Ann street” here and later (though not in the title or Ives’s added line at m. 13) honors Morris’s orthography [as if the street were called simply “Ann” (hence “quaint”); retention of it here may not be as pedantic as it seems].
- m. 5, 2nd quarter, RH: **P**¹**P**² have a^1 [engraver’s error? no reason to break the d^2 – c^2 ostinato of mm. 3–6 or anticipate the 4th-eighth a^1].
- m. 7, V: Dynamic indication is lacking [added by analogy with that in Pf].
- mm. 7–9: In **P**¹**P**², these are barred as two measures, the first with 8 eighths, the second with 13; in **R**¹, Ives proposed a rebarring in three measures [as 4/4, 4/4, 5/8—apparently governed by the near-ostinato beaming of the RH in a series of 4 eighths; the editing here (as 7/8, 7/8, 7/8, as also in **K**) is governed rather by the $B^{b1}+F$ recurrences and the real RH ostinato in 4 + 3 eighths (revealed by rebeaming)].
- mm. 7–9, LH: The m. 7 half-note $B^{b1}+F$ dyad has a suggestive slur to the 5th eighth [similar slurs added by analogy here in mm. 8 and 9]. The first m. 7 d – e quarter-note pair is slurred [similar slurs added in m. 8 and 9, by analogy, and the value-dot after the m. 8 e (engraver’s error?) deleted, also by analogy (with the quarter-note es in mm. 7 and 9)]. The three 3rd-quarter overhand $f\#^2$ s are notated as half notes (equaling in m. 7 two quarters, in m. 8 five eighths, and in m. 9 three eighths [engraver’s acceptance of careless MS notation? probably intended as here]; the m. 9 overhand $f\#^2$ is slurred to the last-eighth c^{b3} [similar slurs added in mm. 7 and 8, by analogy]. The m. 7 overhand c^{b3} has a staccato dot [dots added in mm. 8 and 9, by analogy].
- m. 10, Pf: In **R**¹, Ives pasted a revision over the **P**¹ measure [toward *SinC* 17 and irrelevant to this edition].
- mm. 11ff, V: Phrase-slurs appear with “Narrow” & “business” (m. 11), and “Rather short” & “Ann Street” (m. 20) [the first two are unnecessary and not retained here; the last two, helpful and retained].
- m. 11, 1st beat: The dynamic indication “*mp*” is placed before the 1st-beat RH chord, the indication “*p*” immediately following it [engraver’s errors? the “*mp*” probably intended for V, the “*p*” for Pf, and both at the 1st beat].
- m. 11, RH: In **P**¹**P**², quarter-note d^2 s are included in the 2nd-to-5th quarter-note chords [more realistic pianistically to assign them to LH (as eighth notes) completing a g^1 – d^2 sweep. **P**² adds e^{b2} to the 3rd- and 5th-quarter chords [arbitrary added dissonance?; here, as in **P**¹]. **P**²**R**¹(as marked for change)**R**²(as marked for change) add $f\#^3$ to the 4th-quarter chord [arbitrary added dissonance?; here, as in **P**¹]. In **P**¹, the 6th-quarter chord has uninflected e^2+e^3 (i.e. $e^{b2}+e^{b3}$ after the earlier ones); here, e^{b2} as specified in **P**², e^{b3} as marked for change in **R**¹**R**² (and cf. V’s e^{b2}).

- m. 11, LH: The 2nd-eighth downstem g^1 is not tied to the 2nd-quarter g^1 [engraver's error; here, a tie added by analogy with those on the 4th, 6th, and 8th eighths]. The flags for the 3rd, 5th, & 7th eighths are lacking [engraver's errors].
- m. 12, RH, 1st eighth: $\mathbf{P^1R^1}$ have e^{b1} , as here; $\mathbf{P^2R^2}$ (as marked for change) have $e^{#1}$ [arbitrary added dissonance?; here, as in $\mathbf{P^1}$].
- m. 12, Pf, 4th–6th eighth: The 4th- and 5th-eighth RH chords have horizontal accents (as opposed to all other chords in both hands, except for the 6th-eighth LH chord, which lacks any accent at all) [engraver's errors].
- mm. 13, 14, & 15, Pf: In $\mathbf{P^1P^2}$, the 1st-beat chords are notated in dotted quarters, the last RH note and last LH chord in each measure of $\mathbf{P^1}$, in eighths; in $\mathbf{R^1R^2}$, Ives indicated the meter of mm. 13–15 as 5/16, adding sixteenth-note flags to the last chords in each measure (as in $\mathbf{P^2}$ and here) [but neglecting to eliminate the 1st-beat value-dots]. The RH tremolos are notated as half notes [engraver's errors]. The last RH note in m. 13 lacks a staccato-dot [engraver's error; added by analogy with the analogous notes in mm. 14 & 15]. The last LH chord in m. 13 has $d^\#$ [engraver's error? here, made d^\natural by analogy with the identical mm. 14 and 15].
- m. 16, RH, 2nd quarter: The “alto-voice” slur is lacking [engraver's error; added by analogy with those in mm. 17 & 18].
- mm. 16 & 17–18, LH: The 2nd-quarter downstem G in m. 16 and the 1st-quarter downstem G s in mm. 17 & 18 have no following quarter-note rests [probably intended to sound through the measure, or longer; here suggested by editorial *l.v.* indications].
- m. 20, LH, last eighth: $\mathbf{P^1}$ lacks a staccato dot for a [$\mathbf{P^2R^3K}$ have it].

Literature

Newman 1967, I, 108; Carr 1989

119. Immortality

SinC 273 / *AG* z138 / *KirkC* 6B67a

Date

CEI: 1921 (in **P**¹)
HWH: 1921, [rev]?1933

Text

CEI: (unattributed)
JK : In *KirkC*, 207, “HTI: prompted by an alarming illness of Edie, badly infected ear, at 22nd St., Feb. or March? [1921]”
HWH: Presumably by Ives. As given in **P**¹**P**², his text requires minimal orthographic editorial emendation.

Sources

No holograph or manuscript copy survives.

