A Descriptive Catalogue of The Music of Charles Ives

James Sinclair

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A Descriptive Catalogue of The Music of Charles Ives

MSS 14

by James B. Sinclair

1999
Revised: 2012

P.O. Box 208240
120 High Street
New Haven, CT
06520-8240
Email: musiclibrary@yale.edu
Phone: (203) 432-0492
Fax: (203) 432-7339
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Overview

REPOSITORY:  Irving S. Gilmore Music Library, Yale University
              P.O. Box 208240
              120 High Street
              New Haven, CT
              06520-8240
              Email: musiclibrary@yale.edu
              Phone: (203) 432-0492
              Fax: (203) 432-7339

CALL NUMBER:  MSS 14

CREATOR:  Ives, Charles, 1874-1954.

TITLE:  The Music of Charles Ives

DATES:  1874-1983 (inclusive)

PHYSICAL DESCRIPTION:  70 boxes (51 linear feet)

LANGUAGE(S):  Materials chiefly in English.

SUMMARY:  Music, correspondence and other writings, photographs, and additional materials by and about the American composer and insurance executive Charles Ives (1874-1954)

FINDING AID LINK:  To cite or bookmark this finding aid, use the following address:
                   http://hdl.handle.net/10079/fa/music.mss.0014.1.

Administrative Information

Provenance

The Charles Ives Papers were established in the Music Library of Yale University by Harmony Twichell Ives in 1955.

Information about Access

The Papers are open to researchers by appointment. There are no restricted materials in the collection. Please contact the Special Collections staff to schedule an appointment.

Some of the materials (p. 718) may be stored at the Library's off-campus shelving facility, so researchers should allow at least two business days to have the appropriate boxes paged.

Ownership & Copyright

The Charles Ives Papers are the physical property of the Irving S. Gilmore Music Library of Yale University. Copyrights belong to the composers and authors, or their legal heirs and assigns.

Cite As

Biographical Sketch

See Appendix 4: Chronology of Significant Events in Ives's Life (p. 774).

Proem

Music is one of the many ways God has of beating in on man --
his lifes, his deaths, his hope, his everything --
an inner something, a spiritual storm,
a something else that stirs man
in all of his parts [and] consciousness, and "all at once" --
we roughly call these parts (as a kind of entity) "soul" --
it acts thro or vibrates or couples up to human sensations
in ways (or mediums) man may hear and know:
that is, he knows he hears them
and says (or thinks or feels) he knows them. --
further than this,
what this inner something is which begets all this
is something no one knows --
especially those who define it
and use it, primarily, to make a living. --
all this means almost nothing to those who will think about it --
music -- that no one knows what it is --
and the less he knows he knows what it is
the nearer it is to music -- probably.

*Charles E. Ives*

Memo on notepaper of the St. James's Palace Hotel, London, June 1924 (now in Diary 9).

Edited by John Kirkpatrick and slightly amended by H. Wiley Hitchcock.

Preface
Genesis of This Catalogue

After printing his *Temporary Mimeographed Catalogue of The Music Manuscripts and Related Materials of Charles Edward Ives 1874-1954* in August 1960, John Kirkpatrick worked toward publishing a perfected version. In 1972, I joined him in New Haven to further the editing of Ives's works. Kirkpatrick's fondest dream was to work together on a new catalogue. We sought in vain for adequate support to allow me to work full-time on the project. A significant step forward was made in 1975-76 when, with the aid of Kenneth Singleton, I microfilmed all the music manuscripts in what we then called the "Ives Collection." This gave the public reasonable access to the complete music holdings and yielded a new, rational system of reference numbers. In 1981 a stroke set Kirkpatrick back; there was little question that he himself could complete a new catalogue. (He used the best remaining days editing his beloved *Sonata No. 2 for Piano: Concord, Mass.--* an edition that evolved from one "as played by John Kirkpatrick" to one representing his conclusions as the earliest and best state of the "Concord" materials.)

In the late 1980s the Charles Ives Society took the initiative to oversee the preparation of a new catalogue. With funding first from the Society, then from the National Endowment for the Humanities, Paul Echols began collecting data and formulating a plan for a readable, rational, and comprehensive catalogue. His plan was applauded by all: avoid too many cryptic abbreviations and sigla, and focus the presentation by omitting some of the information in Kirkpatrick's 1960 catalogue that threatens to bury the more universally sought data. Thus, omitted here is Kirkpatrick's information identifying the paper types for each leaf, "other music," the "see" references for the physical location of a given page in the Ives Papers, and the old negative photostat numbers.

In 1990, Echols began the project in earnest, engaging assistants and filling in templates with masses of information. A significant problem presented itself: how to cite information hidden in the large unindexed collection of Ives's correspondence. Echols tackled the huge task of reading through the complete collection, locating and transcribing every reference to an Ives work. With much of the information gathered, Echols began writing and polishing, beginning with the large orchestral-music section. None of us was prepared for the news in August 1994 that he had passed away. The Charles Ives Society asked me to take over. In May 1995, I reorganized the catalogue alphabetically rather than chronologically and identified the tasks for expanding and completing the project--then estimated as requiring some months (but it was rather some years).

To Kirkpatrick's pioneering efforts this catalogue adds much information hitherto unknown or scattered, including the listing of all the various titles that Ives used in reference to his works, their exact orchestrational requirements, time durations, incipits, premiere performances, and first recordings. In addition, the sources are described in a reasonably comprehensible fashion and reordered according to the most recent research; publication information and Ives's varied borrowings from existing music are brought up to date; and information on the dating of the works, literature about them, and discography are finally all in one place. In the Comment sub-entry, this catalogue includes or expands on many issues of interest. In the appendixes the reader will find handy reference to some important, previously unpublished Ives documents and lists. Through the concordances one can connect to the previous cataloguing of Ives's titles and the manuscript pages themselves. In the indexes there is a new listing of Ives's use of existing music and complete citation of addresses, names, and titles.

Even before Kirkpatrick's important catalogue there were several halting attempts, by Ives himself and by others immediately following his death, to make sense out of the notorious chaos of his music manuscripts. The first attempt was Ives's own--a youthful assignment of opus numbers to at least his first four works. More significant was his project to photostat many of his manuscripts, started in early 1928 at Quality Photoprint Studio in New York City, an expensive but curatorially effective process. For this, Ives collected related sketches and scores and had the numerous groups of photostats stored at the Quality shop under his own numbering system. (Two of Ives's lists relating to this system are reprinted in Appendix 2.) This produced 177 item numbers (with some duplication of titles and a few skipped numbers). At about the same time, Ives began, fitfully, a separate process of trying to list or at least characterize his output of music. These lists became more thorough in 1935, probably as the result of Ives's project, commencing in October 1934, to put his music in some order in a huge built-in cabinet, newly constructed for him in a former horse stall in the barn of his country house at West Redding, Connecticut. (An early and a late version of these lists are reprinted in Appendix 1.) But Ives's "system" for Quality Photoprint Studio deteriorated into a state of chronic confusion, probably because no one there could read music. Ray Green, the new executive secretary of the American Music Center, reported to Harmony Ives on 25 May 1950 that "the master sheets [photostats] of Mr. Ives' works are in an extremely chaotic condition. As a matter of fact, a careful and thorough job of indexing needs to be done by a competent, reliable and trained musician and researcher."

Immediately following Ives's death, John Kirkpatrick and the composer Henry Cowell began jointly to bring all the manuscripts into one place (drawing on their own holdings and on Ives's in his New York town house and the West Redding music room and its barn). Alas, Ives's filing system, even with supplementary file cabinets, had become woefully jumbled. In his catalogue, Kirkpatrick describes the disorder he found in June 1954: "Evidently he was used to rummaging for things, pulling out whole fistfuls from underneath which then became the top layer, so that each drawer had been shuffled many times." Some identifications of manuscripts were made quickly by the two men, but a huge task lay ahead.
A struggle for control of the collection ensued. It was destined for the Library of Congress before Kirkpatrick stepped in and convinced Mrs. Ives in January 1955 that Yale University was the more appropriate repository (partly because it was near Kirkpatrick's summer home in Georgetown, Connecticut, and because Yale agreed to devote a separate "Ives Room" to the storage of the manuscripts). However, the mass of nearly seven thousand pages was moved temporarily to Edith Ives's apartment in New York. There, Dr. Joseph Braunstein of the New York Public Library staff began sorting and listing. Evidence of his rudimentary system can be found written at the top of the top of a few manuscript pages. Sidney Cowell, Henry Cowell's wife, presided over a general photostating of those pages that she believed were not covered by the Quality photostat holdings (which resulted in significant duplications). At Yale, over the following years, the extant photostat negatives were stamped on the back with a sequential numbering, and the photostating continued as Kirkpatrick identified pages that had been missed. (All these photostat numbers are listed in Kirkpatrick's Temporary Catalogue, pp. 247-63.)

In the summer of 1955, Kirkpatrick took control of the project from the Cowells and Braunstein. As he politely puts it in his catalogue (p. v), "I gratefully took advantage of all that Dr. Braunstein had done, and gradually coordinated everything into a First List." An inveterate organizer with a pathological love for jigsaw puzzles, Kirkpatrick trusted no one else's work but his own. He started over with his own notes, rejoined portions of manuscripts that had been torn apart, and began building the most extraordinary catalogue that has ever honored an American composer's work.

A later attempt to organize Ives's sometimes cross-confused titles, Dominique DeLerma's Charles Ives, 1874-1954: A Bibliography of His Music (1970), has not played a significant rôle in Ives musicology. Kirkpatrick's Temporary Catalogue is available from the Yale Music Library in a reprint of its original uncorrected state. It remains important to us mainly for its identification of paper types and as a guide to the order of the manuscripts as kept in 28 boxes (each four inches deep) in the Yale Music Library's rare book room.

Ives's Compositional Methods

To appreciate the nature of the sources catalogued herein, one should understand Ives's customary compositional methods. Ives used some or all of the following steps toward producing a finished work:

1. Preliminary sketches are related groups of ideas or experiments in the juxtaposition of tunes, only briefly continuous, always in pencil, often hasty, usually on one or two staves (e.g. parts of Symphony No. 2/ii, S1 [f2349-50]); or experiments in developmental ideas from a theme (e.g. Four Ragtime Dances, No. 2/S1 [f2441], see Fig. 1).

2. Pencil sketches (rarely in ink) are an attempt to form a continuity for the various ideas (e.g. Orchestral Set No. 2/i, S3 [f1258-59], see Fig. 2) usually in two-stave systems though sometimes with empty staves between them so that additional ideas can be inserted. Pencil sketches can thus evolve into score-sketches.

3. Pencil score-sketches are functional for an orchestral or orchestrally accompanied composition. They usually represent a decisive continuity, with a neatly notated "backbone" of music on two staves (rarely, written in ink) plus, usually, one to three additional staves assigned to instrumental groups such as woodwinds and brass. Score-sketches are characterized by numerous inserts and experiments for changes, written above or between the core staves; their purpose is to suggest orchestration of the basically well-formed work (e.g. Symphony No. 3/iii, S2 [f0598-607], see Fig. 3).

4. Pencil scores are common. They both realize all the changes in the sketch or score-sketch and test a potential completed work (e.g. Trio for Violin, Violoncello, and Pianoforte, S2 [f3111-13 & 3114], see Fig. 4). When only an ink score is extant (as is often the case among the piano works), it probably indicates that a pre-existing pencil score has been discarded or lost.

5. Revised (or "extra") score pages may follow, often years later, in a process of updating a score with a re-orchestration or to a new level of sophistication (e.g. A Symphony: New England Holidays/iii [The Fourth of July], S5 [f0805-13], see Fig. 5).

6. Patches--inserts into or replacements of previous music--may exist for any of the above kinds of sources, most commonly for the score-sketches and pencil scores (e.g. Sonata No. 2 for Piano: Concord, Mass./ii [Hawthorne], S5 [f3957-78], see Fig. 6), or may simply clarify a passage.

7. Copyist copies: Ives was under such time pressures (and had the sufficient means) that he frequently turned to copyists to produce fair copies of his pieces (see Fig. 7). He engaged some of the finest hands in New York. The copies by Emil Hanke are of outstanding clarity and style--and dutiful (he changed nothing without Ives's direction). Later in Ives's life a few of his musician friends served as copyists/editors. Henry Cowell, John J. Becker, Lou Harrison, and George F. Roberts, in particular, produced scores in which they were partners with Ives in editing (and/or arranging) the material for their fair copies.
One of the major problems with Ives's manuscripts is that many are layered with various stages of reworking. In the 1920s and 1930s Ives returned to many of his earlier creations to prepare them for possible performance. In doing so he usually reconsidered thoroughly the details of the composition; the form and basic content would remain the same, but the complexity of the individual lines would usually increase. Ives did not just mark up his latest score; instead, he often turned to an original score-sketch or even earlier sketches and marked new ideas directly onto the older materials. Thus the old and new frequently commingle on Ives's sketches and early scores. This is observed strikingly in the score-sketch (for version 1, S2) toward the second movement (Putman's Camp, Redding, Connecticut) of Orchestral Set No. 1: Three Places in New England.

Another problem is that Ives sometimes reused earlier materials, reworking them into different versions. (This phenomenon is outlined specifically for certain works in the Derivation field.) This process can manifest itself in any of a number of ways:


2. A whole piece can be broken into smaller parts (e.g. the Four Transcriptions from "Emerson" reworked from the first movement of Sonata No. 2 for Piano: Concord, Mass.).

3. A work conceived for small ensemble can become a full orchestra piece, or vice versa (e.g. Decoration Day, begun as a piece for violin and piano, then expanded to full orchestra, which was then arranged again for violin and piano); or, even more typically, a work conceived in one medium can be shifted to another (e.g. Postlude in F, or each movement of Symphony No. 3: The Camp Meeting, from organ to orchestra).

4. Improvised music can be set to paper (e.g. the studies for piano).

5. Music on paper can be recorded in highly improvised versions (e.g. Ives's performance of parts of the Four Transcriptions from "Emerson").

6. A portion of a short piece can expand into a much longer one (e.g. the part of Prelude on "Eventide," which became the first movement [An Elegy to our Forefathers] of Orchestral Set No. 2).

Markings on the Music Manuscripts

Ives's manuscripts have two kinds of markings that may confuse the observer. One is "No Photo" written at the top margin of some pages and/or a large "X" written across the page; these do not indicate Ives's rejection of the music but rather are directives to Quality Photoprint Studio not to photostat pages unrelated to the project at hand. The other is tiny measure numbers added in the side margins, neatly notated by John Kirkpatrick in the process of identifying Ives's manuscripts. (Some of these measure counts will not match those in Ives Society critical editions.) Measure counts within the music manuscripts are always Ives's own.

Location of Ives's Music Manuscripts Today

Nearly all of Ives's manuscripts are safely collected in one place, the Charles Ives Papers (MSS 14) in the Music Library of the Yale University School of Music, New Haven, Connecticut. (For years after their arrival at Yale University in September 1955, these manuscripts were known as the "Ives Collection.")

Only a few manuscripts are housed in other collections, as noted in the appropriate Source subentries of this catalogue. Index 4 has entries for the following ancillary locations: New York Public Library (Becker Papers), the Library of Congress, and the Pierpont Morgan Library (New York City). At present the Henry Cowell Collection (New York Public Library) of personal papers is not available for inspection, though Sidney Cowell always maintained that no music of Ives is among them. Some small items are in private hands, including in the papers of Herman Langinger (which have not been thoroughly searched for whatever materials might survive from his remarkable work on the second movement of Symphony No. 4 and some of the songs) and in the papers of Mordecai Bauman. John Kirkpatrick made extraordinary efforts to find any church music left by Ives in Central Presbyterian Church's library when he resigned as organist there in 1902, but during the congregation's relocations in 1915 and 1929 any manuscripts of music by Ives must have been discarded.

The Yale Music Library also holds the John Kirkpatrick Papers (MSS 56), which contain a large amount of material of importance to Ives research, including correspondence with Ives and his extended family, editions and arrangements of music by Ives, and other materials concerning Ives's life and music.
Ives Society Critical Editions

The Charles Ives Society, Inc., was founded in 1967 by John T. McClure (of Columbia Records) and a board of directors that included Leonard Bernstein, Aaron Copland, Oliver Daniel, John Kirkpatrick, and William Schuman. Despite the best of intentions, their agenda never got off the ground. In spring of 1973 the Society was resuscitated by H. Wiley Hitchcock and Vivian Perlis, and its board was enlarged to include an active group of Ives scholars, editors, publishers, and performers. The reactivated Ives Society began by helping to signal the centenary of Ives's birth with the first international congress ever to be centered on an American composer -- the Ives Centennial Festival-Conference (October 17-21, 1974), directed by H. Wiley Hitchcock and Vivian Perlis and sponsored by the Institute for Studies in American Music at Brooklyn College (CUNY) and the Yale University School of Music. Subsequently, the Ives Society dedicated itself mainly to the support of editors preparing critical editions of Ives's music; this catalogue records all such completed or forthcoming critical editions. Although some of the approved and published Ives Society Critical Editions include complete critical commentary, others (especially among the orchestral works) have only selected commentary, the complete critical commentary being viewable at the Yale University Music Library or available for purchase from the relevant publishers.