- P**¹ *114 Songs*, #5, 11–12 (= 50 *Songs*).
- R** Ives’s Copy B of **P**¹, w/ corr. & add. by Ives toward **P**² (f6093–94).
- P**² *34 Songs*, 9–10 (8–9 of Merion reprint).
- K** (indirect source) MS edition by John Kirkpatrick (JKP 77/733)

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**¹**P**²; **P**¹ is the principal source. Bracketed comments are editorial.

Time signatures & barring: **P**¹**R****P**² lack signatures but have straightforward barring after m. 1 [here, signatures added editorially from m. 2 through 17].

m. 1, LH, 7th quarter: The *F*, stemmed together with the quarter-note *f*, is notated as a half note [engraver’s error? here, renotated as a quarter note (as in **K**)].

m. 1, V, 1st–13th quarter: No rests are indicated [as also here, thus avoiding any metrical implications].

m. 1, RH, 10th quarter: The tied-back *f*¹+*g*¹ dyad is notated in half notes [engraver’s error? probably intended as here (paralleling the tied-back dotted-quarter *b*¹); less likely alternative is dotted half-notes (paralleling LH)].

m. 1(14th quarter)–end, V: Phrase-slurs appear with “Who dares to say”; “spring is”; “in Autumn’s”; “radiant”; “Who dares to say”; “the rose is”; “winter’s sunset snow!”; “dead! if”; “If God had meant she were to”; and “She would not have been.” [most are inappropriate; here, those for “Who dares to say” and the last two cited are retained—the next-to-last being extended to “die” as probably intended].

m. 1, last quarter: **P**¹**P**² have no indication for ending the “*rall.*” indicated at the 22nd eighth [added editorially here, as the most logical point].

mm. 2 & 16, RH, 4th quarter: **P**¹**P**² spell *g*# [better as *a*^b, falling to *g*]; m. 2 has a *c*¹+*e*¹ quarter-note dyad, m. 16 an *e*¹+*g*¹ eighth-note dyad [the latter preferable both times, in this tonal context].

- mm. 6–7, RH: **P**¹ lacks the “alto-line” accents are lacking; here, as in **R**(as marked for change)**P**².
- m. 8, RH, 2nd quarter: **P**¹ lacks the *d*² [engraver’s error? here, as in **R**(as marked for addition)**P**²].
- m. 8, V, 4th quarter: **P**¹ has uninflected *a*¹; here, as in **R**(as marked for change)**P**².
- m. 9, V, 3rd quarter: The V part lacks dynamic indications [here, crescendo wedge and “*f*” indication at m. 10, 1st beat, added to match Pf indications].
- m. 10, 1st beat: **P**¹**P**² have the indication “*più agitato*”; **R**(as marked for omission) deletes “*più*” [but the indication in **P**¹**R****P**² between Pf staves, relocated here above V, makes both words redundant; here omitted].
- m. 11, RH, 2nd eighth: **P**¹ has *e*² alone; here, as in **R** (as marked for changes)**P**².
- m. 11, LH, 4th eighth: **P**¹ has *d*[#]; here, as in **R**(as marked for change)**P**². (Ives adds in **R** a confirmatory note about the resulting simultaneous cross-relation with the RH’s *d*^{#1}: “D[#] [i.e., *d*^{#1}] OK.”)
- m. 12, V: **P**¹**R****P**² have the cue-size notes as here [considered *ossias*].
- m. 12, LH, last sixteenth note: **P**² has *c*¹ [arbitrary added dissonance? here, as in **P**¹].
- m. 13, RH, 4th quarter: **P**¹ reads *g+a+d¹+g¹* [here, *f* added as marked for addition in **R** (engraver’s error in **P**²: *e* added instead of *f*)].
- mm. 14 & 15, RH: **P**¹ has arpeggio indications for the 2nd & 3d chords in m. 14 and the 1st & 2nd chords in m. 15; here, as in **R**(as marked for deletion)**P**². In **P**¹**P**², the four chords beneath the RH treble line in m. 14 and the first two in m. 15 are notated in half notes [Ives’s “irrational” durations—here renotated in quarter notes with editorial *l.v.* indications to ensure their continued resonance].

Literature

Kelly 1988, 123–4, 506–18

120. Two Little Flowers

SinC 379 / *AG* 2139 / *KirkC* 6B68

Date

CEI: 1921 (in **P**)

HWH: 1921

Text

CEI: (unattributed)

JK: In *KirkC*, 207, “[HTI: both Ives and herself together, but he always ascribed it entirely to her,—backyard of 120 E. 22, N.Y., Edie playing with Susanna Minturn, early spring? [1921]”

HWH: Harmony Twichell Ives (with Ives?). The text, as in **P**, requires minimal orthographic editorial emendation.

Sources

S¹ Sketch of words and musical rhythm (f6941), w/ corr. by Ives.

S² Positive photostat of ink copy (in **C**), w/ notations by Ives (f6942–43). Above beginning: “Transp[ose] / in **D** / 1921 / Engraver, / use the transposed / Copy in **D**. ...” At bottom of p. 1: “C E Ives 120 E 22” (address good fall 1917 to spring 1926).

P *114 Songs* #104, 242–43 (= 50 *Songs* = 19 *Songs* = 3 *Songs*).

R¹ Copy of *114 Songs* (f6274–75) lent to Yale Music Library by Peter Yates, serving as proofsheets toward *19 Songs*, w/ corr. by Ives (none for the music)

R² Ives’s Copy **D**² of *19 Songs*, 25 (f6296), w/ one corr. by Ives.

K¹ (indirect source) MS edition by John Kirkpatrick, w/ annotations (JKP 78/738).

K² MS edition by John Kirkpatrick, transposed up one tone (JKP 78/738).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. **S**² is described as if in **D**. Bracketed comments are editorial.

Subtitle: (and dedicated to them)

mm. 1–22, 26(RH)–27, Pf: The notation is consistently as in Example 1 [ambiguous: the overhand treble LH is not notated in “real” values, though the LH bass *ds* are; the RH middle voice is notated in “real” values but lacks rests. The parenthetical note here in mm. 2ff is a lightly edited version of that in **S**²**P** (“the pedal following the piano phrasing not that of the voice.”)].