Organization of the Catalogue

This catalogue is organized by genres—first the genres with works for which source materials are extant (Sections I-XI), then those with works for which no sources are presently known (Section XII). Within each genre, the works are arranged alphabetically by title, except for works in numbered series, such as symphonies, sonatas, and string quartets, etc., which are listed in numerical order. (A chronological ordering, even within a genre, would be too speculative to be attempted here.) Each entry includes, to the degree possible, (1) the main title and any other titles that Ives may have used; (2) the forces required; (3) the duration (in timing and measure count, and with tempo indication); (4) headings of movements (and their duration and forces); (5) the work's sources; (6) the work's dating(s) (starting with a summary target dating); (7) its publication history; (8) citation of its first known performance and first recording; (9) its derivation, listing music on which a piece may be modeled or from which it may borrow material; (10) the principal literature treating a piece; and (11) commentary on any of the above or other matters. (For a complete description of each of these subentries, see the section "Using This Catalogue."

Classifying works by genres is not always a straightforward task. Take Ives's orchestral works for example. These are pided here into symphonies, sets, overtures, marches, and a general category. This yields six of his works with the designation "symphony" in their title. But Ives told his wife at one point, probably before commencing his Universe Symphony and his Orchestral Set No. 3, that he had composed seven symphonies. He must have been referring to the four symphonies now numbered and titled as such, the "Holidays," and the first two orchestral sets. One might argue, then, that Ives wrote nine symphonies (as Kirkpatrick has it in his Temporary Catalogue). But, since "sets" were so important to Ives, here the three orchestral sets are listed under their own heading; they are followed by Ives's three numbered chamber-music sets, seven others editorially numbered, and the Set for Theatre Orchestra. In fact Ives's total "set" count is much larger than this grouping. Index 4, under "Sets," lists thirty works that have the designation in their titles, and Ives himself would have gone yet further to include his Three Outdoor Scenes, A Symposium-Five Movements for Orchestra, Two Contemplations, and at least a dozen other titles (including the "sets," such as "Five Street Songs and Pieces," that Ives indicates in the "Index" to 114 Songs). As Sidney Cowell said in the Cowells' biography of Ives (1955, pp. 208-09): "Ives has sometimes played on the word SET, which may mean a group of pieces more or less like a suite; or a musical setting of a text; or a setting (i.e. a sitting-down-together of players) for a specified number of people; or, finally, a specified setting of instruments, as it might be a place setting--knife, fork and spoon--at table. Or he may mean any two of these at once, or all of them."

Grouping large and small orchestra works in one class does not avoid confusion. It can be difficult to define whether a piece is for small orchestra or large chamber ensemble. Holiday Quickstep is clearly a chamber piece when you count the mere six musicians absolutely necessary for performance, but it seems better to include it here under orchestral works (within the genre of "marches"). The Unanswered Question is playable by only nine musicians but is more often played (and known) in performances by a full body of strings plus winds. Some works, such as The Gong on the Hook and Ladder, exist in several versions for completely different types of ensembles; here the different versions are entered separately under the respective categories. Some multi-movement works collect under their title a wide variety of ensemble requirements. In Set No. 1, for instance, some movements need only five musicians; others, however, because of multiple strings, need no fewer than twenty-one.

Songs that require more than the usual singer and keyboard player remain categorized as songs (i.e. #206, 262, 315, 319, 352-53, 356, 371, 381). The expanded instrumentation ranges from the added violin in Sunrise to the incorporation of a string quartet (or string orchestra) in Aeschylus and Sophocles, use of a brass trio in Song for Harvest Season, and invitation for choral responses in The Collection.

Even classifying works as extant or lost is fraught with difficulty. It is handled simply here: a work with one or more certifiably valid manuscript source, no matter how incomplete, is deemed extant. Thus, the Alcott Overture, of which only seven measures survive, is here classified as extant. On the other hand, a work here categorized as "lost" (because no direct
source survives) may even be published—as is the *Quarter-Tone Chorale for Strings* (in a reconstruction inspired by Ives's lost original version). Additionally, to some "lost" works we assign "possible" sketches, patches, or fragments; none of the material mentioned for them is adequate to allow them to be called extant (i.e. #x671-72, x678, x691, and x712). The irony continues: among the compositions designated as "projected" under Lost Works, some are actually performable. Ives frequently named several extant pieces under a collective title (e.g. *Set for Orchestra: Tone Pictures of Some Bygone Days*, which he imagined as including *The Rocks-strewn Hills, Calcium Light Night, Yale-Princeton Football Game, Central Park in the Dark*, and *The Unanswered Question*) but went no further than listing them together. If he had bound the photostats together (as he did for the "extant" *Set No. 8: Songs without Voices*) then we would have categorized it as extant.

**Exclusions from the Catalogue**

This catalogue excludes a handful of works that are included in Kirkpatrick's *Temporary Catalogue*: a supposed piano march "March III-the 2nd #3" [KirkC: 3B7] (speculative); a part-song "Love does not die" [5D4] and a song "Magnificat" [6B15c] (not Ives, exist only in copies by copyists who did not otherwise work for Ives); "Music and Writings of George E. Ives" [7A1-6] (in George Ives's copybook [7A2]--only the music written by Charles Ives is included here); "Diagrams of Triads and Key-Signatures" [7B8] (Elisa Ely Garrison's tutoring material); "Diagram of Triads" [7B19] and "Diagram of Scales" [7B20] (both are Moss White Ives's tutoring material); "Burlesque Song-Opening" [7C24] (Edith Ives's); and "Ave Maria" [7D6] and "Moment by Moment" [7D7] (both judged not to be arranged by Ives--probably copies of arrangements used in church services).

Additionally this catalogue includes only those arrangements of Ives's music that were produced with his approval or supervision (e.g. John Becker's orchestration of *General Booth Enters into Heaven* and Henry Cowell's version of the fifth movement [Calcium Light Night of Set No. 1]); it does not include creative orchestrations (e.g. Schuman's arrangement of *Variations on "America"*).

**Dedication**

In memory of John Kirkpatrick (1905-1991) and Paul C. Echols (1944-1994)

**Acknowledgments**

All scholarship in the life and music of Charles Ives owes a debt of gratitude first to John Kirkpatrick. During Ives's lifetime Kirkpatrick was one of the composer's most potent champions—the performer who first presented the complete *Sonata No. 2 for Piano: Concord, Mass.* (1938) and coached and accompanied many other performances, especially of the songs. After Ives's death, Kirkpatrick published critical editions of fifty-four songs and numerous other works by Ives as well as a meticulous edition -- with twenty-one appendices -- of Ives's long-unpublished *Memos*. He wrestled the jumbled manuscripts into an astonishing catalogue, which remains, for its unique content, irreplaceable. His personal copy of the *Temporary Catalogue* (“Copy T”), with his copious emendations, served as a starting point for the present effort. Kirkpatrick introduced me to Ives scholarship in 1972 and was my mentor and friend for the next twenty years. This catalogue may be considered appropriately the realization of his unfinished work.

This was a large project and many scholars and researchers were needed. The first of these was the brilliant Paul C. Echols, who planned the shape of this catalogue and spent parts of four years collecting and inputting data toward it, assisted first by John Holzaepfel and later by Jason Stanyek. Echols lived to see into a publishable condition only the entries for the large orchestral literature. He stands along with Kirkpatrick as the guiding spirit for every page of the completed catalogue. Of special importance to this project was Echols's exhaustive reading of Ives's complete correspondence and related materials: for the first time ever—and so well that it was perhaps for the last time—he transcribed every paragraph that mentions an Ives composition.

J. Peter Burkholder brought to the catalogue his magnificent command of information on Ives's uses of existing music. The catalogue is much the better for its Models and Borrowing sub-entries, for each of which he was wholly responsible. In addition, he joined H. Wiley Hitchcock in a continual involvement in the development of every aspect of this catalogue's content and style. No one could be luckier than to have Wiley Hitchcock as a partner in scholarship, and I was particularly fortunate to have access to his research on Ives's songs.
A new generation of Ives scholars joyfully aided this project. All worked over entries or genres that fell under their particular expertise: Geoffrey Block (literature), Gayle Sherwood (choral manuscript dating), Donald Berman, Thomas Brodhead, Jonathan Elkus, Philip Lambert, Alan Mandel, David Porter, Wayne Shirley, and Kenneth Singleton (entries related to their editions of music by Ives). David Porter also proofread earlier drafts, making certain that every microfilm number is in its proper place, and applied a minutia-retentive mind to the hundreds of pages concerning the orchestral and other instrumental music. Thomas Brodhead brought an extraordinary command—in Ives's music, unparalleled—of the computer engraving of music. He took over the job of the incipits after the death of our first engraver Gary Wilcutts. Thomas Owens did yeoman's labor in searching for answers to the many niggling queries that remained in the last months of the catalogue's preparations. Jan Swafford supplied to me extensive material gathered in his research for his fine biography *Charles Ives: A Life With Music* (1996); this was used to improve this catalogue's chronology of Ives's life (Appendix 4).

I have included in this catalogue a subentry for First Recording. We have reached a point where recordings are as important as premieres (at times they have become one and the same). Richard Warren, curator of Yale University's Historical Sound Recordings Collection, helped construct the First Recording subentries of this catalogue, adding to his published Ives discography (1972) data on the relevant subsequent recordings. (Despite his ability to locate even the most obscure Ives recordings, we both hope and expect that some new information will come to light after the publication of this catalogue.) This project benefitted from Vivian Perlis’s excellent register (1983) of the papers of Charles Ives (not including the music manuscripts) and her ground-breaking research in oral history collected from Ives's family, associates, and friends.

The staff of the Yale Music Library is magnificent and a real friend of Charles Ives. At times members are forced to make it their lives; the Charles Ives Papers is the most actively used music archive at Yale. Suzanne Eggleston, the library's public service assistant, delighted me with her enthusiasm and talent for tracing elusive details within the library and over the Internet. Kendall Crilly, who, as this catalogue progressed, ascended from graduate student assistant to the position of Yale’s music librarian, gave steadfast support to my constant needs and requests.

At Yale University Press, Harry Haskell, music editor, gulped only once when presented with a catalogue some 250 percent longer than that proposed in early 1989 for publication. I also thank Paul Royster, design and production manager, for approving my own design for the catalogue. In putting all text on the word processor, I was able to maintain the accuracy of the data and its font attributes—and to develop new skills and tendinitis.

I owe a debt of gratitude to the three principal publishers of Ives's music for answering many questions about publications and copyright holdings: G. Schirmer, Inc. (particularly Susan Feder), representing Associated Music Publishers; Peer International Corp. (particularly Todd Vunderink); and Theodore Presser Co. (particularly Arnold Broido and Daniel Dorff), representing Merion Music.

This project was made possible in part by a generous grant from the National Endowment for the Humanities. The Charles Ives Society supported earlier and subsequent stages.

After all this collective effort, we might note that Ives pokes fun (typically) at such pursuits (in a memo at the bottom of a positive photostat repro of *In Re Con Moto et al.* [#072, S1, f3152]):

> After [this] has been put in order, will it be in order to have it in order - Rollo?

We hope so.

---

**Using this Catalogue**

**General Organization**

The titles are organized alphabetically within the genres that are significant in Ives’s output (see Preface). Works in numbered series, such as symphonies, sonatas, and string quartets, etc., are listed in numerical order. In quoting Ives's memos and marginalia on his manuscripts, line breaks are often provided, indicated by a slash mark (/). 

**Entries**

**Number:**

The works in this catalogue are numbered sequentially from 1-728. Works with any kind of extant manuscript
sources are catalogued in section I-XI (entries 1-636). Works for which no manuscript source survives are catalogued in section XII (Lost or Projected Works; entries x637-728); their catalogue numbers are preceded by an "x" to distinguish them from extant works (especially helpful when reading in the Derivation subentry). Throughout the catalogue, works are cross-referenced using three-digit numbers preceded by the number-sign # (e.g. the Universe Symphony is cited as "#006").

Title:
The main title of a work is generally Ives's preferred title (as given on manuscript pages or in his work-lists), sometimes edited for uniformity. Thus "Three Places in New England" is catalogued here as Orchestral Set No. 1 (with its popularly known title as an extension). When titles are supplied editorially, this is noted in the first sentence of the Comment subentry. When Ives used more than one title to refer to a work, titles other than the main one are given below in the "Other Title(s)" subentry. After some titles, we qualify the condition of the work if it lacks critical materials. These qualifications are as follows:

(1) inc. [incomplete]: This indicates a work so lacking in critical material that it is wholly or partially unperformable as it stands; Ives may have left the work unfinished or material may be missing. Some of these incomplete works are as substantial as the Overture in G Minor [#025] (with nearly 300 measures extant), or as slight as Study No. 10 [#098] (with merely five quarter-note beats extant). Some "incomplete" works, such as "Country Band" March [#036], have been conscientiously reconstructed and are now published.

(2) mostly lost: This is used only when a work is believed to have existed in a more substantial condition but for which there now is close to nothing of it extant (e.g. the band piece Schoolboy March in D and F, Op. 1 [#056], for which we have only Ives's citation of the opening tune).

(3) lost: This indicates a work of which only the title is extant, as listed in the catalogue's section XII (Lost or Projected Works). A few "lost" movements are noted elsewhere in the catalogue when they are part of an otherwise extant work.

(4) projected: This indicates a work or movement which Ives seems to have planned but for which he left no manuscripts. In some cases the plans are substantial enough to list the piece(s) with the extant music (e.g. Set No. 6 [#015] for which Ives gave us the group title From the Side Hill and provided explicit plans for the orchestration of three of the four songs that are intended as movements). Another type of projected works is listed under section XII (Lost or Projected Works). These pieces or groupings (e.g. the Walking Suite [#x660]) have no manuscripts that can be attributed specifically to them and amount to suggestions and wishlists on which Ives apparently never followed through.

Subtitle:
Most title extensions are given not with their main title but rather in the separate subentry "Subtitle" (e.g. Yale-Princeton Football Game [#051], subtitiled "Two Halves in Two Minutes").
Other title(s):

Ives often used colloquial titles for works, and all such titles, unedited, are cited in this subentry. The numerous ones for *A Symphony: New England Holidays* are an extreme example. The source of at least one (usually the unique) source of an additional title is cited in square brackets following that title (e.g. *From the Steeple and the Mountains* [#065] has an additional title cited, followed by "[see Quality List 2, p. 6a]").

Medium:

The required instruments for larger groups are noted in standard score order using a code of numbers grouped as woodwinds, brass, percussion and keyboards, and strings (each group separated by a semicolon). An example: 2-2-2-2; 1-1-1-1; dr set, pf; str [2/2/2/2/1 minimum]  
*Translation:* flutes, oboes, clarinets, and bassoons in pairs; one each of French horn, trumpet, trombone, and tuba; a drum set, piano; and strings (at least two each of violin 1, violin 2, viola, and cello, and one string bass).  

Other situations are indicated as follows:  
Alternative choice of instruments: "Eng hn/fl/cnt" indicates that English horn, flute, or cornet may play the part (in that order of preference).  
Doubling: For flute, "1(picc)" indicates that the flutist must double on piccolo; for clarinet, "3(E-flat cl)" indicates that one of the clarinetists must double on E-flat soprano clarinet.  
Optional instruments are listed at the end of the citation. Uncertain needs are enclosed in parentheses; for brass, "4-3-3-(1)" indicates that a tuba may be required (the manuscript score line may be assigned but empty or may be cut off).  
The number of percussionists required is not estimated in this catalogue. In many of Ives's orchestral pieces the cymbals are expected to be rim-mounted on the bass drum and played by one player. In most of the pieces for small orchestra the combination of snare drum, bass drum, and cymbals is expected to be played by one player at a drum set.

Duration:

Durations are approximate, given in minutes and partial minutes (rounded off to the nearest half minute or, in shorter works, to the quarter minute). For long works a duration span taken from available recordings follows in parentheses. Measure counts follow those of the published score; for unpublished works, the counts are taken from manuscripts or unpublished critical editions (as noted). Where works or portions of them are unmeasured or not consistently measured, this is noted. Finally, the work's tempo heading (or a summary of its tempo headings [e.g. Adagio-Allegro-Largo]) is supplied.

Movements:

For multi-movement works, the title, subtitle, other title(s), tempo heading(s), duration, forces, and incipit are given for each movement.
Incipit:
The first several bars are given (in short score if desirable) along with citation of its source in either a manuscript page (identified by microfilm frame number) or a published score (identified by publisher and year of publication). Incipits based on publications are arranged as necessary (e.g. reductions from orchestral scores), but are unedited and true to the published texts (those based on forthcoming publications being noted as such); metronome markings have not been included. Incipits based on Ives's manuscripts are unedited, diplomatic facsimiles (except as noted by an editor's name).

First line(s):
For a work with text, the first line or so of the text (sometimes the first line of each of several stanzas) is given as in the published edition or as in the unpublished manuscript. Line breaks are indicated by a slash mark ( | ). (Texts and their punctuation are unedited from 114 Songs or other sources.)

Text:
For works with text, this subentry traces the provenance of the text, its early publication, the source Ives may have used, and the lines of text used by Ives.