The musical score is for piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The treble staff begins with a piano (*p*) dynamic marking. The melody in the treble staff is characterized by slurs and a 'l.h.' annotation above it. The bass staff provides a rhythmic accompaniment with slurs and asterisks. The score concludes with 'etc.' in the bass staff.

Example 1.

- mm. 2(4th quarter)–26, V: [Phrase-slurs in this edition are as in **S²P**, except for the following: “The marigold is”; “radiant”; “ever rare; There’s”; “loveliness in”; and “field or wide savannah”; adjustments of these are made to support textual and musical phrases.]
- m. 23, 3rd quarter, RH: The $g^{\sharp 1}$ is slurred over the barline to the a^1 , as also in **S²** [slip of the pen, retained by engraver].
- m. 24, V, 3rd quarter: **P** has a single-stemmed b^b+a^1 dyad, both pitches notated full size [engraver’s error; here, as in **S²**].
- m. 24, Pf, 4th quarter: In **R**, Ives added a crescendo wedge extending past the barline as if into m. 25 [unrealistic; impossible to effect on a piano].
- mm. 25–26, LH (treble dyads): The phrase-slur extends only to m. 25, 4th quarter [engraver’s error? here, as in **S²** (though slightly ambiguous there)].
- mm. 28(2nd quarter)–29(2nd quarter), Pf: Two phrase-slurs, one from the m. 28 3rd-eighth D to the 4th-quarter e^3 , the other from that e^3 to the m. 29 2nd-quarter e^3 [engraver’s misreading of **S²**? one slur seems intended].

Literature

Hitchcock 2000, 180–82

121. The Greatest Man

SinC 259 / *AG* 2140 / *KirkC* 6B69

Date

CEI: 1921 (in **P**¹)

HWH: 1921

Text

CEI: Anne Collins (in **P**¹)

HWH: Anne Timoney Collins, poem printed in New York *Evening Sun*, 7 June 1921, p. 22.

Ives's text, as given in **P**¹**P**², requires modest orthographic editorial emendation (but see the note for mm. 1–33, V).

Sources

No holograph or manuscript copy survives.

- S** Proofsheets toward **P**¹ (numbered 35–38 in left lower corners), w/ corr. & add. by Ives (f6944–47). [These are the only proofsheets of *114 Songs* to survive.]
- P**¹ *114 Songs*, #19, 43–46 (= 50 *Songs*)
- R**¹ Ives's Copy B of **P**¹, w/ corr. & add. by Ives toward **P**² (f6104–07).
- P**² *34 Songs*, 13–16 (12–15 in Merion reprint).
- R**² Ives's Copy C² of **P**², w/ corr. & add. by Ives (f6241–44).
- K** (indirect source) MS edition by John Kirkpatrick, with annotations (JKP 77/732).
- P**³ *3 Songs* (New York: Associated Music Publishers, 1968), 4–7. [The 4 corr. marked in **R**² are made here, but the collection included two copyrights not held by AMP and it was withdrawn.]

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**¹**P**²**P**³; **P**¹ is the principal source. Bracketed comments are editorial.

Heading: **SP**¹ have Moderato; here, as in **R**¹(as marked for change)**P**²**R**³**P**³.

V, passim: [Ives's textual variants in lines 3, 4, 10, 15, 16, 18, 19—all clarifying the poem's meaning and/or making more consistent its colloquialisms—are retained; otherwise, Collins's original is restored.]

m. 1, V: In **SP**¹**P**² the second clause of the performance-indication reads “not too fast or too evenly” [here, as in **R**²(as marked for deletion)**P**³].

mm. 1–33, V: [Ives turns Collins's poetry into prose by eliminating her upper-case letters beginning each line; here, they are restored: whether read or heard, her easygoing colloquialisms mask the relative strictness of the poem and make it sound like prose. Ives's changes of detail, however, are arguably improvements: in m. 6, changing Collins's “fine” into the stronger, less effete “great”; in m. 14, turning Collins's “and” into “'n” (which otherwise she consistently uses); in m. 24, changing her present-tense “are” into past “were” (Ives recollecting, more than Collins, the speaker's past childhood); in m. 25, adding a colloquial idiom to characterize the youthful speaker even further (“rubbed the pain right out” instead of “rubbed the pain out”); in m. 26, adding another colloquialism (“'n”); in m. 29, adding “There're” to Collins's beginning of line

- 19 (“Lots of great men”), which is helpful for comprehension by ear. The change in m. 29 to “Washington” may be an engraver’s error; here, Collins’s “Washin’ton” is restored].
- m. 1, RH: The rests are lacking [engraver’s omission?]; the RH cue-size notation (through m. 8 and again in mm. 29–31) [suggesting optional performance?] is consistent in all sources.
- mm. 2ff, V: Phrase-slurs appear with “teacher”; “five new-”; “Cottontail”; “Cottontail sure does fly”; “lark ’r thrush.”; “seems to me!” [all are unnecessary and unhelpful (to music or text) except the last, the only one here retained].
- mm. 2ff, RH: Phrase-slurs are inconsistent: besides those for dotted eighth-and-sixteenth note-pairs, slurs appear in mm. 1(last eighth)–2(12th sixteenth), m. 4(1st-to-3rd eighth), m. 5(1st-to-8th sixteenth), and mm. 5(9th sixteenth)–6(4th sixteenth); they are lacking in 26(1st-to-last sixteenth) & 31(5nd-to-12th sixteenth) [here, these are revised consistently as slurs for dotted-eighth-and-sixteenth-note pairs].
- m. 6, LH, 1st quarter: The staccato-dot for the quarter-note dyad on *G* is lacking [engraver’s omission? added by analogy with those in mm. 4 & 5].
- m. 6, V, 2nd quarter: **SP¹R¹P²** indicate “*più ten. e rit.*”; here, as in **R²**(as marked for change)**P³**.
- m. 9(4th eighth) & 10(3rd quarter): In m. 9, **P¹R¹P²R²KP³** have “*f*” indications for both V and Pf [engraver’s error; here, as in **S** (no indications in m. 9; m. 10 marked for addition of “*f*” as here)].
- m. 9, RH, 4th quarter: The accent is lacking [added by analogy with those in V and LH].
- m. 10, V, 2nd quarter: **SP¹P²** indicate “*più ten.*”; here, as in **R²**(as marked for change)**P³**.
- mm. 14–15: All sources notate m. 14 in 6/4 (without signature, but with a dotted barline following the 4th quarter) and m. 15 in 4/4 (but without signature) [here, the barline is deleted as unnecessary, the signatures cued editorially].
- m. 14, LH, 3rd–4th quarter: The 3rd-quarter accent and 4th-quarter staccato-dot are lacking in all sources [added by analogy with those in V and RH].
- m. 18, RH, last eighth: **P¹R¹P²R²P³** notate the *g¹+b¹* dyad without inflections; here as marked in **R¹** for flattening the *b¹* [and adding a cautionary editorial natural-sign before the *g¹* (cf. the V)].
- m. 23: **SP¹R¹P²** have the tempo indication “*più rit.*”; here, as in **R²**(as marked for change)**P³**.
- mm. 24(2nd–4th quarter)–25(1st–2nd quarter), RH: Staccato-dots are notated beneath each chord [here deleted as redundant at best, at worst contradictory to those above the chords, qualified by slurs].
- m. 25, 2nd quarter, RH: **R¹**(as marked for change) **P²R²P³** have *g¹* [arbitrary added dissonance; here as in **SP¹**].
- m. 26, LH: **SP¹R¹** follow the four *cs* with *e–G–e–G* respectively [here, *G–e–G–e* as in **P²R²P³**—explained in **R²** with the note: “old book [**P¹**] wrong / (L.H.) / this L.H. correct”].
- m. 27, Pf, 12th sixteenth: **P¹R¹P²R²P³** have uninflected *c²* (RH) and *e* (LH) (i.e., *c^{#2}* and *e[#]* following those at the 8th sixteenth); here, as marked for change in **S**.
- mm. 29 & 30: All sources notate m. 29 in 3/2 and m. 30 in 4/4 but without meter-signatures [here cued editorially].
- m. 29, LH, 1st & 2nd quarter: The slur-and-dots are lacking [added by analogy with those in m. 28 (and cf. mm. 2–3 and 24–25)].
- m. 30, Pf, 4th quarter: The staccato-dot is lacking [engraver’s error; here added by analogy with the others in this passage; and cf. m. 2].

122. Resolution

SinC 334 / AG 2141 / KirkC 6B68a

Date

CEI: 1921 (in **P**)

HWH: 1921

Text

CEI: (unattributed)

HWH: Presumably by Ives; as given in **P**, the text requires no editorial emendation (but see the note for m. 3, V).

Sources

No holograph or manuscript copy survives.

P *114 Songs*, #13, 28 (= *50 Songs* = *19 Songs*).

R¹ Ives's Copy D¹ of *19 Songs*, 43 (f6295), w/ markings by Ives (but no changes of the music).

R² Ives's Copy D² of *19 Songs*, 43 (f6297), w/ markings by Ives (but no changes of the music).

K¹ (indirect source) MS edition by [Garry C. Clarke] (JKP 78/735).

K² (indirect source) MS edition written out by John Kirkpatrick, with notes, the music marked as "ed. J.K. and G.C." (Garry Clarke) (JKP 78/735).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source.

Bracketed comments are editorial.

mm. 1–8, V: Dynamic indications are lacking except for decrescendo wedges in mm. 6–7 and 8 [here, indications paralleling those of Pf are added].

mm. 1–8, V: Phrase-slurs [exceptionally brief and numerous] appear with "Walking," "stronger," "under," "distant," "Faith e'en," "needs to," "mark the," "sentimental," "places," "where Truth may appear to," and "guide the journey" [all but the last two seem inappropriate and are here omitted; the last two suggest engraver's errors (the next-to-last ends one note too late, the last begins one note too late) and are here revised].

m. 3, V: **P**¹ reads "e'en (unchanged in **R**¹**R**²) [copyist's or engraver's misreading? (in notes for **K**²: "one cannot be entirely sure that 'e'en' in m. 3 is a misprint for 'e'er', as the poem suggests.)"]

m. 3, 1st beat: There is no dynamic indication ["*mf*" seems appropriate, with change of text tone and musical style here, and the later indications leading to "*mp*" at m. 7].

m. 5, RH, 2nd quarter: The half-note-tied-to-eighth *a*¹ is editorial [engraver's omission? careless MS? the same dyads preceding and following invite the addition here].

mm. 5 & 6, LH, 1st beat: The *D* is notated as a half note both times [Ives's "overlong" notation, here revised as quarter notes with *l.v.* indications].

m. 7, Pf: The slurs-and-staccato-dots are lacking [engraver's omissions? here, added by analogy with m. 1].

123. Disclosure

SinC 235 / AG 2142 / KirkC 6B67b

Date

CEI: 1921 (in **P**)
HWH: 1921

Text

CEI: (unattributed)
HWH: Presumably by Ives; as given in **P**, the text requires modest orthographic editorial emendation.

Sources

No holograph or manuscript copy survives.

- P** *114 Songs, #7, 15 (= 50 Songs = 12 Songs = Sacred Songs).*
- R** Ives's Copy E of **P** (f6159), w/ corr. & add. by Ives.
- K** (indirect source) MS edition by John Kirkpatrick, w/ preface and notes (JKP 77/731).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. Bracketed comments are editorial.