Source:
Each source is identified by its microfilm number(s), prefixed by the letter "f." (It should be noted here that Ives's musical manuscripts are foldered in the Charles Ives Papers at Yale University according to the order in Kirkpatrick's Temporary Catalogue.) Additionally, we cite Ives's own private recordings of some of his works. The sources for each work (and each movement within a multi-movement work) are listed in their apparent chronological order, following either the order in the Ives Society critical edition (when available) or new research toward this catalogue; at times this differs from the order given in Kirkpatrick's Temporary Catalogue. A source that covers all of a multi-movement work is listed last under "Complete Work." The following terminology is used: fragmentary sketch (experimental and not continuous); sketch (continuous); score-sketch (short score); full score (usually one staff per instrument); patch (a revision or clarification sometimes cross-referenced by Ives using one of several symbols; and photostat repro (a photographic positive made from a master negative).

Date:
No area of Ives research has produced more problems and controversy than that of the dating of his individual works. Given the nebulous state of the chronology of Ives's compositions, the first date given in this subentry is a known date or an estimate based on available data and new research. Next are cited Ives's own dates found in his manuscripts, Memos, diaries, correspondence, and work-lists and in works published during his lifetime. A significant part of Ives's dating of his own manuscripts was done in the 1930s when his rising fame demanded that he be more specific about his output; his datings are variable.
in their dependability. Finally cited are the dates given in Kirkpatrick's *Temporary Catalogue* (KirkC), the *New Grove Dictionary of American Music* (AG), and the *New Grove Dictionary of Music and Musicians* (NG7, wherein square brackets [ ] surround dates given by Ives).

**Publication:**

The publication history of the work and important copyright assignments are discussed chronologically (without purporting to present an official copyright record). The rights to unassigned works reside with the American Academy of Arts and Letters.

**Premiere:**

The first public performance of the work (if known) is listed, together with selected reviews. If Ives reported (usually in *Memos*) an early reading or private performance, this is also noted. Although the premieres of most of the major orchestral and chamber works are clear, those of many of the smaller works are not; for many, all that can be offered is a "first documented performance," with the understanding that future research may establish earlier dates.

**First recording:**

The first commercially released sound recording of a complete work is cited here followed by citation of recordings of individual movements (if released earlier than that of the complete recording). This information is drawn from Richard Warren's 1972 discography and the encyclopedic holdings of the Historical Sound Recordings Collection at Yale University. The year of release is the deciding factor, though date of recording is rarely at odds with the release. Given their unique importance, Ives's own private recordings are always noted, even though their first (partial) release was not until 1974.

**Derivation:**

Works that are related to each other by way of common material are identified as either derived from or developed into the work. Works are traced to their immediate source; that source itself may derive from other antecedents. (A gray area exists between "derivation" and "borrowing": some such instances are cited in this subentry but might be equally regarded as self-borrowing.)

**Models:**

This subentry lists pre-existing music that Ives used as models for establishing structure or style in his music. The information (and that in the next subentry) is based on J. Peter Burkholder's research.

**Borrowing:**

This subentry lists pre-existing music that Ives used in sometimes subtle ways, material taken from hymns, gospel songs, patriotic and popular songs, college songs, dance tunes, and classical works. Titles of songs and instrumental pieces are italicized; hymn tunes are given in large and small caps (e.g., *BETHANY*). Some of what might be considered Ives's "self-borrowing" is treated under Derivation.
Literature: Important literature concerning a work is listed here beginning with its numbers in John Kirkpatrick's *Temporary Catalogue* (KirkC) and the Ives entry's work-list in the *New Grove Dictionary of American Music* (AG), followed by (whenever applicable) the page citations in Ives's *Memos* and Henderson's *Tunebook*. Next cited are the entry codes in Block's *Bio-Bibliography*. Last are references in biographies (starting with the Cowells') and other printed sources (in chronological order).

Discography: Discographies that have appeared are cited in chronological order, starting with the earliest (David Hall's in *Stereo Review*) in October 1964.

Comment: This relates to matters in the above subentries, and offers other information and explanations.

End Matter

Appendix 1: Work-lists
In addition to describing all of Ives's work-lists, this appendix transcribes the two most interesting: List B (c1937) and List G (1951), each full of title variants and informative juxtaposition of works.

Appendix 2: Quality Lists
In addition to describing all the "Quality" photostat lists, this appendix transcribes two: List 2 (c1934), the most complete, and List 10 (1941?), giving the contents of the chamber music volumes of photostats that Ives distributed to enthusiasts.

Appendix 3: Songbooks
This lists Ives's five manuscript collections of songs and the fourteen published songbooks.

Appendix 4: Chronology
This is a chronology of Ives's life, including most events mentioned in his *Memos*, diaries, manuscript marginalia, and correspondence: it also cites the premieres, first publications, and first recordings of works during Ives's lifetime.

Appendix 5: Recordings
This lists the music on the private recordings made by Charles Ives, 1933-43, in New York and London.

Appendix 6: Publishers
This lists Ives's private printings and the two dozen publishers that have published Ives's music (and referenced to their titles).

Appendix 7: This reprints the "Envoi" of John Kirkpatrick's *Temporary Catalogue*. 
Bibliography: This lists the writings cited in this catalogue.

Concordance 1: KirkC
This is a concordance between the catalogue numbers in John Kirkpatrick's *Temporary Catalogue* and those in the present catalogue.

Concordance 2: AG
This is a concordance between the numbers in the work-list by John Kirkpatrick and Paul Echols in the entry on Ives in *The New Grove Dictionary of American Music* and those in the present catalogue.

Concordance 3: Microfilm
This lists, in numerical order, the frame numbers of the microfilms of Ives's music manuscripts in Yale University, School of Music, Charles Ives Papers, and identifies the work (or works) represented on each page.

Index 1: Borrowing
This indexes Ives's use of existing music as listed in the Borrowing sub-entries.

Index 2: Addresses
This lists Ives's various addresses—residential (19); educational (4); church (9); business (8); and the principal vacations (11)—identifying the works on whose manuscripts the addresses are mentioned.

Index 3: Names
This lists names found in the Text, Source, Date, Publication, Premiere, First Recording, and Comment sub-entries (excluding information in the Titles, First lines, Derivation, Models, Borrowing, Literature, and Discography sub-entries). It includes writers, hymn tune and song composers, friends, copyists, performers, concert presenters/sponsors, concert halls, reviewers, editors, recording companies, and some correspondents. Many of the persons listed are identified by their relationship to Ives.

Index 4: Titles
This lists titles and more: main titles (in italic), additional titles, colloquial titles, movement titles, superscriptions, dedications, and first lines of text. Also included are various genres such as "German texts, songs with," "Songs" (indexing all 207 of Ives's song titles), "Sonatas for piano," "Sonatas for violin," and "Symphony." Titles for works now judged not to be by Ives (and therefore not included in this catalogue) are also included, with cross-references to their entries in Kirkpatrick's *Temporary Catalogue*.

General Abbreviations
<table>
<thead>
<tr>
<th>Symbol</th>
<th>Explanation</th>
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<tbody>
<tr>
<td>=</td>
<td>equivalent to</td>
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<tr>
<td>&lt;</td>
<td>developed into</td>
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<tr>
<td>&gt;</td>
<td>developed from</td>
</tr>
<tr>
<td>A</td>
<td>alto, contralto [voice]</td>
</tr>
<tr>
<td>a</td>
<td>alto [instrument]</td>
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<tr>
<td>ABC</td>
<td>American Broadcasting Company</td>
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<tr>
<td>accdn</td>
<td>accordion</td>
</tr>
<tr>
<td>accomp</td>
<td>accompaniment, accompanied (by)</td>
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<tr>
<td>ad lib.</td>
<td>ad libitum</td>
</tr>
<tr>
<td>AG</td>
<td>American Grove [see Bibliography]</td>
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<tr>
<td>alt fl</td>
<td>alto flute</td>
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<tr>
<td>anon.</td>
<td>anonymous, anonymously</td>
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<td>arr.</td>
<td>arrangement(s), arranged (by)</td>
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<td>assistant</td>
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<tr>
<td>attrib.</td>
<td>attribution, attributed (to)</td>
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<td>August</td>
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<td>B</td>
<td>bass [voice]</td>
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<td>b</td>
<td>bass [instrument]</td>
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<td>b.</td>
<td>born</td>
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<td>b cl</td>
<td>bass clarinet</td>
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<tr>
<td>Abbreviation</td>
<td>Full Form</td>
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<td>--------------</td>
<td>-----------</td>
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<tr>
<td>b dr</td>
<td>bass drum</td>
</tr>
<tr>
<td>Bar</td>
<td>baritone [voice]</td>
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<tr>
<td>bar</td>
<td>baritone [instrument]</td>
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<td>bf</td>
<td>before</td>
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<tr>
<td>BlockB</td>
<td>Block Bibliography [see Bibliography]</td>
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<td>bn</td>
<td>bassoon</td>
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<td>castanets</td>
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<td>cbn</td>
<td>contrabassoon</td>
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<tr>
<td>CBS</td>
<td>Columbia Broadcasting System; CBS, Inc.</td>
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<td>cel</td>
<td>celeste</td>
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<td>chamber</td>
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<td>Charles Ives Papers [see Bibliography]</td>
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<td>cornet</td>
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<td>coll.</td>
<td>collection, collected (by)</td>
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<td>comp.</td>
<td>compiler, compiled (by)</td>
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<tr>
<td>cond.</td>
<td>conductor, conducted</td>
</tr>
<tr>
<td>corr.</td>
<td>correction(s), corrected (by)</td>
</tr>
</tbody>
</table>
CT  Connecticut

cym  cymbal(s)

d.  died

db  double bass (string bass)

Dec  December

dir.  director

diss.  dissertation

div.  divisi

DMA  Doctor of Musical Arts

DMus  Doctor of Music

dr  drum(s)

ed.  edited (by)

edn  edition

e.g.  exempli gratia (Latin: for example)

Eng hn  English horn

ens  ensemble

euph  euphonium

ex., exx.  example, examples

f  microfilm frame no.

facs.  facsimile

Feb  February
fl  flute
fl.  flourished
glock  glockenspiel (orchestra bells)
gui  guitar
hd  hand(s)
hn  horn
hp  harp
i.e.  id est (Latin: that is)
Inc.  Incorporated
inc.  incomplete
incl.  includes, including
instr  instrument, instrumental
intro  introduction
ISCM  International Society for Contemporary Music
Jan  January
kbd  keyboard
KirkC  Kirkpatrick Catalogue [see Bibliography]
L.  line (of music staves)
LH  left hand
m., mm.  measure, measures
<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Full Form</th>
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<tbody>
<tr>
<td>MA</td>
<td>Master of Arts</td>
</tr>
<tr>
<td>Mar</td>
<td>March</td>
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<tr>
<td>mar</td>
<td>marimba</td>
</tr>
<tr>
<td>med</td>
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<tr>
<td>Mez</td>
<td>mezzo-soprano</td>
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<td>min.</td>
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<td>misc.</td>
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<td>Master of Music</td>
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<td>Minnesota</td>
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<tr>
<td>MS, MSS</td>
<td>manuscript, manuscripts</td>
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<td>mvt, mvts</td>
<td>movement, movements</td>
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<td>NBC</td>
<td>National Broadcasting Company</td>
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<td>n.d.</td>
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<td>New Grove 2001 [see Bibliography]</td>
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<td>number, numbers</td>
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<td>ob</td>
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<td>obbl</td>
<td>obligato</td>
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<td>October</td>
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</table>
oct., octs. octave, octaves

ap. opus (Latin: work)

a.p. out of print

opt. optional

arch orchestra, orchestral, orchestration, orchestral

org organ

p., pp. page, pages

PA Pennsylvania

perc percussion

perf. performance, performed (by)

pf piano

picc piccolo

prep. preparation

proj. projected

pubd published (by)

pubn publication

qnt quintet

qt quartet

red reduction, reduced (for)

rej. rejected

repr. reprint, reprinted (by)
repro reproduction(s)
rev. revision, revised (by)
RH right hand
S source(s)
S soprano [voice]
s soprano [instrument]
sax saxophone
Sec. Section
Sept September
SF San Francisco
sn dr snare drum
sord. sordino (muted)
St. Saint
str string(s)
suppl. supplement, supplementary
sus cym suspended cymbal
T tenor [voice]
t tenor [instrument]
tamb tambourine
tbn trombone
timp timpani
Arrangement

In 12 subdivisions as follows: I. Works for orchestra. II. Works for band. III. Works for chamber ensemble. IV. Works for piano. V. Works for organ. VI. Works for choral ensemble. VII. Works for stage. VIII. Songs. IX. Exercises. X. Arrangements of works by other composers. XI. Unidentified fragments. XII. Lost or projected works.
I. Works for Orchestra, A. Symphonies

Description

I. Works for Orchestra, A. Symphonies

1. Symphony No. 1

Other title(s)
Symphony in D Minor [see f0205]

Medium
2-2-Eng hn-2-2; 4-2-3-1; timp; str (opt. fl 3, cbn)

Duration
37 min. (36-40 min.) [without rej. mvt ii]

 Movements

i. Allegro (13 min., 509 mm.). Medium: 2-2-2-2; 4-2-3-1; timp; str (opt. fl 3).

ii. Adagio molto (8 min., 113 mm.). Medium: 2-2-Eng hn-2-2; 4-2-3-1; str.
Description

iii. Scherzo: Vivace (4 min., 164 mm.). Medium: 2-2-2-2; 4-0-1-0; str.

iv. Allegro molto (12 min., 414 mm.). Medium: 2-2-2-2; 4-2-3-1; timp; str (opt. cbn).

Source

i. Allegro

1. [Preliminary?] outline sketch of the mvt, 1 p. (f0001); patch, 1 p. (f6558).
2. Pencil score-sketch, mostly on 5- or 7-stave systems: t.p. "1st movement | I" (f3084); 29 pp., headed "Symphony D minor I" (f0002-30); patches supplementing the scoresketch, 12 pp. (f0031-40); rej. patch, 1 p. (f6422).
3. Pencil full score: t.p. "# 1 Sym D min" with "C E Ives 70 W 11" in upper RH corner (f0041); 43 pp. (f0042-84).

Rej. ii. Largo (see Comment)

1. Pencil sketches on 2-stave systems (possibly for lost org Prelude [IV]), mm. 1-16, 18, 21-23, 37-42 [by Porter edn], 1 p. (f6569).
2. Pencil score-sketch on 4- to 6-stave systems, mm. 1-43 [inc.], 2 pp. (f0444-45); 7-m. patch for mm. 18-21 and patch for horn for mm. "27 etc.," 1 p. (f5109).
3. Ives's private recording made 11 May 1938 at the MeloTone Recording Studio in New York City: one take on side 5 (closely following S2; see Comment).
Description

ii. Adagio molto
1. Pencil score-sketch with patches, mostly on 3-stave systems, 8 pp. (f0085-92); preliminary sketch of mm. 1-8, 1 p. (f6422).
2. Pencil full score, inc. (lacking mm. 1-11, 23-40, 75-81, 100-106; bottom margins trimmed off with loss of portions of the db stave in mm. 12-22 and 71-74), 9 pp. (f0093-101).

iii. Scherzo: Vivace
1. Pencil and ink score-sketch with patches, mostly on 3-stave systems, headed "Scherzo Zebra Efranichgradich," 9 pp. (f0103-11); rej. 8-m. opening, 1 p. (f0102); rej. 15-m. opening, 1 p. (f6422).
2. Pencil full score: t.p. "III" with "C E Ives 70 W 11" in upper RH corner (f0112); 14 pp., headed "Scherzo (Vivace)" (f0113-26).

iv. Allegro molto
1. Fragmentary pencil sketches on 2-stave systems, 4 pp. (f0127-30).
2. [First?] pencil score-sketch on 5-stave systems, inc. (103 mm. only, with large gaps in continuity), 8 pp. (f0131-38).
3. [Second?] pencil score-sketch on 5-stave systems: t.p. "IV" (f0139); 23 pp. (f0140-62).
4. Pencil full score: t.p. "#4 IV | 1st Sym" (f0163) [orig. t.p. (f1126) has only "IV"] ; 40 pp. (f0164-203).

Complete work
Ink full score by Copyist 4, with emendations by Ives, 148 pp., headed [in Ives's hand] "Symphony in D minor," each mvt paginated separately (f0205-352); blank flyleaf with Ives's annotation, "Sym. D min. #1. | Chas E Ives | 70 W. 11-" (f0204).

Date
Composed mostly c1898-1901, with the copyist full score made possibly as late as 1907-8. In marginal annotations on source pp. and in Memos, Ives gives various, sometimes contradictory, dates for the work. His earliest date is for mvt i (S3, f0084): "Finished 76 So. Middle Yale May 29--1895" (possibly the date for a rej. mvt i mentioned in a citation below). On the pencil score-sketch of mvt i (S2, f0030) he adds: "1st mvt | 1898[-]1900 [changed to: 1902]." On the t.p. of the pencil full score of mvt i (S3, f0041) he notes: "1897 | 1899 | 2nd & 4th movement (& 3rd?) | accepted as part of Thesis, Parker course | June 1898 | - not the 1st | 1st Movement composed over | for Prof. Parker. | (not kept)." At the end of the pencil score-sketch for mvt iv (S3, f0162) Ives notes "Dec 28-1897 | 76 S[outh] M[iddle] | N[ew] H[aven] Ct," and on the t.p. of the pencil full score (S4, f0163) "#4 IV | 1st Sym | started Xmas vacation 1897 - | finished May 1898 | 4th M[vt]. | copied 1903 | full parts." In the copyist full score, Ives dates the work on the flyleaf (f0204) as "5/10 | 1898- | for Thesis | (fall Term | 1897-)" and on p. 1 (f0205) as "begun Aug 1897 | finished May 1898 | 2 mvts. | Spring Term | HWP [Horatio W. Parker]," and on the last p. (f0352) writes: "Finis ~ May 1898 [possibly originally "Finis 1897"])."

AG: 1895-98 (mvt i: 1895; mvt iv: 1897-98). NG7: c1898-c1901, c1907-08 (mvt i: c1898-c1901, c1908; rej. mvt ii: c1898-99; mvt ii: c1898-99, c1907-08; mvt iii: c1898-99, c1907-08; mvt iv: [1898], c1907-08).

Publication

Premiere
Washington, DC, 26 Apr 1953, National Gallery Orchestra, cond. by Richard Bales, in the first concert of the Tenth American Music Festival, given in the West Garden Court of the National Gallery of Art. (Program, listing the work as a "first performance," in CIP: VII/Box 51/1.) Reviewed by Glenn Dillard Gunn in the Washington, DC Times Herald (27 Apr 1953).
Description

Mvts ii-iv were read through on 19 Mar 1910 at a rehearsal of the New York Symphony, cond. by Walter Damrosch (see Memos, pp. 51, 86-87). In addition, Ives recounts that the "2nd movement & part of the last movement were played by the Hyperion Theater Orchestra New Haven Ct, in 1897, but with the help of a few extra players and a piano."

First recording


Derivation

Mvt i: A portion (mm. 1-17) developed into (or was possibly derived from) the song On Judges' Walk [#318].

Rej. mvt ii (Largo): Derived from org Prelude [IV] [#x700]; reworked for Symphony No. 2iii [#002].

Mvt iv: Apparently based, in part, on a (band?) piece of 1892 (see Comment). A portion of the coda used in mvt ii (Rough and Ready et al.) of pf Set of Five Take-Offs [#122] (mm. 23-38).

Models

Entire work: Dvorák, Symphony No. 9.

Mvt i: Dvorák, Symphony No. 9i; Schubert, Symphony No. 8i.

Mvt ii: Dvorák, Symphony No. 9ii.

Mvt iii: Beethoven, Symphony No. 9ii.

Mvt iv: Tchaikovsky, Symphony No. 6iiii; Dvorák, Symphony No. 9iv.

Borrowing

Mvt i: BEULAH LAND, THE SHINING SHORE.

Mvt ii: Dvorák, Symphony No. 9ii (mm. 7-18).

Mvt iv: Tchaikovsky, Symphony No. 6iiii (mm. 71-73, 221-32).

Literature


BlockB: W1, B192, B410-11, B420, B422, B424, B430, B435-38.


Discography


Comment

How much of the work was submitted as Ives's senior thesis at Yale remains uncertain. Two annotations in the sources offer somewhat contradictory information. On the t.p. of mvt i, S3 (f0041) Ives states: "2nd & 4th movement (& 3rd?) | accepted as part of Thesis, Parker course | June 1898 |-- not the Ist | 1st movement composed over | for Prof. Parker | (not kept)." On the flyleaf of the copyist score for the complete work (f0204) Ives writes: "Sym D min. #1 | Chas E Ives | 70 W 11- | 1st part copied[?] 5/10 | 1898- | for Thesis | (fall Term | 1897)._"
Description

Fleisher Collection or the American Music Center?), he writes: "In an organ recital in Center Ch[urch] New Haven Dec. 1895, Mr. Ives played the 2nd movement with 2 or 3 instruments as he remembers--part of the 1st movement was arranged for a theater orchestra with piano & played 2 or 3 times at the Hyperion [Theatre], New Haven, in 1896." (CIP: Misc. materials/ Handwritten Lists of Works). In a letter draft to Godfrey Turner of Arrow Music Press, n.d. [Oct 1946], however, Ives gives a later date: "The 2nd movement & part of the last movement were played by the Hyperion Theater Orchestra New Haven Ct., in 1897, but with the help of a few extra players and a piano." (CIP: IIIB/Box 34/4.)

KirkC attributes the full score of the complete work to "Copyist 4" (an "early" copyist) because Kirkpatrick assumed this score to have been copied in 1898 (rather than about a decade later). On Quality List 2, p. 6a (pencilled entry 113), Ives refers to a "Greinert copy," but the extant copyist score is not in Greinert's hand; a copy by Greinert may well have existed and been given to a conductor such as Walter Damrosch or Franz Kaltenborn.

In Memos (p. 51) Ives relates that Horatio Parker rejected the first attempt at the slow mvt (because in it "the boys got going") and he requested a "nice formal one." The rejected "Largo" became the basis for mvt iii of Symphony No. 2. On a small fragment of music paper (f0446) Ives writes: "Old score Largo (see back schets [sic] in New Haven '96 better than this one [i.e. the replacement in Symphony No. 1]. (see safe 28 [Trecte 38] Nas[sau St., NYC]."

Ives's recording of the rej. mvt ii (S3) is included in the Columbia Records 1974 album Charles Ives: The 100th Anniversary (5 discs, M4 32504, record 4/side 2) where it is misidentified as "Improvisation on Themes from the Second Symphony." (This cut is transcribed 6% too fast.) Porter's reconstruction of the rej. mvt ii is based on Ives's 11 May 1938 recording and on the patches found on S2.

An otherwise unidentified fragment [#581] may be an early attempt at a second theme for mvt iv. In a draft for a letter to Godfrey Turner (of Arrow Music Press) [in CIP: IIIB/34/4, after 14 Oct 1946], Ives writes (referring to a lost work that may have been performed by George Ives's band): "The march theme in the last movement was composed & partly played in 1892 though not quite as it is."

2. Symphony No. 2

Medium

Picc-2-2-2-2-cbn; 4-2-3-1; timp, perc (sn dr, b dr); str (opt. tr)

Duration

37 min. (35-42:30 min.)

Movements

i. Andante moderato (6 min., 112 mm.). Medium: 0-1-0-2; 4-0-0-0; str.

ii. Allegro (10:30 min., 382 mm.). Medium: 2-2-2-2; 4-2-3-1; timp, perc (sn dr, b dr); str.
Description

iii. Adagio cantabile (9 min., 132 mm. [133 mm. in Southern 1951 edn]). Medium: 2-2-2-2; 4-0-2-0; timp; str.

iv. Lento (maestoso) (2:30 min., 41 mm.). Medium: 2-2-2-2-cbn; 4-2-2-0; timp; str.

v. Allegro molto vivace (9 min., 279 mm. [with orig. ending] and 280 mm. [with revised ending, Southern 1951 edn]). Medium: Picc-2-2-2-cbn; 4-2-3-1; timp, perc (sn dr, b dr); str (opt. tr).

Source

i. Andante moderato
Description

1. Pencil sketch on 2-stave systems, inc. (not all continuous), 4 pp. (f0353-54, 0356-57): list of 4 mvts for the work with m. count [probably projections], on separate p. (f0355).

2. Pencil score-sketch on 2- and 3-stave systems (ending at m. 104): t.p. "Sym#2 | #1 Intro | Andante" (f0358); 3 pp., headed "I Intro" (f0359-61).

3. Pencil full score: t.p. "Sym #2 #1 | in F major--A-flat Major | also in D B min" (f0362); 11 pp. (mm. 1-111) headed "I 2nd Sym." (f0363-73); m. 112 notated on p. 1 of mvt ii, S2 (f0389).

4. Fragments of a set of ink parts by Copyist 9: vn 1, vn 2, va, vc, db only, none complete, 10 pp. (f0374-81, 2661, 4796).

ii. Allegro

1. Fragmentary pencil and ink sketches [made no earlier than 1907] on 2-stave systems, 7 pp. (f0356, 0382-87).

2. Pencil score-sketch on 5-stave systems: t.p. "2 Allegro #2 | II" (f0388); 19 pp. (f0389-407).

3. Pencil full score: t.p. "S 2 | II | Allegro" (f0408); 35 pp., headed "II" (f0409-43).

iii. Adagio cantabile

1. Fragmentary sketches on 2- to 7-stave systems, mostly pencil with some ink, 8 pp. (f0446-50, 2488, 5109); these sketches contain different versions of the opening mm., incl. the original beginning (f0444).

2. Pencil score-sketch [made no earlier than 1907] on 5-stave systems, inc. (appearing to lack mm. 112-end but, in fact, using f0447 for a conclusion): t.p. "III | Sym #2 | Largo" (f0451); 5 pp. (f0452-56).

3. Pencil full score: t.p. "Sym 2 | Largo #3 Adagio Cantabile" (f0457); 13 pp., headed "III--Adagio cantabile" (f0458-70); original ending (from m. 107) on pp. 12-13 replaced with revised, longer ending on new pp. 12-13 with added p. 14, 3 pp. (f0471-73).

4. Fragment of an ink copy in full score by Price [c1909], with emendations by Ives, 2 pp. (numbered 13-14) incorporating the original ending in S3 (f7791-92); this leaf was found attached to p. 189 of Scrapbook 3.

5. Fragments of a set of ink parts by Copyist 9: fl 2, ob 2, bn 2, tbn 1-2, timp, vn 1, vn 2, va, vc, and db only (only bn 2 and timp are complete), 21 pp. (f0474-91, 2955, 2958, 4794); only vn 1, va, vc, and db fragments contain final measure (=original ending in S3).

iv. Lento (maestoso)

1. Pencil score-sketch on 5-stave systems: t.p. "IV | Intro" (f2440); 3 pp., headed "Intro -- IV" (f0492-94).

2. Pencil full score: t.p. "Intro | IV | S. 2" (f0495); 5 pp., headed "IV -- 2nd Symphony" (f0496-500).

v. Allegro molto vivace

1. Fragmentary pencil sketches [made no earlier than 1907] and patches on 2-stave systems, 13 pp. (f0361, 0501-10, 2349-50).

2. Pencil score-sketch on 5-stave systems: t.p. "V | or [?] | IV | Alleg[ro] | S #2" (f0511); 16 pp., headed "IV" (f0512-27); revised ending on separate p. (f0528).


Complete work (see Comment on lost copy)

Annotations and emendations on 13 pp. of a photostat repro of the pencil full scores of each mvt (f7815-27, corresponding to f0367, 0410, 0424-26, 0439, 0457, 0461-62, 0472, 0537, 0550, 0559); Ives gave the emended photostat repro to Bernard Herrmann c1937-38.

Second set of amended photostats (f8149-73) held in Bernard Herrmann Papers, Davidson Library, Univ. of California, Santa Barbara.

Date
Description

Composed mostly c1899-1902, according to Ives, with rev. made c1907-9 (much of the surviving material for mvts iii and v, including early sketches for some passages, is on paper datable only to 1907 or later); lost full score by Price made c1909-10; further rev., incl. new mvt v ending, made for the 1951 Southern edn (see Comment). In Work-list A Ives dates the work 1899-1902, emending this in Work-lists B-G to 1897-1902; MS Work-list 3 has 1899-1901.

In marginal annotations on the sources Ives lists numerous, sometimes contradictory, dates of composition and scoring, ranging from 1900 to 1910. Mvt iii, originally marked Largo, is described in Memos (pp. 51-52) as having been "scored in 1909 or 1910." A marginal annotation on a score-sketch for mvt ii (S2, f0388) cites the Largo as having been written in 1909, but on the pencil full score of mvt iii (S2, f0457) Ives writes: "Scored-1902- (copied in ink 1909 Tams N[o] G[ood]."

AG: -- (mvt i: 1900-01; mvt ii: 1900-01; mvt iii: 1902; mvt iv: ?1901; mvt v: 1902). NG7: [1898-1902], c1907-09 (mvt i: c1907-08; mvt ii: c1908-09; mvt iii: c1908-09; mvt iv: c1908; mvt v: c1907-09, new ending c1950).

Publication


Premiere


(For a possible early performance of mvt i, see Comment.)

First recording


Derivation

According to Memos (pp. 51-52) and Ives's annotations in the sources, portions of all five mvts were derived from earlier, mostly lost, works (see Comment):

Mvt i, from the lost Sonata for Organ [#x704] and the lost orch Down East Overture [#x639].

Mvt ii, from the lost orch (or band) Set of Overtures: In These United States, "No. 1" and "No. 2" [#x664].

Mvt iii, from the rej. mvt ii of Symphony No. 1 [#001] and from the org Prelude [IV] [#x700]; mm. 59-70 [62-65 missing in source] appear in Alcott Overture [#021]; portion (mm. 59-63, 65-67) adapted for Study No. 21: Some Southpaw Pitching [#105] (mm. 9-14).

Mvt iv, from the lost band Overture: Town, Gown and State [#x664].

Mvt v, from the lost orch Overture: The American Woods [#x645]; portions adapted for use in Study No. 21: Some Southpaw Pitching [#105]. (see Comment)

A different interpretation of the evidence could yield (see Comment):

Mvt i, from a lost Sonata for Organ [#x704].

Mvt ii, from the lost Down East Overture [#x639].

Mvt iii, (as noted for mvt iii above).
Description

Mvt iv, from the same lost Sonata for Organ cited in mvt i.
Mvt v, from the lost band Overture: Town, Gown and State [Sx664] and the lost orch Overture: The American Woods [Sx645]; portions adapted for use in Study No. 21: Some Southpaw Pitching [Sx105].
Ives included mvts iv-v as no. 7 in his List: Music and Democracy [Sx641].

Models

Entire work: Brahms, Symphony No. 1; Dvorák, Symphony No. 9; Tchaikovsky, Symphony No. 4.
Mvts iv-v: Brahms, Symphony No. 1/iv.

Borrowing

Mvt i: Columbia, the Gem of the Ocean, Massa's in de Cold Ground, NETTLETON, Pig Town Fling; J. S. Bach, Sinfonia in F Minor (BWV 795) for keyboard (mm. 28-29); Brahms, Symphony No. 1/iv (mm. 273-78).
Mvt ii: BRINGING IN THE SHEAVES, HAMBURG, NAOMI, Wake Nicodemus, Where, O Where; Brahms, Symphony No. 1/ii (mm. 181-88); Brahms, Symphony No. 3/ii (mm. 3-4, 47-48).
Mvt iii: BEULAH LAND, Massa's in de Cold Ground, MATERNA, MISSIONARY CHANT, NETTLETON; Wagner, Tristan und Isolde Prelude (mm. 20-22, 39-40, 62-63). Possible borrowing: CLEANSING STREAM; Brahms, Symphony No. 1/ii (mm. 25-27 or 96-100).
Mvt iv: Columbia, the Gem of the Ocean, Massa's in de Cold Ground, Pig Town Fling; J. S. Bach, Sinfonia in F Minor (BWV 795) for keyboard (mm. 28-29); Brahms, Symphony No. 1/iv (mm. 12-14, 273-78, 385-88); Brahms, Vier ernste Gesänge/iii (mm. 29-30).
Mvt v: ANTIOCH, Camptown Races, Columbia, the Gem of the Ocean, Long, Long Ago, Massa's in de Cold Ground, MISSIONARY CHANT, Pig Town Fling, Reveille, Street beat, Turkey in the Straw, Wake Nicodemus, Where, O Where; Bach, Well-Tempered Clavier, Book I, E-minor fugue (mm. 13-14, 15-17, 22); Brahms, Symphony No. 1/iv (mm. 385-88); Dvorák, Symphony No. 9/i; Tchaikovsky, Symphony No. 4/iii (mm. 1-6). Possible borrowing: The Kerry Dance, Old Black Joe.

Literature


Discography


Comment

Mvt iv was originally intended as a slow introduction to mvt v (yielding a 4-mvt structure), as indicated on the t.p. for both score-sketch (S1, f2440) and full score (S2, f0495). This shift in expression makes the citation of derivations unclear. Ives's reference on the t.p. of the second sketch for mvt i (S2, f0358) "Down E. Overture ... 2nd part 1898" may refer to mvt ii. Ives's reference on p. 1 of the score-sketch for mvt iv (S1, f0492) may be intended for the finale (originally mvt iv) "from Overture 'Town, Gown & State' in These United States." Clearly mvts i and iv are from the same or parallel sources.
Ives added a memo on a page of the sketches for mvt v (S1, f2349): "for Piano & Vio. from Am. Woods Overture | score lost"; another memo reads: "Get cornet part Billy Hicks played | Arthur Clark trombone part | in 'Steven Foster & John Starr' Overture Columbia | Send to 76 So Middle NH
Description

Ives made several attempts at revising the end of mvt v (mm. 277-80). The original ending appears in both the score-sketch (S2, f0527) and full score (S3, f0559). Ives initially revising mm. 277-79 by adding in tbn a quotation of the opening phrase of Columbia, the Gem of the Ocean, sketching this out on p. 16 of the score-sketch (f0527), then notating a more developed version (adding tpt) on the verso (f0528). When Ives sent photostat repros of his pencil full scores for each mvt to Bernard Herrmann c1938, he partly pencilled in the revised ending on the photostat repro itself (f7827 [=f0559]), but then wrote a note at the bottom, “see sketch [sic],” and sent Herrmann the leaf (f0527-28) containing the revised ending from the score-sketch (Herrmann donated the leaf to the CIP). The revised ending (mm. 277-80) as printed in the Southern 1951 edn, with an additional quotation from Reveille, appears nowhere else (however, Ives discusses his changes, incl. the addition of Reveille, in a letter of 14 July 1945 to Herrmann). The final dissonant chord must have been added by Ives, in consultation with Henry Cowell, during 1950 when Cowell, with Lou Harrison’s help, was editing the work for publication.