- mm. 2–15, V: Phrase-slurs appear with (1) “Thoughts which deeply rest at evening, at”; (2) “Songs whose beauty now”; (3) “only lies”; (4) “in memory”; (5) “Youth would sing with rapture”; (6) “sing from joyous”; (7) “buoyant impulse”; (8) “Knowing”; (9) “Thus would God”; and (10) “reveal the range of” [(8) is here deleted, (1), (3) and (4) adjusted, the others retained].
- m. 4, Pf, 1st beat: The dynamic indication is “*f*” [highly improbable in this context, following the decrescendo wedge from “*mf*”; probably an engraver’s error for “*mf*”].
- m. 5, LH, 1st & 2nd quarters: The 1st-quarter arpeggio indication is lacking [here bracketed as possibly intended]; the 2nd-quarter *D*¹ (notated cue-size [engraver’s error? notated here full-size]) is uninflected; here, as marked by Ives in **R** for change to *b*¹.
- mm. 7–8: In **R**, Ives marked m. 7 [and implicitly the V note in m. 8?] for several possible changes, but without crossing out the notation of **P** [which is here retained (**K** attempts to honor **R**’s sketchy indications for change)].
- mm. 11–12, RH: In **P**, the uppermost line is notated cue-size (as here) [intended as optional?].
- m. 11, RH, 6th–8th eighth: **P** has the full-size-notated eighth-note chords $e+g\#1+c\#2$, $g\#1+a\#1+b\#1+d\#2$, and $g\#1+a\#1+c\#2+f\#2$ [here, as marked by Ives in **R** for changes].
- m. 13, LH, 2nd quarter: **P** has *G*^{b1} notated cue-size [engraver’s error? here, notated full-size (cf. m. 5, LH); here, as marked by Ives for change in **R**].
- m. 15, RH: Ives added in **R** the cue-size notes, with the note “*pppp* echo / as [in] 1st / phrase” [here suggested as optional].

124. The White Gulls

SinC 391 / *AG* z143 / *KirkC* 6B67c

Date

CEI: 1921 (in **P**¹)

HWH: 1921, [rev]ca. 1933

Text

CEI: Maurice Morris (in **P**¹)

HWH: Translation by Maurice Morris (pseudonym of Morris W. Pool)—from unlocated Russian source—printed in the N.Y. *Evening Sun* (possibly the 22–23 August 1920 issues of the New York *Sun/Herald*, themselves unlocated). As given in **P**¹**P**², the text requires minimal orthographic editorial emendation.

Sources

S Pencil sketch, almost complete (f6940).

P¹ 114 Songs, #103, 240–41 (= 50 Songs).

R Ives's Copy B of **P**¹, w/ corr. & add. by Ives toward **P**² (f6136–37).

P² 34 Songs, 11–12 (10–11 in Merion reprint).

K (indirect source) MS edition by John Kirkpatrick (JKP 78/738); 2 copies, one with pencil additions.

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**¹**P**²; **P**¹ is the principal source. Bracketed comments are editorial.

Subtitle: “(from the Russian).”

m. 2, RH, 1st beat: The chord is notated as a whole note [engraver's error? clearly intended, as in mm. 1 & 3, to last through the measure].

mm. 5–7, Pf: **P**¹**P**² notate this passage as shown in Example 1 [problematic: here, the “underlong” notation (mm. 5 & 6, RH 1st-beat chords and LH octaves), “overlong” notation (mm. 5 & 6, LH 2nd & 3rd chords; m. 7, every chord), and missing rests are considered engraver's errors (or perhaps slavish copying of a sketchy manuscript)].

The image shows a musical score for 'The White Gulls' in 6/8 time. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is primarily chordal, with many notes beamed together. The treble staff has a 'p' dynamic marking and a 'piu ten.' marking. The bass staff has a 'p' dynamic marking. The score is divided into measures by vertical bar lines. There are some editorial markings, such as brackets and arrows, above the treble staff in the later measures.

Example 1.

- m. 5, RH, 6th half note: **R**(as marked for change)**P**² have $c\sharp^1$ [arbitrary added dissonance?]; here, $c\sharp^1$ as in **P**¹.
- m. 7, 1st beat: Crescendo and following decrescendo wedges are placed above the RH staff (as well as between the Pf staves) [engraver's error: presumably for V and here relocated].
- mm. 8–13, Pf, 1st beat: Only the RH has arpeggio indications [engraver's error? here, as in **S** at m. 8 (implicitly also in mm. 9–13)]. To **SP**¹'s RH 1st-beat chord in m. 8, **R**(as marked for change)**P**² add a d^1 [arbitrary added dissonance?] and in mm. 9–12 change **P**¹'s disposition of the hands (the f^2 s being marked specifically for RH) [here, as in **SP**¹].
- m. 17: **P**¹ has “*più animando*”; here, as in **R**(as marked for deletion)**P**².
- m. 17, LH, 1st beat: **P**¹**P**² have A^{b1+D} as a whole note (unchanged in **R**) [engraver's error? here, as in **SK**].
- m. 17, RH, 2nd half note: **SP**¹**P**² spell $d\sharp^1+f\sharp^1+d^b2$ [in this context, better respelled with $e^{b1}+g^{b1}$ as here (and in **K**)].
- m. 18, Pf, 1st & 2nd half notes: **SP**¹**P**² spell $c\sharp^1$ and $g\sharp^1$ respectively in the two chords [better d^{b1} and a^{b1} , respectively, in this context].
- m. 18, V, 3rd & 4th half notes: **P**¹ has even half-note $a\sharp$ s, as here; the rhythm of **R**(as marked for change)**P**² is offered here as an ossia].
- m. 18, RH, 2nd half note: **SP**¹ spell $f^1+g\sharp^1+e^{b2}$ [in this context, better respelled with a^{b1} as here (and in **K**)].
- m. 18, LH, 5th half note: **R**(as marked for addition)**P**² add $d\sharp$ to **P**¹'s chord [arbitrary added dissonance?] here, as in **SP**¹.
- m. 19, 1st beat: **SP**¹ have no tempo indication; here, as in **R**(as marked for addition)**P**².
- mm. 19(1st & 4th half notes) & 20(1st half note), LH: **R**(as marked for change)**P**² replace **P**¹'s b^b s with $b\sharp$ s [arbitrary added dissonance?]; here, as in **SP**¹].
- mm. 20(3rd half note) & 21(1st half note), LH: **R**(as marked for change)**P**² replace **SP**¹'s $c\sharp^1$ with $c\sharp^1$ [arbitrary added dissonance?]; here, as in **SP**¹].
- m. 22, 3rd half note: **P**¹ has the indication “more tranquilly”; here, as in **R**(as marked for change)**P**². Only the RH has an arpeggio indication (none in **S**) [added in LH here, and in both hands in mm. 24 & 25, by analogy with those in mm. 8–13].
- mm. 22(3rd half note)–23(1st-beat tied-back dotted whole note), RH: **R**(as marked for change)**P**² add d^1 s to **P**¹'s chord (as in m. 8) [arbitrary added dissonance?]; here, as in **SP**¹.
- mm. 24–25, Pf: **P**¹**P**² lack LH arpeggios in both measures and RH arpeggio in m. 24 [added editorially in both LH and RH in both measures by analogy with those in mm. 8–13].
- m. 26, RH, 1st beat: **P**² lacks the staccato-dot [engraver's error? here, as in **SP**¹**R** (a LH slur-and-staccato-dot, lacking in **P**¹**RP**², added by analogy)].