An ink copy in full score (“Tams copy 1909”) by George Price is lost except for a fragment (mvt iii, S4); it is mentioned by Ives in annotations in sources for mvts i-iii (f0358, 0388, 0457), and in his correspondence with Walter Damrosch.

In Memos (p. 87), Ives recalls “either in the fall of 1910 or 1911” showing to Edgar Stowell, a violinist and director of the Music Settlement School Orchestra in New York City, “a part of the Second Symphony which could be played by string orchestra, and he tried it over...and conducted it (the Introduction) at one of the school concerts.” This excerpt was probably mvt i, mm. 1-67 (scored for str only); there is no other evidence regarding this performance. The fragments of a set of parts for mvt i by Copyist 9 may well have been copied for this performance (fragments of a set of parts by Copyist 9 for mvt iii are also extant).

Mvts ii and v may also have been performed in earlier versions, according to a note by Ives in the score-sketch for mvt ii (S2, f0388): “2nd and 4th [i.e. 5th] movements originally written as overtures for Hyperion Theatre Orchestra New Haven (Franz Fitchl [recte Fichtl] leader) bet. 1896-1898 revised for Symphony 1900-1.”

3. Symphony No. 3: The Camp Meeting

Medium

1-1-1-1; 2-0-1-0; str (opt. timp, [church] bells)

Duration

22:30 min. (21-25 min.)

Movements

i. Old Folks Gatherin’ (Andante maestoso; 7:30 min., 128 mm.). Other title(s): “Old Folks Meeting” (Adagio cantabile) [see f0448]. Medium: 1-1-1-1; 2-0-1-0; str (opt. timp).
Description

ii. Children's Day (Allegro; 7 min., 178 mm.). Other title(s): "Young Folks Meeting" (Allegro moderato) [see f0448]. Medium: 1-1-1-1; 2-0-1-0; str.

iii. Communion (Largo; 8 min., 62 mm. incl. m. 56a). Medium: 1-1-1-1; 2-0-1-0; str (opt. [church] bells).

rej. iv. -- (Allegro; 5 mm. extant) [inc.]. Medium: "Wood, Strings."

Source

i. Old Folks Gatherin’

Description

2. Pencil score-sketch on 5-stave systems: t.p. "S. #3 | 1st | mvmt" (f0567); 8 pp. headed "I" (f0569-76); list of the mvts on separate page (f0568).

3. Pencil full score, headed "I (3rd Sym)," 15 pp. (f0577-91).

ii. Children's Day

1. Fragmentary pencil sketches [made no earlier than 1907] on 2-stave systems, 6 pp. (f0592-96, f0447); pencil sketch for hns (mm. 2-9 [mm. 10-14 mostly erased]), 1 p. (f6408).

2. Pencil score-sketch on 5-stave systems: t.p. "S #3 | 2nd | movement" (f0597); 10 pp. (f0598-607); rej. patch on separate p. (f0608).

3. Pencil full score: t.p. "3rd Symphony | 5 Movements | 1901-1904--I III | scored IInd 1909" (f0609); 20 pp., headed "II" (f0610-29).

iii. Communion

1. Fragmentary pencil sketches [made no earlier than 1907] on 2-stave systems, 5 pp. (f0630-33, 0596).

2. Pencil score-sketch on 5-stave systems: t.p. "S 3 | Movement | #3" (f0634); 7 pp. (f0635-41); patch on separate p. (f0642).

3. Pencil full score: t.p. "3rd Movement (3rd Sym) | Sym #3" (f0643); 13 pp., headed "III" (f0644-56). Rej. iv. --

Fragmentary pencil sketch (5 mm. only) [made no earlier than 1907], 1 p. (f0657); annotation in RH margin: "from Sketch for 4th Movement 3rd Symphony--not used" and "other part see p. back [of] 2nd mvt." [the latter referring to the back pages of Orchestral Set No. 2ii, score-sketch (f1786, 8021)].

Complete work

1. Cover p. for the collected score-sketches of all three mvts (f0560): "Symphony #3 | ('The Camp Meeting') | ('Score-Sketch') | Three Movements | 1. 'Old Folks gatherin'' Adagio con moto | 2. 'Children's Day' Allegro | 3. 'Communion' Largo."

2. Ink copy in full score, lost, by Carl Pagano [made 1946], based on Ives's pencil full scores for each mvt; photographic repro, after emendations by Lou Harrison, printed in the Arrow 1947 edn.

Date

Assembled/recomposed 1904, according to Ives, from material composed mostly c1901, rev. and completed c1909-11 (the surviving sketches for all three mvts are on paper that can be dated as no earlier than 1907); copyist's full score (lost) made in 1911. For the ISCM 1930 catalogue and in Work-lists A-D Ives dates the work 1911; in Work-lists E-G, however, he states: "scored for orchestra 1904. Recopied score with a few revisions 1911"; MS Work-list 3 has "[mvt i] 1902 | [ii] between 1902-1912 | [iii] 1912."

On source pp. and in Memos (p. 55), Ives lists a number of somewhat contradictory dates for composition and scoring. Two chronologies, added some years after the work was finished, are written on the cover for the score-sketches of all three mvts (f0560): in pencil "from[?] 1901-1908 | fully scored in 1904 | rescoped copy 1909 | see Ink Copy 1910 in safe 51 Liberty St"; in ink "written between 1901-12 | finished summers Elk Lake 1910-1911 [the 1911 date is linked by an arrow to the word "scored," written above] | I & III from organ pieces...1901." Another reference, on a printing of the song The Camp Meeting, gives a similar account; it is found on p. 99 (f6197) of his Copy F of 114 Songs where Ives added in pencil: "[This song is] 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.P. Ch[urch] Dec 1901."


Publication

Description


Premiere


The work was also performed later that year on 11 May at an all-Ives concert at Columbia University, cond. by Edgar Schenkman (for details and reviews of this performance see the entry for The Unanswered Question), and then a third time on 3 July, cond. by Bernard Herrmann, on his “Invitation to Music” program over radio station WABC.

First recording

National Gallery Orchestra (Washington, DC), cond. by Richard Bales, 6 August 1950 (issued in 1950 by Station WCFM, LP-1).

Derivation

All three mvts, according to Memos (pp. 55, 128) and marginal annotations in the sources, were derived from organ works (now lost) composed and performed in Central Presbyterian Church, New York in 1901-02:

Mvt i, from Prelude [II] [#x698];
Mvt ii, from Postlude [III] [#x695];
Mvt iii, from the lost org Piece for Communion Service [#x691] and/or the related Piece for Unison Chorus, Organ and Strings [#x710]. The song The Camp Meeting [#222] was arr. from mm. 12-16, 0-5, 29-36, and 44-62.

Rej. mvt iv: Adapted for mvt i of Orchestral Set No. 3 [#009].

Borrowing

Mvt i: AZMON, ERIE, WOODWORTH.
Mvt ii: FOUNTAIN, HAPPY LAND, NAOMI, There’s Music in the Air.
Mvt iii: AZMON, WOODWORTH.

Rej. mvt iv fragment: THE BEAUTIFUL RIVER.

Literature


BlockB: W3, B90, B131, B192, B284, B410-11, B427, B430, B433, B463-64, B465 (first 2/3 of this review pubd in Burkholder 1996, 338-39), B466-68.


Discography
Description

Hall 1964/1, 144; Warren 1972: 433-443; Morgan 1974, 72; Wooldridge 1974, 340; Cohn 1981, 906; Oja 1982: 5491-92; BlockB: D1, D10, D17, D22-23.

Comment

In his pencil full scores of each mvt, Ives crossed out some two dozen "shadow parts" (his term for brief solo instr passages played p or pp, intended to "shadow" more prominent parts). In several letters written to Bernard Herrmann and Lou Harrison during 1945-47, Ives expressed his intention to restore them, but the parts were omitted from both the Arrow 1947 and Associated 1964 edns. They are incl. in the Associated 1990 edn (see Singleton's critical commentary, pp. iv, 36-37).

For a reference to Ives's lost full score (1909) and a lost copyist's full score (1910 or 11?), made at Tams Copying Bureau, see Memos (pp. 55, 121) and the cover p. (f0560) for the complete work.

The work was given a special citation by the New York Music Critics' Circle after its first performances in 1946, and then awarded the Pulitzer Prize for musical composition on 5 May 1947. These were the only musical awards given to Ives or his compositions during his lifetime.

The story of Gustav Mahler's taking a score of the work back with him to Europe in 1911 originates in Ives's parenthetical remark in Memos (p. 121): "When this [symphony] was being copied in, I think, Tam's office, Gustav Mahler saw it and asked to have a copy--he was quite interested in it." A footnote in Cowell 1955 (p. 131) asserts that Mahler "told Ives he would play the Third Symphony in Europe. But Mahler died before this intention could be carried out, and this score...was lost." Presumably Ives related this to the Cowells, but there exists no corroborating evidence that Ives ever met Mahler or gave a score of this work c1911 to any conductor other than Walter Damrosch. See, however, Wooldridge 1974 (pp. 150-51) for an account of a supposed performance of this work under Mahler in Germany.

4. Symphony No. 4

Other Title(s)

Symphony for Orchestras and Pianos [program book of premiere performance].

Medium

Picc-2-2-3-2; 4-6(cnt)-4-1; timp, perc (sn dr, b dr, side dr, tom-tom, tr, cym, 2 gongs), glock, high & low bells, cel, hp, solo pf, 2 orch pf, quarter-tone pf/4 hd, org; str (opt. fl 3, t/bar sax, xylo, hp 2, ether organ, SATB mixed chorus)

Duration

32:30 min. (30:30-34:30 min.)

Text

In mvt i (mm. 17-41) the optional chorus sings, to the hymn tune WATCHMAN, stanza 1 of the hymn "Watchman, tell us of the night" by John Bowring (1792-1872). Ives emended the last four lines of Bowring's stanza (see also the song Watchman! [II]).

Movements

i. Prelude (Maestoso; 3:30 min., 41 mm.). Medium: 1-0-0-0; 0-1-0-0; timp, perc (b dr, cym), cel, hp, pf; str (opt. cl, tbn, SATBB chorus).
Description

ii. Allegretto (12 min., 238 mm.). Medium: Picc-2-0-3-2; 0-5(cnt)-4-1; timp, perc (sn dr, b dr, side dr, tom-tom, tr, cym, 2 gongs), high & low bells, cel, solo pf, pf 1&2 (quarter-tone pf/4 hd); str (opt. t/bar sax, ether organ, harp).

iii. Fugue (Andante moderato; 7:30 min., 121 mm.). Medium: 1-0-1-0; 1-0-1-0; timp, org; str (opt. hn 2).

iv. Largo (10 min., 90 mm.). Medium: Picc-2-2-2-2; 4-6-4-1; timp, perc (sn dr, b dr, tom-tom, tr, cym, gong), glock, cel, hp, 2 pf, org; str (opt. fl 3, hp 2, ether organ, SATBB chorus; see Comment).
I. Works for Orchestra, A. Symphonies

The Music of Charles Ives

Description

Very slowly—Largo maestoso

Source

i. Prelude


2. Score-sketch, mostly pencil with some ink, on 7- to 8-stave systems (complete except for m. 36), 6 pp., headed "Prelude to Symphony #4" (f1390-94, 1396).

3. Ink full score [made c1922-23] with pencil emendations, inc. (some pp. cut into fragments, lacking a portion of m. 32 and mm. 33-35): t.p. "Score | 2nd 1st Movement | Sym. #4" (f1397); 8 pp., headed "4th Sym Sym #4 | Prelude | I" (f1399-1406); 5 mm. of rej. percussion score [for this?], 1 p. (f1398).

4. Ink copy in full score by [Louis?] Reis [made 1926], with emendations by Ives, headed "4th Symphony [in Ives's hand] | I | Prelude [in Reis's hand]," 8 pp. (f1407-14).

5. Set of ink instr and vocal parts [made 1926] by Reis and another unidentified copyist, with Ives's annotations and emendations, each part headed "Prelude," 31 pp. (f1855-85); for description see KirkC, pp. f-20 and 20a.

ii. Allegretto

1. Ink score of The Celestial Railroad for pf, heavily emended in pencil (including orch annotations) and using patches from the Hawthorne mvt as printed in the first edn of Sonata No. 2 for Piano: Concord, Mass.: t.p. "The Celestial Railroad #2 trans." (f4842); 21 pp., headed "II. 'Hawthorne' Phantasy" (f4843-63).

2. Ink copy by George Price of The Celestial Railroad for pf, with emendations by Ives and John Becker, 20 p; this copy, given by Ives to John J. Becker, is in the Becker Papers at the New York Public Library (self listing JPB 84-120); an unnumbered microfilm of this source is deposited in the CIP at Yale.

3. Fragmentary pencil sketches, 5 pp. (f1415-18, 1439).

4. Pencil and ink score-sketch on 10-stave systems, inc. (portions of some pp. cut or torn off; lacking pp. 1-2 [mm. 1-31] and mm. 88-95, 98-102, 124-28, 171-72), with pencil emendations, 20 pp. (f1419-38); pencil and ink patches and additional sketches, 13 pp. (f1440-51, 1849).

5. Ink full score [made c1922-23] (mm. 225 and 228 mostly cut off), with pencil emendations, headed "IV Symp | II," 64 pp. (f1452-1512, 1514-16); rej. pencil score of mm. 57-59, 1 p. (f1513); patches for pf parts, 8 pp. (f1517-24).

6. Ink percussion score, with pencil emendations, inc. (lacking pp. 1-2 [mm. 1-61]), 12 pp. (f1527-38); two marginal fragments, possibly from the lost pp. 1-2 (f1525-26).

7. Ink copy in full score by [Louis?] Reis [made c1923-26], with emendations by Ives and annotations in red pencil by Eugene Goossens; headed [in Ives's hand] "II.." 77 pp. (f1540-1617 [pp. 1-2 microfilmed in reverse order]). Incl. are 12 pp. with hinged patches, microfilmed twice, the second frame showing patches in place: p. 1 [f1543], p. 2 [f1544], p. 3 [f1545], p. 11 [f1554], p. 13 [f1557].
I. Works for Orchestra, A. Symphonies

The Music of Charles Ives

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Description

p. 20 [f1565], p. 21 [f1567], p. 31 [f1578], p. 46 [f1594], p. 47 [f1596], p. 51 [f1601], p. 52 [f1603]. Instrumentation list by Ives on separate page, together with a memo to Joseph G. Ranc, whose engraving firm prepared the *New Music* edn (f1539).

8. Set of ink parts (complete) [1926], celesta part by Ives, others by two unidentified copyists, with Ives's emendations and annotations, 137 pp. (f1886-2122); for description see KirkC, p. 22a.

9. Annotations by Ives on 6 pp. of a copy of the *New Music* edn; pp. 69, 71, 73, 80, 82, 83 (f1618-23).

iii. Fugue

1. See sources for the original version in *String Quartet no. 1*, pencil sketch (S1, f2850-52) and ink score (S2, f2853-56), with annotations toward orchestration.

2. Fragmentary pencil sketches [or patches for a lost pencil score-sketch?] on 2- to 4-stave systems, 2 pp. (f1624-25).

3. Ink full score [made c1922-23], with emendations, headed "(4th Sym) III,", 11 pp. (f1626-36).

4. Photostat repro of S3, on which Ives made further emendations, 11 pp. (f1637-47); patch for org part corresponding to these emendations, 2 pp. (1648-49).

5. Photostat repro of lost ink copy in full score by Copyist 18 [made c1934-35 under the direction of George F. Roberts], headed "III," with emendations by Roberts, 21 pp. (f1650-70).

iv. Largo

1. Fragmentary sketches, mostly pencil, some ink, 5 pp. (f1689-93).

2. Fragmentary [first?] score-sketch on 5- to 6-stave systems, mostly pencil, some ink, with patches, 6 pp. (f1694-99).

3. Fragmentary [second?] score-sketch on 5- to 6-stave systems, mostly pencil with some ink, headed "III," 5 pp. (f1700-01, 1703-05); patches, 9 pp. (f1702, 1706-13).

4. [First?] score pp. and patches [or portions of another full score?] (with mm. 50-62, 64-79 and patches), 8 pp. (f1720-27).

5. Patch toward S6, in pencil (mm. 65-67), 1 p. (f1818).

6. [Second?] full score, in pencil with pencil emendations: t.p. "4th Sym | IV | last movement 1911-16 | main part of Memorial Slow March on | p. 15-18 | from Organ piece 1901" (f1730); 25 pp., headed "IV | (4th movement of 4th Symphony 1910-16" (f1731-55); patch and other fragments, 3 pp. (f1728-29, 1756).