Literature

Kelly 1988, 318–28

125. Evening

SinC 244 / AG z144 / KirkC 6B69a

Date

CEI: 1921 (in **P**)

HWH: 1921

Text

CEI: Milton / From “Paradise Lost” (in **P**)

HWH: John Milton (1608–1674), *Paradise Lost*, Book 4, line 598–604. Ives’s source was probably *Golden Numbers: A Book of Verse for Youth*, ed. Kate Douglas Wiggin (New York: Doubleday, Page, 1909), “Evening in Paradise,” 2–3 (also of 1922 edition): the text in **P** concords almost exactly, requiring minimal orthographic editorial emendation (but see the note for m. 16, V). Text authority here: Milton, *Paradise Lost*, ed. Scott Elledge (New York: W. W. Norton, 1975).

Sources

No holograph or manuscript copy survives.

P 114 *Songs*, #2, 6–7 (= 50 *Songs* = *Seven Songs*).

R¹ Ives’s Copy D of **P** (f6150–51), w/ corr. & add. by Ives toward *Seven Songs* (none for the music).

R² Ives’s Copy E of **P**, p. 7 (f6153), w/ notes for instrumentation by Ives. (A realization based on these is Ives, *Evening for Chamber Orchestra and Optional Medium Voice*, ed. Kenneth Singleton (New York: Associated Music Publishers, 1983).)

K (indirect source) MS sketch toward an edition by John Kirkpatrick (JKP 77/731).

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source.

Bracketed comments are editorial.

mm. 3–4, RH: In m. 3(1st-to-5th eighth) & 3(7th eighth)–4(4th eighth), the phrase-slurs are lacking [added by analogy with those in mm. 1 & 2].

m. 3, RH, 4th quarter: The slur beginning at the *b*[♮] and intended to continue (past the line-ending) into the next measure, has no conclusion [probably intended as here].

m. 11, Pf: The tempo marking is “*più moto*” [redundant; here, as in V].

mm. 14(1st-to-5th eighth) & 15(1st-to-5th eighth), RH: The phrase-slurs are lacking [added by analogy with those in mm. 1 & 2].

m. 16, V: The verb is “is” [engraver’s error? possibly not, so **P**’s tense is retained and Milton’s “was” given as an *ossia*].

Literature

Schoffman 1977, 174–84; Hitchcock 1997b, 62–63 and note 13

126. Aeschylus and Sophocles

SinC 206 / *AG* 2146 / *KirkC* 6B70

Partially derived from *Fugue in Four Greek Modes* (*SinC* 68) and *Pre-2nd String Quartet* (*SinC* x672)

Date

CEI: 1922 (in later lists; see *Memos*, 162)

HWH: (?1897 & ?1904–05) [arr in part]?1922–ca. 1924, [rev]1935

Text

CEI: Landor / From “Hellenic Dialogues” (in **P**)

HWH: Walter Savage Landor (1775–1864), *Hellenics*. Text authority: “Aeschylos and Sophocles” [first published 1859] *The Works and Life of Walter Savage Landor*, ed. John Forster. Vol. 7 (London: Chapman and Hall, 1876), 412; text authority here. Ives used lines 20–30 (of 30); his text, as in **P**, requires minimal orthographic editorial emendation. His choice of these lines is not easy to interpret without the foregoing ones, at least Sophocles’ line just preceding the excerpt: “I did indeed drive off the pest of flies.”

Sources

- S**¹ Pencil sketch of fragmentary p. 3 (1–2 missing), mm. 32–40 (f6948).
- S**² Sketches of piano part
 - S**^{2a}: mm. 11–15 (p. [1]) (f6949–50);
 - S**^{2b}: mm. 13–15 (f1833);
 - S**^{2c}: mm. 11–13 (f3055) [uncertain if this is for this song]
- S**³ Ink score, titled “Aeschylos and Sophocles”; 3 pp., numbered 1, 2, & 4 (f6951–53); pp. 3 & 5 missing.
- S**⁴ Memo explaining Ives’s use of Greek modes, etc. (f6954).
- S**⁵ Ink score by George F. Roberts (f6956–63).
- S**⁶ [First] photostat of **S**⁵, w/ corr. & add. by Ives (late July 1935) on every page (f6964–71).
- S**⁷ [Second] photostat of **S**⁵, w/ corr. requested by Ives in **S**⁶ made and with engraver’s line-count and pagination toward **P** (f6972–79).
- S**⁸ Proofsheets toward **P**, w/ corr. by Ives (f6264–67).
- S**⁹ Patch for m. 35, LH (f6955).
- P** *19 Songs*, 12–15.

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **S**⁸**P**, **P** being considered the principal source. Bracketed comments are editorial.

m. 5, Va, 2nd quarter: In **S**³**S**⁵**S**⁶**S**⁷**S**⁸, the lower note of the dyad is *d*^b [slip of the pen in **S**³, retained thereafter].

m. 14, RH: The 3rd sixteenth is notated as *c*³+*f*[#]3+*a*3, the 5th as *e*3+*g*3 [here, *c*³+*f*[#]3 and *b*²+*e*3 respectively, as in **S**³**S**⁵**S**⁶**S**⁷ and **S**⁸(as marked for correction)].

m. 15, Pf, 7th quarter(11th sixty-fourth—at LH *b*^b₁): In **S**³**S**⁵**S**⁶**S**⁷**S**⁸, a pedal indication appears [but misnotated above the LH run, extending to the end of the measure [here, as in **S**⁸(as marked for change)**P** and relocated beneath the LH staff].

- m. 15, Va, 6th quarter: In **S3S5S6S7S8P**, the 6th note (2nd thirty-second in the sextuplet) is *a*[♯]; here, *a*^b, as called for by the mode].
- m. 31, LH, 9th eighth: The flag is missing [engraver's error; **S5S6S7** have it].
- m. 33, LH, "tenor" dyads: These are notated in **S3S5S6S7** with faint penciled ties between the first and second, and second and third, dyads, in **S8** with full ties between them; in **S8**, Ives marked all the ties for deletion but added a note "(see attached slip)"—i.e. **S9**, which also has the note "these notes are not on 2nd beats, [but] after" [but his enumeration of the triplet eighths and the lack of rests after the first two dyads suggests renotation, as here].
- m. 34, Strings, 1st beat: In each part, the tie-back to the last eighth of m. 33 is lacking [engraver's error; **S5S6S7** have it].
- m. 36, Va, 8th eighth: In **S5S6S7S8P**, this is *a*[♯] [copyist's error retained in later sources; here, *g* as called for by the mode (and cf. m. 2)].
- m. 39, Vn I & II, 1st beat: A footnote reads "Violin II is to be more audible than Violin I here" [unnecessary, in view of the dynamic indications of the two parts; not retained in this edition].
- m. 40, RH, last chord: Cued by asterisk to footnote, "This chord to be played only if violins are playing."

Endnote: On p. [52], "The string-quartett is a background part and is played at a lower intensity throughout than the piano. It plays usually when the text has reference to Athens. It is in four Greek Modes (diatonic genus)[:] Dorian, Phrygian, Hypolydian, Mixolydian; the upper line of the piano part in the first seven measures is in the Hypophrygian. Except in a few measures when the Modes interchange, each instrument is given to the seven notes (but not keeping to the same octave) in the Modes used. In the fugal beginning each part starts on the Mode-Tonic taken, but not in the same octave relation. This string-quartett part may be omitted but to have it played is far preferable" [edited for clarity in this edition].

Literature

Schoffman 1977a, 185–208

127. On the Antipodes

SinC 319 / *AG* z145 / *KirkC* 6B71

Derived from part of *Universe Symphony* (*SinC* 6)

Date

CEI: 1915–23 (in **P**) [but partly sketched 1904: see **S**²: f6983]

HWH: [partially arr]ca. 1915–23, [rev]ca. 1935

Text

CEI: (unattributed)

HWH: Ives, certainly. The text, as given in **P**, requires modest orthographic editorial emendation.

Sources

- S**¹ Pencil sketches toward text, chords, themes (f6980).
- S**² Pencil sketches (including some for *Universe Symphony*) (f6981–87). On f6983, below: “Bill Maloney mad at this / CPW St Pats day ‘04 says just hammers - can’t sleep.”
- S**³ Ink score by George Roberts (July 1935) (f6988–93).
- S**⁴ Photostat of **S**³, w/ corr. & add. by Ives on every page, a patch clipped to p. 2 (f6994–7000).
- S**⁵ Proofsheets toward **P**, w/ corr. & add. by Ives on every page (f6283–86).
- P** *19 Songs*, 44–47 [w/ the corr. & add. requested by Ives on **S**⁵].
- R** Ives’s Copy D² of **P** (f6298–301), w/ add. by Ives (but none to the music)

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **P**, the principal source. “^{1mo}” refers to upper-register Pf brace, “^{2do}” to lower-register Pf brace. Bracketed comments are editorial.

Footnote on first score page: “All notes are natural unless marked otherwise” [revised for clarity in the edition].

2nd footnote on first score page, cued from V divisi in m. 5: “The smaller notes in the voice part throughout are for lower voice, or voices, if there be a chorus” [revised for clarity in the edition].

m. 2, ^{2do} LH, last eighth: The sharp-sign is on the g space [engraver’s error; here, as in **S**^{3**S**⁴].}

m. 3, ^{2do} LH, 12th sixteenth: The *d* is sharped (as also in **S**^{3**S**⁴) [here, as marked for correction by Ives in **S**⁵; cf. the analogous *d* in m. 19].}

m. 3, ^{2do}, extending into right margin: Ives added the note “see over” referring to a patch clipped to p. 2 of **S**⁴, which reads: “Dear Mr. Roberts: / I find sometimes that although there is / a footnote saying all notes are natural / unless otherwise marked, that [*sic*] players forget / it[,] especially in a note immediately / following - so have put [natural-sign]s in sometimes[,] / as in this case / CEI” [referring to several natural-signs he had added].