Complete work

T.p. for the complete work [?], with chronology of composition (f1395); see Date and Comment.

Date

Assembled/recomposed c1910-16, according to Ives (possibly finishing as late as 1919), from material composed 1898-1911; mvts i-ii rev. 1921-25; the earliest surviving full score of mvt iv (S4) was completed c1923. In Memos (pp. 64-65) Ives lists the work as having been "started... around 1910-11" and "all finished around the end of 1916." In the ISCM 1930 catalogue and Work-list A, Ives dates the work 1916, expanding this in the subsequent work-lists to 1910-16.

Ives writes out a detailed chronology on a t.p. [for the complete work?] (f1395): "4th Sym (started at Pells Sep 1910 with | at same time Hawthorne | II mv Piano Sonata | & Prelude 'Watchman') | finished & scored (see lead pen[cil] oblong score [=lost] in safe 38 Nassau) | end of 1916--Greinert copied 1st II | who gave it to Price | & 4th (partly[]) just before the War 1917 | then stopped & mislaid | pages of my copy--which | I did over in ink from | sketch [sic]--all pages of M[S] & his copy--mislaid | Reis copy--complete."
Description


Publication

1. Mvt ii: Score published in New Music, vol. 2/2, Jan 1929, titled "Fourth Symphony for Large Orchestra (Second Movement)." Score engraved by Herman Langinger, working for Joseph G. Ranc.


Premiere


Mvt iii only: New York City, 10 May 1933, The New Chamber Orchestra, cond. by Bernard Herrmann, in a concert at the New School Auditorium (concert announcement and program, listing the performance as the "first performance anywhere," in CIP: VII/Box 50/4; see Perlis 1974, p. 165 for Jerome Moross's account of preparing the score for the concert; the program, dated 10 May, although the concert was postponed a week, is repr. on p. 157). Premiere noted in the Musical Courier (27 May 1933).


First recording

The American Symphony Orchestra, Schola Cantorum of New York, cond. by Leopold Stokowski assisted by David Katz and José Serebrier, 29-30 Apr 1965 (issued in 1965 by Columbia Records, MS-6775).

Derivation

Mvt i: Partially derived from Sonata No. 1 for Violin and Piano [iii #060] or the song Watchman! [II] [386].

Mvt ii: Largely based on Ives's reordering and reworking of Sonata No. 2 for Piano: Concord, Mass. [ii #088] materials in The Celestial Railroad for pf [i16]. (see Comment on the original mvt.)

Mvt iii: Orchestrated from the original version in String Quartet No. 1 [i #057].

Mvt iv: Partially derived from the lost org Memorial Slow March [x690] (see Memos,
Description

p. 66) and from the close of mvt iii of *String Quartet No. 2* [#058].

Ives included mvts ii and iv as no. 6 in his *List: Music and Democracy* [#x641].

**Borrowing**

Mvt i: BETHANY, CRUSADER'S HYMN, PROPRIOR DEO, SOMETHING FOR THEE, SWEET BY AND BY, WATCHMAN, WELCOME VOICE, Westminster Chimes.


Mvt iii: ANTIOCH, CORONATION, MISSIONARY HYMN, WELCOME VOICE. Bach, *Toccata and Fugue in D Minor* ("Dorian"), BWV 538. Possible borrowing: BROWN or LISCHER, CHRISTMAS, CHURCH TRIUMPHANT.


**Literature**

KirkC: 1A7; AG: v39. *Memos*, 12, 64-67, 68, 82, 110-11, 121, 129, 130, 150, 164, 165, 179n4, 204, 236, 238, 278; *Tunebook*, 196. See also correspondence with John Becker (CIP: IIIA/Box 27/4-6, n.d. [7? Sept 1935]-29 Nov 1944), Henry Cowell (CIP: IIIA/Box 28/1, 10 Apr 1928-1 June 1929), Bernard Herrmann (CIP: IIIA/Box 30/14, 14 July 1936-26 Oct 1937), and George Roberts (CIP: IIIA/Box 31/8, n.d. [postmarked 13 May 1934]-n.d. [postmarked 23 July 1934]).


**Discography**


**Comment**

Until Jan 1927, the present mvts ii and iii appeared in reverse order, i.e. the fugue preceded the scherzo (see Ives's memo on S1 [f1823] of *The Celestial Railroad* for pf). The original intent may have been a three mvt set (slow-fast-slow) to which mvt i stands truly as a "prelude." Until at least 1916, the *Hawthorne Concerto for Piano and Orchestra* [#x640] served as mvt ii and later was thoroughly recomposed into the present mvt.

For references to two lost scores (Ives's "oblong lead pencil score" [c1912-15?] and an ink copy by George Price [late Apr 1917]), see *Memos* (p. 65) and Ives's annotation on a pf patch for mvt ii (S5, f1524); see also Date.
Description

On the second ink score for mvt iv (S6, f1739) Ives added in pencil at m. 32 the indication that the vn 1 line might be "better? [for] Ether Organ," a theremin-related keyboard instrument. After hearing one or more of Leon Theremin's five demonstrations in 1927-30 of his musical invention, Ives added notations for its use in this symphony and in the third mvts each of Orchestral Set No. 1: Three Places in New England and Orchestral Set No. 2.

Two arrangements were made during the 1930s by Bernard Herrmann with Ives's consent (photostat repro of materials are in the CIP): mvt i, made c1936, omitting the chorus and with renotated rhythms and rescoring (Herrmann's pencil full score [f7983-88] and a set of ink parts by an unidentified copyist [f7964-82]); mvt iii, originally made, with the assistance of Jerome Moross, for Herrmann's 1933 premiere performance, omitting org and rescoring ww and brass, with added parts for ob, bn, and tpt (ink full score by an unidentified copyist c1937 [f1671-88] and a set of ink parts by an unidentified copyist [f7951-65]).

In 1936-37 John Kirkpatrick arr. mvt iii for pf solo (score in the Kirkpatrick Papers at Yale; see Memos, p. 165 and correspondence with Kirkpatrick, CIP: IIIA/Box 30/13, 27 July 1936-2 Nov 1936).

With Ives's encouragement and financial support, John J. Becker worked intermittently on his copy in full score of mvt iv from Mar 1939 to 1 Sept 1944, when he sent Ives his completed work. In a letter to Becker on 29 Nov 1944, Ives reported that he had still not looked at the copy; because of his failing eyesight, in all probability he never did.

The 1965 Associated edn was prepared and copied out by members of the staff of the Fleisher Collection, Philadelphia, in consultation with Henry Cowell: mvts i and ii by Romulus Fraceschini; mvt iii by Nicholas Falcone; mvt iv by Theodore A. Seder (see note on p. v of this edn).

5. A Symphony: New England Holidays

Other title(s)
Holidays Symphony [see Memos, p. 94, and f0712]; New England Holidays [see f0661, 0705, 0710, 0712, 0877, 0888]; 4 New England Holidays [see f0658]; 4th Symphony [see f0797]; Set:
New England "Holidays" (Symphony #4) [see f0723]; IV Symphony (or Set for Orchestra #1) [see f0723, 0789]; 1st Orchestral Set [see MS Work-list 1 (where Three Places in New England is "2nd Orchestral Suite")]; Set of Pieces for Orchestra-"Holidays in New England" [see f0695]; Set of Pieces for Orchestra "New England Holidays in the early eighties" [see f0779]; Orchestral Set-"Holidays" [see Work-list A]; Holidays Set [see MS Work-list 3]; Holidays set in a Connecticut Country Town [see f0780 & cover binding of photostat volume that once belonged to Nicolas Slonimsky]. (see Comment)

Medium
Picc-2-2-Eng hn-2-2-cbn; 4-4(cnt)-3-1; timp, perc (sn dr, b dr, cym), xyl, glock, bells, ch, cel, pf, Jew's hp/2 cl; str [opt. SSATTB mixed chorus; opt. fl 3(picc 2), cl 3(E-flat cl), bn 3, hn 5; opt. off-stage ensemble: cbn, 4 hn, tbn]

Duration
40 min. (38:30-41:30 min.)

Movements
i. Washington's Birthday
ii. Decoration Day
iii. The Fourth of July
iv. Thanksgiving and Forefathers' Day
(see individual entries below)

Source
For general references to the collective work, see the front leaf of a cardboard wrapper (f0658) with addresses verso (f0659) and Decoration Day (S1, f0710; S6, f0723) and the citations under Other Title(s).
Description

Date
Assembled perhaps c1917-19. Clearly it was defined as a grouping (briefly called “Set for Orchestra #1” [see Comment]) before the c1919 definition of the proper Orchestral Set No. 1. AG: --. NG7: assembled c1917-19.

Premiere
Complete work (incl. the premiere of mvt iv [Thanksgiving]): Minneapolis, 9 Apr 1954, Minneapolis Symphony Orchestra, cond. by Antal Dorati, in a concert at Northrop Memorial Auditorium. (Program [partial copy, clipped and lacking the cover], listing the work as “the first complete performance,” in CIP: VII/Box 51/1.) Reviewed by Norman Houk, Minneapolis Tribune (10 Apr 1954); John K. Sherman, Minneapolis Star (10 Apr 1954).

First recording
Complete work: Imperial Philharmonic of Tokyo (i), Finnish Radio Symphony Orchestra (ii), Göteborg Symphony Orchestra (iii), Iceland Symphony Orchestra (iv), cond. by William Strickland, 1960/61-63 (issued in 1964 by Composers Recordings Inc., CRI-190-SD).

Literature

Discography
(see individual entries for each mvt)

Comment
In a memo on the t.p. of the pencil full score of Decoration Day (mvt ii, S6, f0723) Ives also labels this work both as “Set for Orches[tra] #1” and as “IV Symphony” and “Symphony #4.” At that time Ives was ambivalent about the title “symphony” and had not yet established the grouping of Orchestral Set No. 1. The collective work is also cited as “IV (symphony)” on f0665 and “IV Sym (or Set #1 for Orches)” on f0789.

For Ives’s discussion of this work as a set of orchestral pieces, see Memos (p. 94): "... although they were first called together a symphony, at the same time they are separate pieces and can be thought of and played as such—(and also, and as naturally, be thought of and played as a whole)."

5i. Washington’s Birthday

Subtitle
First Movement (Winter) of A Symphony: New England Holidays

Medium
Fl(picc); hn; Jew’s hp/2 cl; str (opt. bn, tbn, glock/pf)

Duration
9:30 min, 185 mm. (Very slowly-Allegro-Andante)
Description

Source

1. Fragment of a pencil sketch (mm. 22-44 only), 1 p. (0711).
2. Fragment of a pencil score-sketch on 3-stave systems (mm. 43-55 only), headed "Holiday Snow storm Washington's Birthday in New Eng[and]," with annotations toward orchestration, 1 p. (f0660).
3. Ink score-sketch, with pencil emendations, on 4-stave systems, inc. (mm. 1-68 only), headed "[New E]ngle Holiday | I. 'Washington's Birthday," 4 pp. (f0661-64).
4. Pencil patches (mm. 31-32; 49, bass only; 154-57, 161-62 [for S5 or ?;], 2 pp. (f1799-1800).
5. Pencil full score, with later emendations, inc. (mm. 1-48, 52-57, 166-71, 180-85 only): t.p. "IV (symphony) | or Set for Orch. [2] | (Washington's Birthday)" (f0665); 7 pp., headed "I" (f0666-67, 0669-70, 0672, 0674-75). Patches are hinged to 3 pp., each microfilmed a second time showing the patch in place: p. 2 (f0668), p. 4 (f0671), p. 5 (f0673).
6. Ink patches (mm. 116-132 and 160-65) for use by Emil Hanke in preparing S7, 2 pp. (f0676-77).
7. Ink copy in full score by Hanke [made c1923-26], with Ives's emendations, 18 pp. (f0678-94); typescript program note as a postface, headed "Washington's Birthday," 1 p. (f0695).
8. Fragments of a set of instr parts copied in ink by Hanke [probably for the 1931 premiere]: vn 1-2 (mm. 126-185), 3 pp. (f0696-98); va (mm. 147-185), 1 p. (f0699); vc/db (mm. 126-185), 3 pp. (f0700-02). Ives made a few emendations to the vn 1-2 and vc/db parts. (These materials, or possibly the complete set of parts, are listed first in Quality List 1a/17.)

Date

Composed c1909-13, according to Ives; partly rev. c1915-17 and Hanke's ink score made c1923-26. In the 1930 ISCM catalogue and Work-lists A-B Ives dates the work 1913, emending this in Work-lists C-G to "1909-rescored in 1913." MS Work-list 3 has 1912. In S3, top of p. 1 (f0661), Ives writes: "started Feb 22--1909 at 70 W. 11." In Memos (p. 97) he describes the work as "completed and scored out in the summer of 1913, though some of the barn-dance stuff had been used before." AG: 1909. NG7: [1909-13], c1915-17.

Publication


Premiere

San Francisco, 3 Sept 1931, by a pick-up chamber orchestra (New Music Society Orchestra), cond. by Nicolas Slonimsky, in a concert at the Community Playhouse sponsored by the New Music Society of California. (Program in CIP: VII/Box 50/3.) Reviewed by Elizabeth Borton, Boston Herald (8 Sept 1931); Marie Hicks Davidson, SF News (4 Sept 1931); Alexander Fried, SF Chronicle (4 Sept 1931); and Redfern Mason, SF Examiner (4 Sept 1931).

Earlier runthroughs are noted by Ives in Memos (p. 98): "The Washington's Birthday score I played over, shortly after it was written, in a back room of Tam's [recte Tams] Copying Bureau, either in 1913 or early in 1914, with some few men from a theater orchestra that Mr. Greinert or Mr. Price got for me. (This was played twice in the Globe Theater, New York, in Nov. 1914 and spring 1915....A few years later, I think in 1918 or 1919, Reber Johnson, who was then Assistant Concertmaster of the New York Symphony Orchestra, arranged to bring some of the orchestra down to try this over for me, when we were living in 120 East 22nd Street.)"

First recording
Description


Derivation

Planned for inclusion as mvt i of Sonata No. 5 for Violin and Piano (q.v. for arr. by John Kirkpatrick).

Borrowing

The Campbells are Comin', Camptown Races, Fisher's Hornpipe, For He's a Jolly Good Fellow, Garryowen, Goodnight, Ladies, Home! Sweet Home!, Irish Washerwoman, Massa's in de Cold Ground, Money Musk, Old Folks at Home, Pigtown Fling, Sailor's Hornpipe (College Hornpipe), St. Patrick's Day, Turkey in the Straw, The White Cockade.

Literature


BlockB: W4, B123, B192, B270, B411, B432, B469-70 (reviews pubd, in whole or part, in Burkholder 1996, 307, 312-13).


Discography


Comment

Ives appended a brief descriptive program for the work as a typescript postface to S7 (pubd in the New Music and the Associated 1991 edns); in it he quotes four lines from John Greenleaf Whittier's poem "Snow-bound" (stanza 9, lines 1-4).

In a letter (in Edith Ives's hand) to Wallingford Riegger, 16 May 1934, concerning the imminent recording of the "Barn Dance" section and In the Night mvt cond. by Nicolas Slonimsky, Ives writes: "Barn Dance ...takes about one minute and forty five seconds, as I remember. This might go first on the record. Mr Slonimsky understands what is to be played [the rest of the letter concerns performance practice]... it's a 'rough' dance and the strings should fiddle it and not play it 'too nice.' On the accents they dig into--down bow and not glide into-- pretty."

A bound photostat repro of Hanke's score (S7), on which Ives made emendations, formerly in the possession of John Kirkpatrick and lent to Raymond Jones in 1960, appears now to be lost.

5ii. Decoration Day

Subtitle

Second Movement (Spring) of A Symphony: New England Holidays

Medium

2-2-Eng hn-2-2; 4-2-3-1; timp, perc (sn dr, b dr, cym), glock/cel, low bells/ch; str (opt. picc, E-flat cl, tpt 3)

Duration

9 min., 149 mm. (Very slowly-Allegro)
Description

Very slowly

\[ \text{Vn 1 (sord.)} \]
\[ \text{Vn 2 (sord.)} \]
\[ \text{Timp} \]
\[ \text{Vc (sord.)} \]
\[ \text{Va (sord.)} \]

Peer (1989)

Source

3. Pencil sketch [made no earlier than 1915], mostly on 3-stave systems, toward a version for vn and pf, inc. (lacking mm. 137-end; portions of most pp. torn off), headed "II NEH | Decor. D," 5 pp. (f0705-09); patches for mm. 34-36, 39-42 (on bottom of f0709) and mm. 74-81 (f0711).
4. Pencil full score, used for revisions in S5, 4 pp. (f0719-22).
5. Pencil full score (top and bottom margins trimmed off most pp. with some loss of music): t.p. "IV Symphony (or Set for Orches #1) | IV | II | 'Decoration Day' | (In New Eng-land 1880) | from Set New England 'Holidays' | (Symphony #4)" (f0723); 20 pp. (f0724-43).
6. Ink score of Decoration Day for Violin and Piano (bottom margin trimmed off each page with some loss of music in pf LH), with pencil emendations and annotations toward orchestration, headed "II 'Decoration Day' Sonata #5 'N. E. Holidays'" and "(arranged for | for Vio. & Piano | from 'Orchestral Set | 'Decoration Day' Holiday | Symphony," 7 pp. (f0712-18).
7. Revised ink score pp. (portions of some trimmed or torn away), incl. memos to Emil Hanke regarding copying, 5 pp. (f0744-48).
8. Rej. start of an ink copy in full score by Hanke, with Ives's emendations and annotations, 2 pp. (f0749-50).
9. Ink copy in full score by Hanke [made c1925-29], headed "II," with emendations by Ives, 28 pp. (f0751-78); typescript postface on p. 29, with four footnotes to the score (f8006); two other versions of the typescript postface, differing slightly, 1 p. each (f0779-80). (see Comment)

Date

Composed c1912-13, according to Ives (the surviving sketches are on paper datable to no earlier than 1915); rev. c1923-24, Hanke's ink score made c1925-29. The only date in the sources is an annotation at the top of a patch for S3 (f0711), probably added much later: "Scetchs [sic] Decoration Day | Saranac Lake NY | Sep 1912." Ives dates the work 1913 in the 1930 ISCM catalogue and Work-lists A-B, but crossed it out in Work-list C, penciling in 1912 (as retained in all later work-lists). AG: 1912. NG7: [1912-13], c1915-20, rev. c1923-24.