- m. 5, 1^{mo} RH: The $f^{\#3}$ of the quintuplet lacks an upstem (as also in **S3S4**) [here, as marked for correction by Ives in **S4**].
- m. 7, V, 1st beat: The dynamic indication is “ mf ” (as also in **S3S4**); here, as marked for correction by Ives in **S4**].
- m. 8, 1^{mo} RH, 2nd half note: The d^3 is sharpened [engraver’s error (**S2** has $d^{\natural 3}$); here, as marked for correction by Ives in **S4**].
- m. 8, 2^{do} LH, 2nd half note: The low octave has the dynamic marking “ p ” [a legacy of Ives’s failure, in marking **S4** for correction to a general LH “ pp ” to cancel the low “ p ” (the correction otherwise made in **S5P**)].
- m. 9, 1^{mo} LH, 2nd eighth: The chord has a martellato accent (not in **S2**, with which the other three Pf chords in the measure concord perfectly; introduced in **S3** and retained thereafter) [deleted here as anomalous in this context].
- m. 19, V, 1st beat: A slur from $d^{\natural 2}$ to $e^{\flat 1}$ is lacking (as also in **S2S3S4S5**) [engraver’s error: here, as added to **S4** by Ives]. In **S4**, Ives corrected the **S3S4** copyist’s slur from the last note of m. 18 (b^1), noting that “the grace notes are / sung on “it”[—]& then “ain’t” / starts just after the / beginning of meas[ure]” [the alignment of the grace-note $d^{\natural 2}$ with the Pf’s first eighth, as here, not carried out in **S5P**].
- m. 19, 2^{do} RH, 3rd quarter, 2nd chord of triplet: The trichord is spelled $f^{\#}+d^{\natural 1}+a^{\natural 1}$ [**S3** copyist’s error, uncorrected in later sources and retained by engraver; here corrected to conform with the same chord (also in 2^{do} RH) in mm. 1(3rd chord) and 4(2nd chord), etc.].
- m. 21, 2^{do} RH, 2nd eighth: The e^3 is natural [**S3** copyist’s error, uncorrected in later sources and retained by engraver; here, as in **S2**].
- m. 22, 1^{mo} LH, 2nd quarter: Dynamic indication is lacking (as also in **S3S4S5**) [added to conform with the indications in the other three fugal voices].
- m. 24, 1^{mo} RH, 1st beat: The phrase-slur extends over to the next measure [retaining Ives’s careless notation of the slur he added to **S5**; here, as in **S3S4**].
- m. 24, 2^{do} LH, 4th quarter: The lowest chord tone is $G^{\natural 1}$ [**S3** copyist’s error, uncorrected in later sources and retained by engraver; here, as in **S2**].
- m. 31, V, last note: The d^2 is uninflected [**S3** copyist’s error, uncorrected in later sources and retained by engraver; here, as marked by Ives in **S4** for correction].
- m. 32, 1^{mo} LH, 1st beat: The chord lacks e^1 , g^1 , and b^1 in the otherwise completely semi-tonal stack [**S3** copyist’s error, uncorrected in later sources and retained by engraver; here corrected to conform with the earlier analogous chords (1^{mo} LH in mm. 3(2nd chord) and 19(2nd chord)].

Endnote: **P**, p. 52, “This is from some themes and a chordal cycle for a symphony [*Universe Symphony*]. In the last stanza, Largo-Maestoso, it is better if there be an organ pedal and also in these measures, if a string orchestra may help sustain the piano part” [lightly edited in the edition]. [In a letter to Henry Cowell of 1 July 1935 (CIP 28/5), Ives termed the song “a kind of study from the ‘Universe Symphony.’”]

Literature

Rinehart 1970, 71–86; Argento 1975–76, 192–200; Schoffman 1977a, 209–34; Lambert 1987, 375–91; Kelly 1988, 470–76; Hitchcock 1999, 135–42

128. Song without words [I]

SinC 358 / *AG* (no entry) / *KirkC* 6B13a

Date

CEI: (none)

HWH: ?ca. 1891

Text

(none)

Sources

This textless song is here published for the first time.

S¹ First pencil sketch, in F; incomplete (mm. 0–4) (f6039).

S² Second pencil sketch, in G (f6342–43).

S³ Ink copy in G (f6344–45).

Critical Commentary

Descriptive comments refer to **S**³, the principal source. Bracketed comments are editorial.

mm. 7–10, 19–20, V: The cue-size notes appear only in **S**³ [rather than ossias, they seem to be intended for use with a second text stanza].

m. 12, LH, 3rd quarter note: The e^1 is uninflected (i.e., $e^{\#1}$) [probably intended as $e^{\sharp 1}$, continuing the chromatic line begun as $f^{\sharp 1}-e^{\sharp 1}$].

m. 15, RH, 7th eighth: The uppermost note is e^2 [a slip of the pen; here, as in **S**²].

m. 22: Tempo indication is lacking [added, to cancel the “*rall.*” from m. 21].

m. 22, Pf: The overhand LH chord is indicated as “*m.g.*” (*main gauche*) [very unusual for Ives (perhaps unique?)].

mm. 23(last 2 eighths), 24(first beat), 30(first beat), 31(last 2 eighths), & 32(first eighth), RH: The uppermost notes are notated cue-size [added after the other notes of the chords, they may have been intended to mask the parallel motion with the V; here, notated full-size]. The half note b^2 at m. 24(1st beat) lacks a value dot and a tie to a dotted quarter note b^2 at m. 25(1st beat); the half-note b^2 at m. 30(1st beat) lacks a tie-back [inadvertent omissions, here supplied editorially].

m. 24, LH: The “tenor” voice is notated as two quarter notes beneath the indication “2” [better notated as two dotted quarters].

129. Song without words [II]

SinC 359 / *AG* (no entry) / *KirkC* 6B38a

Date

CEI: (none) [but see **S3**].

HWH: ?ca. 1901

Text

(none)

Sources

This textless song is here published for the first time.

S¹ Pencil sketch in *E^b*; voice part only (mm. 3–20) (f5205).

S² First ink copy in *E^b* (mm. 3–20) (f6672–73).

S³ Second ink copy in *E^b*; complete in 24 mm. (f6674–75). At top right of p. [1]: “Chas E Ives / 65 Central Park West / NY” [Ives’s first Poverty Flat residence, good 1901–Sep 1907].

Critical Commentary

Unless indicated otherwise, descriptive comments refer to **S3**, the principal source.

Bracketed comments are editorial.

m. 10, V, 2nd note of 2nd duplet: The *a¹* is uninflected (i.e., *a^{b1}*) [inadvertent omission of natural-sign].

m. 11, LH: The “bass” voice is a dotted-half-note *F* [but the harmonic change at the 2nd beat suggests an inadvertent omission there of a *B^b* (here supplied editorially) and reduction of the *F* to a dotted quarter note].

m. 17: In **S3**, there are fermatas in V and Pf between 2nd and 3rd quarter notes [redundant? not retained here].

m. 19, RH, 1st beat: The “alto-voice” *e^{b1}* is flagged as an eighth-note [slip of the pen? probably intended as here].

m. 19, LH, 1st beat: The *E^b* half note is undotted but there is no 3rd-quarter rest [inadvertent omission of dot? added here].

m. 21: Tempo indication is lacking [inadvertent omission of “*Tempo rmo*”].

m. 22, RH, 7th eighth: The chord is lacking [inadvertent omission; added by analogy with that in m. 3, 7th eighth].

m. 23, RH, 7th eighth: The *E^b* is lacking [Ives’s intention for the first-beat *E^b* (notated as a dotted half note) to hold through the measure is clear from its being tied to that in m. 24].