Publication

2. New York: Peer International, 1989 (score for sale, parts for rent). Ives Society critical edn by James B. Sinclair, incl. Ives's postface (see Comment); complete critical commentary in CIP and available from the publisher.

Premiere
Description

Havana, Cuba, 27 Dec 1931, Orquesta Filarmónica de la Habana, cond. by Amadeo Roldán, in a concert at the Teatro Nacional. (Program, announcing the work as "1ª audición," in CIP: VII/Box 50/3.) In Memos (pp. 102-03), Ives notes a reading of the work by the National Symphony Orchestra (founded 1919 as the New Symphony Orchestra), cond. by Paul Eisler, at a rehearsal in Carnegie Hall during Spring 1920; the precise date remains unknown, but would have been around 1 May.

First recording

Derivation
According to Memos (pp. 101-02), the work "was started as a brass band overture, but never got very far that way," and the middle section (mm. 37-c81) "was taken from an organ piece [lost] written some years before." The brass piece could well have been the lost band "Slow March (Adeste Fidelis [sic], cantus firmus) '86 or 87, played by Danbury Band, Decoration Day, and Carmel, N.Y. Band about '87-88" noted in MS Work-list 2 (and this band piece [#x665] appears to be based on the lost Piece for Organ, with "Adeste Fideles" [#x692]). Arr. as Decoration Day for Violin and Piano [#064] which Ives intended to be mvt ii of the projected Sonata No. 5 for Violin and Piano [#x676]. Included as no. 3 in his List: Music and Democracy [#x641].

Borrowing
ADESTE FIDELES, The Battle Cry of Freedom, Battle Hymn of the Republic, BETHANY, Marching Through Georgia, Taps, Tenting on the Old Camp Ground; David Wallis Reeves, Second Regiment Connecticut National Guard March. Possible borrowing: Dies irae, LAMBETH [vn 1, mm. 20, 26-27], Yankee Doodle.

Literature
KirkC: 1A4/ii; AG: v31. Memos, 96, 101-03, 148n11, 150, 160; Tunebook, 195. See also correspondence with Amadeo Roldán (CIP: IIIA/Box 31/9, 27 Aug 1931-23 Dec 1931), Pedro Sanjuan (CIP: IIIA/Box 31/14, 5 Aug 1931-5 Jan 1932), the Fleisher Collection (CIP: IIIB/Box 34/8, Mar-June 1946), the New Symphony Orchestra (CIP: IIIB/Box 35/4, 20 and 22 Apr 1920, cited in part in Memos, 102n), and Southern Music (CIP: IIIB/Box 35/13, 7 Jan 1953-19 Jan 1953).

BlockB: W4, B123, B131, B192, B224, B267, B401, B424, B471, B473, B475.


Discography
Hall 1964/2, 104; Warren 1972: 455, 457, 459, 462; Morgan 1974, 72; Cohn 1981, 902; Oja 1982: 5334, 5336-37; BlockB: D1, D18-19.

Comment
Ives prepared a brief program note, appended as a postface to Hanke's full score (S9); it is printed in both Memos (p. 101n) and the 1989 Peer edn.

In Sept 1930 Ives sent photostat copies of Hanke's scores for this work and mvt i (Washington's Birthday) to Henry Cowell (acknowledged by letter on 22 Sept). Cowell showed the scores to the Cuban conductor Pedro Sanjuan, who in turn interested his colleague Amadeo Roldán in conducting mvt ii (Decoration Day).

On two source pages (S1, f0710 and S4, f0712) Ives identifies this work as part of a "sonata." There are numerous indications in S6 for orchestral scoring (e.g. "all wood" and "all string" at mm. 8-9). Kirkpatrick always maintained that the sonata version (S6) came before any orchestral version and believed that Ives was hiding the truth by calling this version "arranged for Vio. & Piano," but it is more likely that Ives arranged S6 from S5 and then used it to refashion the later orchestral version (S7).
Description

Quality List 1a has "#18 - Decoration Day-Orchestral Parts - 2nd Movement," indicating that Ives once owned a complete set of parts (probably those used for the premiere) that are now missing.

5iii. The Fourth of July

Subtitle

Third Movement (Summer) of A Symphony: New England Holidays

Other title(s)

(see Comment under Overture: Nationals [#026])

Medium

Picc-2-2-2-2-2-cbn; 4-3-cnt-3-1; timp, perc (sn dr, b dr, cym), xyl, bells (high, middle, low), pf; str (opt. 2-3 fifes, picc 2, cl 3)

Duration

6 min., 122 mm. (Adagio molto-Allegro con spirito)

Source

1. Fragmentary pencil sketches, 9 pp. (f0781-88, 0804); separate p. with title [used as a cover?]: "Scetchs [sic] & score etc '4th of July' Hartsdale 1912 Dec" (f2968).
2. Pencil score-sketch [made no earlier than 1917] on 4 and 7-stave systems, headed "IV Sym (or Set #1 for Orches | III | 'Fourth of July') (a boy's '4th of July' in these here you Knighted States)," 8 pp. (f0789-96).
3. Pencil full score, headed "4th Symphony," inc. (only pp. 1-2 [mm. 1-12], pp. 7-8 [mm. 37-48], p. 27 [mm. 120-22]), 5 pp. (f0797-0801); patch probably for this, m. 99 (f2441).
5. Extra score pp. in ink [made no earlier than 1922] with pencil emendations (keyed to S3) for Emil Hanke's use in copying S6: pp. 3-4 (f0805-06), 9-12 (f0807-10), 13-14 and 16 (original pp. lost; photostat repro=f0811-13), 17-19 (original pp.= f0807-09; photostat repro=f0814-16), 21-26 (f0818-21, 0823-24); patches, 6 pp. (f0825-30). Blank versos of pp. 19 and 24, on which Ives wrote his West Redding address (f0817, 0822).
6. Photostat repro of lost ink copy in full score by Hanke, on which Ives made emendations, 34 pp. (f0838-71) [see also S7]; rej. fragment in Hanke's hand of m. 76, 1 p. (f0831).
7. Ink draft of the postface, 1 p. (f0832); 2 typescript copies, 1 p. each (f0836, 0837); typescript copy with pencil emendations by Ives, 1 p. (f0833); revised typescript incorporating emendations, 1 p. (f0835); final draft of revised typescript, to which are added 7 performance notes keyed to S6, 1 p. (f0873; incl. as p. [36] of S6).

Typescript of an abbreviated version of the postface, incl. 7 performance notes, with Ives's pencil annotations and emendations, 1 p. (f0834); revised typescript incorporating emendations used for the 1932 New Music edn, 1 p. (f0872; incl. as p. [35] of S6).
Description

8. Fragments of ink parts by Hanke: tpt 1-3 and cnt on 2- and 3-stave systems (mm. 99-118), followed
by tbn 1-3 and tura on 2-stave systems (mm. 109-122), 2 pp. (f0874-75); db (mm. 101-122), 1 p.
(f0876). (These materials, or more likely a complete set of parts, are indicated first in Quality List 1a:
"#25-Fourth of July Orch. Parts.")

Date

Composed c1911-13, according to Ives (however, the surviving score-sketch is on paper datable to
no earlier than 1914); rev. and Hanke's lost ink score made c1931. In an annotation added to the
top of S2, p. 1 (f0789) Ives described the work as "started 1911 from chords in 'Cage' 1905" [Set for
Theatre Orchestral]. A rather confusing chronology appears in Memos (p. 104), describing the work
as finished but only partly scored in summer 1912 and then copied out "in ink" in 1913. In Work-list A
the work is dated 1912, emended in Work-lists B-G to 1912-13 (see Comment). AG: 1911-13. NG7:
[1912], c1914-18, rev. c1930-31.

Publication

1. Score published jointly by Edition Adler, Berlin and New Music, San Francisco in New Music,
Orchestra Series, vol. 1/3, 1932; Ives's abbreviated postface and 5 performance notes on p. [2].
(Engraved after S6.) Copyright assigned 1955 to Associated Music Publishers.

2. New York: Associated Music Publishers, 1959 (score for sale [photographic reprod of the New Music
den], parts for rent). Score repr. 1974 with a preface by John Kirkpatrick on p. [1], and a note on "New
Music and Charles Ives" on p. [2].

eden by Wayne D. Shirley; complete critical commentary in CIP and available from Associated Music.

Premiere

Paris, France, 21 Feb 1932, by an orchestra of players from the Orchestre Symphonique de Paris,
cond. by Nicolas Slonimsky, at a concert in the Salle Pleyel, placed between mvts i and iii of Ives's
Set for Theatre Orchestral (all under the title "Suite de Pieces"); concert repeated on 25 Feb. (Concert
announcement and program in CIP: VII/Box 50/3.) Reviewed by Boris de Schloezer, Poslednia
3; unsigned, Voit Tout (25 Feb 1932).

Following two Paris performances, the works were performed in Berlin, 5 Mar 1932, by an orchestra of
players from the Berlin Philharmonic, cond. by Nicolas Slonimsky, at a concert in the Beethovenhalle.
Preussische Kreuzzzeitung (11 Mar 1932); Hans Heinz Stuckenschmidt, Berliner Zeitung am Mittag 56
(7 Mar 1932).

First recording

Göteborg Symphony Orchestra, cond. by William Strickland, 11 Apr 1963 (issued in 1964 by
Composers Recordings Inc., CRI-180).

Derivation

A portion (mm. 99-112?) probably was derived from (or adapted for?) Overture: Nationals [#026] (see
Comment); portions (mm. 42-53, 70-75) also were derived from or adapted for the song Old Home
Day (mm. 9-17) [#315]. Included as no. 4 in his List: Music and Democracy [#x641].

Borrowing

Assembly, The Battle Cry of Freedom, Battle Hymn of the Republic, Columbia, the Gem of the Ocean,
Cuckoo's call, Dixie's Land, Fisher's Hornpipe, Garryowen, The Girl I Left Behind Me, Hail! Columbia,
Irish Washerwoman, Katy Darling, Kingdom Coming, London Bridge, Marching Through Georgia,
Revelle, Sailor's Hornpipe (College Hornpipe), St. Patrick's Day, Street beat, Tramp, Tramp, Tramp,

Literature

KirkC: 1A4/iii; AG: v34. Memos, 42n2, 43n3, 44, 64, 83, 96, 104-06, 123, 150, 160, 271; Tunebook,
195. See also correspondence with Henry Cowell (CIP: IIIA/Box 28/2-3, 24 Oct 1931-5 Nov 1932);
Description

Nicolas Slonimsky (CIP: IIIA/Box 32/3, n.d. [c13 Jan 1932]-4 Dec 1932), and New Music (CIP: IIIB/Box 35/6, 18 Aug 1936-16 May 1938).

BlockB: W4, B38, B149, B192, B307, B411, B415, B472, B476, B477-78, B651.


Discography


Comment

Ives's dedication of the work to his business partner Julian S. Myrick was omitted from both the New Music edn and the Associated 1959 and 1974 repr. His programmatic description of the work, intended as a postface to the score, was pubd in abbreviated form in the New Music edn and incl. in Kirkpatrick's preface to the 1974 Associated repr. It appears in its original, longer form in Memos (p. 104n) and the Associated 1992 edn.

Ives's revisions to the work, made just before it was copied by Hanke (S6), can be dated to 1926 or later by the fact that some of the pages of S5 (f0818-19, 0821, 0823) were written on NBC music paper. The paper surely was given to Ives by Hanke, who worked as a copyist for NBC (which began broadcasting in November 1926). Hanke may not have completed his score until 1930-31, since Ives did not list the work in the Sept 1930 ISCM catalogue; Cowell had received a photostat repro of Hanke's score by the end of 1931, submitting it in early 1932 to Edition Adler for engraving.

In Memos (p. 104), Ives recalls taking S3 with him to Brattleboro, VT in Jan 1913 to make a final ink copy. This score has never been located, but corroborating evidence for its existence can be seen in a number of details in Hanke's copy (S6) that cannot be traced to any earlier extant source. (This dating is problematic since the score-sketch is on paper in use no earlier than 1917).

The other works on the 21 Feb 1932 program were Mozart's Serenade No. 3, Mussorgsky's Une Nuit sur le Mont Chauve [St. John's Night on the Bare Mountain], and then, all marked as "1re audition": Bartok's Piano Concerto No. 1 (with Bartok as the soloist, apparently the first hearing for Paris), Cowell's Appositions, Dane Rudhyar's Vers le Reel, and Caturia's Trois Danses Cubaines.

On S3 Ives labels the first page (f0797) "4th Symphony" but he soon dropped the idea of numbered symphonies (only to take it up again a few years later when he conceived the seventh of his multi-mvt orchestral works and succumbed to calling it his "4th"). Curiously, on this first page Ives also adds "1st movement" and, at an apparently different time, "OVERTURE 'NATIONALS'" with "4th of July" below. Probably this work derives directly from Overture: Nationals rather than its source piece Overture and March "1776."

On S2 (f0789) Ives writes an often quoted memo to his overly "helpful" copyist: "Mr. Price: Please don't try to make things nice! All the wrong notes are right. Just copy as I have --I want it that way." Ives is referring to the particular wrong-note passage (mm. 99-109) where the German-trained George Price might have thought the tune "Columbia, the Gem of the Ocean" ought to be simply diatonic. Ives amplifies this remark referring to the same passage, again on S2 (f0793): "Mr. Price: Band stuff--they didnt always play it right & together & it was good either way."

5iv. Thanksgiving and Forefathers' Day

Subtitle

Fourth Movement (Fall) of A Symphony: New England Holidays

Medium
Description
Picc-2-2-2-2-cbn; 4-3-3-1; timp, bells (high, medium, low), ch (church, low), cel, pf; str (opt. fl 3, cl 3, bn 3, hn 5, tpt 4, off-stage ensemble [cbn, 4 hn, tbn], SSATTB chorus)

Duration
15 min., 279 mm. (Adagio maestoso-Adagio cantabile-Maestoso) (see Comment)

Text
At the end of the work (mm. 244-260), a chorus may sing, to the hymn tune DUKE STREET, the first stanza of the hymn by Rev. Leonard Bacon (pastor of Center Church, New Haven, 1825-66), written in 1833 to commemorate the bicentenary of the founding of the church and the city: "O God, beneath thy guiding hand | Our exiled fathers crossed the sea; | And when they trod the wintry strand, | With prayer and psalm they worshipped Thee."

Source
1. Pencil annotations on a leaf ("285 FEDERAL STREET") torn from a copy of "The Hymnal" [Philadelphia: Presbyterian Board, 1900] (used at Central Presbyterian Church in NYC), showing Ives placing the hymn tune THE SHINING SHORE against FEDERAL STREET; according to John Kirkpatrick's memo on the verso, this leaf was "once clipped to p. 353 of 'The Hymnal' [Philadelphia: John A. Black, 1874], one leaf before THE SHINING SHORE," 1 p. (f7998 [=8010]).
2. Fragmentary sketches [mostly datable to no earlier than 1917]: t.p. "Thanksgiving" (f3827); 10 pp. mostly pencil, some ink, (f0878-87); draft of a skeleton outline (no music) on the top of a score-sketch page for The Fourth of July (f0788). One page (f0881) was later used by Ives as an insert for S3.
3. Pencil and ink score-sketch, headed "IV?", on 5-stave systems, with later emendations, inc. (pp. 1-4 and 9-12 only), 8 pp. (f0888-95); score-sketch inserts in pencil and ink, with later emendations, for pp. 5 (f8011), 6-7 (f0898-99, 0881) and 13-14 (f0900, 0902).
4. Photostat repro of S3, made before Ives's emendations, therefore showing an earlier state of both the score-sketch and the inserts, 11 pp. (f8012-19, 0896-97, 0901), which are all more complete in photostat than the torn and deteriorated original pages.
5. Ink full score [made 1932-33], with pencil emendations, headed "(to E.C.T.) | 'Thanksgiving' #4 | and 'Forefathers Day'”, 44 pp. (f0903-46).
Photostat repro of p. 44 with card laid over the upper RH corner, reading "The Lord bless thee, and keep thee..." (f0947); photostat repro of p. 45 (original p. lost), with Ives's draft of stanzas 2-3 of Bacon's hymn (f0948).
Ives's marginal annotations on p. 1 (top RH and LH corner, incl. a date of composition [see Date]) and p. 41 (below tpt) were added after he had the score photostated (see KirkC, p. 14).
7. Cover [for S2 or 3?]:: "Thanksgiving | and | 'Forefathers Day' | IV movement | N.E. 'Holidays'" (f0877).

Date
Composed c1904, according to Ives (such an early version must be lost); ?recomposed c1911-16; partly rev. and ink full score made 1932-33. In his work-lists and in three annotations in the sources
Description

(S3, f088; S5, f0903; S7, f0877) Ives dates the work 1904. On f088 he writes: "started as organ Prelude Postlude played in Center Church Nov 1897 put into orches score 1904 & completed as 1 movement." On f0903: "Finished and all scored on Pine Mt [CT] Aug 14 1904." According to Kirkpatrick (Memos, p. 95n5), "Mrs Ives recalled his writing out the full score at Taormina [Sicily], where they stayed from 30 November 1932 through 14 March 1933." Ives may have continued to revise the work as late as 1938-41, when he had George F. Roberts make a fair copy, probably in response to letters from Bernard Herrmann on 2 Oct 1936 and 1 Nov 1937 requesting a score (the Fleisher Collection, Philadelphia, received a photostat of Roberts's score on 13 April 1942). AG: Aug 1904. NG7: c1911-16, rev. 1933.

Publication

1. New York: Peer International, 1971 (rental score [photographic repro of S6] and parts [made for the work's premiere]). An engraved score (by Moraschini of Bergamo, Italy, based on S6), ed. Roque Cordero, was made during 1971-73 but never published owing to discrepancies pointed out by John Kirkpatrick between S6 and Ives's holographs.


Premiere

Minneapolis, 9 Apr 1954, Minneapolis Symphony Orchestra, cond. by Antal Dorati, in a concert at Northrop Memorial Auditorium, together with the other three mvts of the complete A Symphony: New England Holidays. (Program [partial copy, clipped and lacking the cover], listing the work as "the first complete performance," in CIP: VII/Box 51/1.) Reviewed by Norman Houk, Minneapolis Tribune (10 Apr 1954); John K. Sherman, Minneapolis Star (10 Apr 1954).

First recording


Derivation

The first section of the work partly was derived from the org Postlude for Thanksgiving Service [#139] (see facs. of surviving mm. 1-18 of the Postlude in the Peer 1991 edn of Thanksgiving, p. v), and the middle section from the lost org Prelude for Thanksgiving Service [#x701], in turn based on the hymn tune THE SHINING SHORE (see Memos, p. 39). Included as no. 5 in his List: Music and Democracy [#x641]. Planned as mvt iv of Sonata No. 5 for Violin and Piano [#x676] (q.v. for John Kirkpatrick's arr. of mm. 129-209 of this mvt).

Borrowing

ARLINGTON, AZMON, DUKE STREET, FEDERAL STREET, LABAN, NETTLETON, THE SHINING SHORE, SWEET BY AND BY, VALENTIA.

Literature


BlockB: W4, B131, B192, B411.

Cowell 1955, 34; Perlis 1974, 186 (George F. Roberts); Rossiter 1975, 202; Burkholder 1995, 168-69, 185-86; Swafford 1996, 30, 131, 168, 229, 253.

Discography


Comment
Description

Ives dedicated the work to his brother-in-law, Edward Carrington Twichell ("Uncle Deac"), who died at age 66 on 27 Jan 1934; see S7: "This is a nice piece of TURKEY - Eddy! | Put it there! - Very Good Eddy! | & dedicated (-sometimes-) | -125 Woodlawn St. Hartford [Twichell residence] | to^2 | E.C.T.",; at the head of S5 (f0903) "(to E.C.T.)" and at the end of S5 (f0946): "to E C A T O F N M | to E C American T Our Friend Nice Man." This is the only one of the four "Holidays" for which Ives did not write a programmatic description for use as a postface. Thanksgiving, a national holiday, commemorates the first harvest of Plymouth Colony (Dec 1621); Forefathers’ Day, a holiday observed in some regions of the Northeast, commemorates the landing of the Pilgrims at Plymouth (Dec 1620).

In his ink full score Ives makes several references to a now lost "original score" (see S5, pp. 9, 29, 37 & 43).

On S2 (0880) Ives remarks on the harmonic character of the music: "'Thanksgiving & Forefathers Day' played in Center Church (I think these are Dr. Griggs words partly--but I agreed with him (Parker didn't[]--) 'Our fore fathers were stronger men than can be represented by "triads" only--these are too easy sounding.'" On S5 (0903) Ives gives a memo on the timing: "about 18-20 minutes."

6. Universe Symphony

Medium

Large orchestra divided into smaller ensembles, incl. a percussion ensemble (see Comment) [Austin realization: 2 picc-2-alt fl-2-Eng hn-3-b cl-2-cbn; 4-4-4-1; 22 perc, 2 pf, cel, hp; str (opt. org). Reinhard realization: 9-2-3(b cl)-5(2 cbn); 4-5-4-2; 12 perc, pf/cel, org, overtone machine; str]

Duration

Unknown [36:30 in Austin realization; 63:00 in Reinhard realization]

Movements

Prelude No. 1 (no tempo heading; 51 min., 303 mm. [in Porter realization, counting in 4/2]). Medium: Percussion [20-21 players] (tr, tamb, cast, small steel bars, dr rims, glasses, xyl, pf, bell, cel, gong, timp, Indian dr, b dr, sn dr, bells [high, med, low], woodblock, "Lights, electric buttons on") (instr as named in sources; not complete).

Prelude No. 2: Birth of the Ocean Waters ([no tempo heading]) [inc.]. Medium: Ww, brass, 2 str orch (instr as named in source; not complete).
Description

Prelude No. 3 [lost]

Section A: Past: Formation of the Waters and Mountains or Formation and Chaos (Largo-[?]; 11 min., 83 mm. in Porter edn [counting by lower group]). Medium: 10(picc)-4-2-2- cbr; 4-4-5-2; timp, perc [10-11 players], bells, cel; str (opt. pf); "Earth" group: vns, vc, db; "Heavens" group: vns [vns, 3 fl, cl in Porter edn] (instr as named in source; not complete).

Largo Earth Orch (Heavens Orch tacet to m.8)

Section B: Present: Earth, Evolution In Nature and Humanity or The Earth and Firmament ([no tempo heading]) [inc.]. Medium: 1(picc)-2-3-1; 1-1-1-0; timp, b dr, perc [20-21 players], pf; str orch; "Earth" group: vns, vc, db; "Heavens" group: vns; possibly separate group of vns tuned quarter tone sharp (instr as named in source; not complete).
Description

Section C: Future: Heaven, the Rise of All to the Spiritual [inc.] ([no tempo heading]; 3 min., 18 mm. in Porter edn of the "Coda" only). Medium: 5 cl, bn; brass; perc, ch, org; str; D[istant] Ch[oir:] Flutes, hp & pf; "Earth" group: Vns, vc, db; "Heavens" group: Vns (instr as named in sources; not complete).

Source

Peer (1905), ed. Porter
Description

Prelude No. 1
- Diagrams and sketches for mostly percussion instr, pencil with some ink, partly continuous, 9 pp. (f1820-22, 1824-28). (see Comment)

Prelude No. 2
- T.p. (f3481); 1 p. of sketches (f1843).

Prelude No. 3 (see Misc. Materials, S5)

Section A
1. Two sketches for perc, 1 p. (f1823).
3. Pencil patches for S1: for p. 4, 1 p. (f6984); for p. 10, at the bottom of 2 pp. (f1850-51) and on another p. (f1829).

Section B
1. Pencil diagrams and fragmentary sketches, not continuous, 3 pp. (f1828, 1840-41); slip of paper referring to diagrams on f1840-41, 1 p. (f1783).
2. Pencil score-sketch, headed "(B) 2nd Sect --'Universe Sym',' on 16-stave systems, 1 p. only (f1842).
3. Pencil patches for S2 (tbn & vc opening m.), 1 p. (f1829).

Section C
- Pencil diagrams, fragmentary sketches and patches, not continuous (except f1851 connecting to f1853), 11 pp. (f1832-33, 1845-48, 1850-53, 3770) [f1848 may be p. 1 of Sec. C].

Miscellaneous materials:
1. T.p.[] for complete work: "Univ. Sym. | pages of drafts or | Scetches [sic] or parts | [of] Universe Symphony" (f1819).
2. Pencil patch for a "p. 8" [for a theme found in Sec. B, not A] (f6985).
3. Diagram of chords [one of which is also found in Sec. B, S2 & S3], 1 p. (f3694).
5. Two pencil sketches (possibly for Prelude No. 3 or Sec. B; the 2nd of the sketches uses the quarter-tone vn group), 1 p. (f1844).
6. Pencil sketch fragments or patches [for this work?], 4 pp. (f1854, 5686, 6896-97).

Date
- Composed in 1911-28, according to Ives. Section A was sketched out mostly during 1915-16; on three source pp. (f1830, 1848, 1850) Ives jotted down the same date, Oct 1915 (but f1848 paper probably dates from 1923 or later). In Memos (p. 106) he recalls starting the work during a vacation in Oct 1915 in Keene Valley, NY, although "some sketches were made a few years before." These earlier, unidentified sketches may account for Ives's date of 1911-16 in all his work-lists. The preludes seem to be new to 1923 and Sections B and C and an intro for Section A (S1, f1823 & 1830) all date from 1923 or later. It is possible that the coda for Section C was originally intended for Section A and may date from 1915-16 and 1919-20. Sidney Cowell (Cowell 1974) recalls Ives discussing the work with her husband and telling him that he had worked occasionally on it as late as 1928, but Cowell 1955 (p. 233) reports that "a few notes were added from time to time, at long intervals, up to 1951" listing the work as "1911-16, 1927-28" (based on information supplied to them by Ives). (see Comment) AG: 1911-28. NG7: 1915-28 (Prelude No. 1: c1923; Prelude No. 2: c1923; Sec. A: 1915-28; Sec. B: 1923-28; Sec. C: 1923-28).

Publication
Description


Premiere

Prelude No. 1 (first 2 cycles only), Section A with "Coda" from Section C (Porter edn), Greeley, Colorado, 29 Oct 1993, University of Northern Colorado Symphony Orchestra, cond. by Kenneth Singleton, at Ives-Copland Festival, Monfort Concert Hall (Gray Barrier cond. Prelude No. 1 cycles).

Austin realization: Cincinnati, Ohio, 28 Jan 1994, Cincinnati Philharmonic Orchestra with the University of Cincinnati College-Conservatory of Music Percussion Ensemble and Chamber Choir, cond. by Gerhard Samuel (and four assisting conductors) at the College-Conservatory of Music.


In Memos (p. 125) Ives recalls playing over a section for percussion--"it sounded (with eight players) better than I thought"--but did not identify the section (possibly Prelude No. 1 or the percussion music for the orchestral sections) or the occasion on which it was played.

First recording


Derivation

Some of the chordal structures developed into portions of the song On the Antipodes #319 and a few mm. are related to Tone Roads No. 1 #049. In a letter to Henry Cowell (n.d. [1 July 1935]) about works to be included in Eighteen [recte 19] Songs, Ives described this song as "a kind of study from the 'Universe Symphony' which you have seen, arranged for voice & piano (two players)."

Borrowing

Sec. A and C: BETHANY. Possible borrowing, Sec. A: Massa's in de Cold Ground (cl at end of f1835).

Literature

KirkC: 1A9; AG: v43. Memos, 106-08, 125, 150, 163, 177n, 179n4. See also correspondence with Henry Cowell (CIP: IIIA/Box 28/4, n.d. [1 July 1935]), Nicolas Slonimsky (CIP: IIIA/Box 32/4, 7 Mar 1934), the Fleisher Collection (CIP: IIIB/Box 34/8, 25-31 Mar 1942).

BlockB: W9, B172, B192, B267, B278, B336, B431, B539-40.


Comment

At first the Universe Symphony was a conceptual work of art which then "suggested" (Ives's word) the music sketched mostly in 1915-16 and 1919-20. Early on it was entitled "The Earth & the Heavens" (on Section C f1848), "The Earth and the Firmament" (on Section A, S2 f1830), or "Heaven & Earth Symphony" (on Section A, S2 f1838). It appears that Ives decided to expand on the initial idea behind the "piece of 1915" (Porter) in 1922 or 1923. Perhaps he was stimulated by Edwin Hubble's discovery (announced in 1923) that the universe was more than our own galaxy.
Description

David Porter has observed that Ives's original concept represents the "Newtonian universe"; Ives's later concept of the piece represents the "Hubble universe."

The extent to which Ives seriously planned to complete the Universe Symphony (or a section of it) remains unclear. Henry Cowell (Cowell 1955, p. 126), writing a year or two before Ives died, asserted that "on rare occasions he will add a few notes to his Universe Symphony, a work that he has planned from the beginning to leave unfinished." (In identifying MS pages, Sidney Cowell mistook as for Universe Symphony a number of the pages actually for the third mvt of Orchestral Set No. 3. David Porter has found that, while there is clear evidence of Ives adding material onto his Orchestral Set No. 3 sketches after the 1930s photostating, there is no evidence that Ives actually added anything to the Universe Symphony materials. It is probably Cowell's misidentification of the material that leads her to claim [Cowell, p. 233] that "notes were added ...up to 1951.") In Memos (p. 106), Ives states that he "hope[s] to finished it out completely this summer" (i.e. 1932), but after describing several of his compositional ideas, he concludes (p. 108): "I am just referring to the above because, in case I don't get to finishing this, somebody might like to try to work out the idea." Christine Loring (who worked as his private secretary c1943-51), recalls his mentioning the work to her more than once, lamenting on one occasion: "If only I could have done it. It's all there--the mountains and the fields" (Perlis 1974, p. 117). But George F. Roberts (his principal copyist during the 1930s and 40s) observed that "he didn't intend to finish [it]. He told me that anybody else could add to it if they felt like it" (Perlis 1974, p. 188).

Ives's renewed interest in this work in 1923 drove or was driven by a visit to T. Carl Whitemer's farm, Dramamount, near Newburgh, NY, which was known for its activity and later festivals that featured religious music dramas. In the sources, Ives used both letters and Roman numerals interchangeably as section headings (f1830, 1840, 1842, 1846-47, 1851). In both Memos (p. 106) and on a page for Section C (f1852), Ives lists the descriptive titles for the sections.

The actual number of Preludes remains unknown; Ives referred to three of them in the sources, the third only by cross-reference (f6981): "see Prelude #3--2nd Section orches. 'Universe Symphony.'"

In Work-lists A-G, Ives describes the work as "Preludes and Sectional Movement from a 'Universe Symphony' (uncompleted); the underlying plan of which was a presentation and contemplation in tones, rather than in music (as such) of the mysterious creation of the Earth and Firmament and the evolution of all Life in Nature, of Humanity and to the Divine."

Another of Ives's descriptions appears in this memo on sketches for Section C (f1852): "The Universe Sym is an attempt in tones, every form position known or unknown (to man) as the eternities are unmeasured, as the source of universal substances are unknown, the earth, the waters, the stars, the ether...the only known is the unknown, the only hope of humanity is the unseen spirit-what can't be done but what reaching out to do (as we feel like trying it) is to cast eternal history the physical nature of all humanity[...]-past, present & future, physical & spiritual[...]-to cast them [in] a 'Universe in Tones.' This is attempted in music covering a space of time & in three general sections[;] A Formation & Chaos[;] B The earth & firmament[;] C Spirit."

An interesting description is found in a memo on the materials for Prelude No. 2 (f1843): "The 'Universe in Tones' or a Universe Symphony[;] a striving to present & to contemplate in tones rather than in music as such, that is, not exactly within the general term or meaning as it is so understood--to paint the creation[;] the mysterious beginnings of all things, known through God to man[;] to trace with tonal imprints the vastness, the evolution of all life, in nature of humanity from the great roots of life to the spiritual eternities[;] from the great inknown to the great unknown[;] We know but little here below & of that little indeed[;]"

In MS Work-list 3 Ives describes the orch division of orch forces: "Three fundamental orchestral groups: 1) the upper (clouds) | 2) the lower (earth) | 3) the pulse (percussion). The lower group is divided into several orchestras (at least five); the upper group is divided into five groups of chordal counterpoint; the middle group comprises 18 different lines of percussion. At one time when the activity is at its height, there are 31 different lines of counterpoint."

Quality List 2, typed entry #110 mentions "choral parts from 'Universe Symphony.'" Undoubtedly Ives dictated "chordal parts"; Ives's pencil entry #110 does not mention any choral aspect: "MSS. Scetches for Song 'Antipodes' (also parts for Universe Sym) - Song -- a kind of Study of Univ Sym -- chord & tonal systems also Un Sym some from this."
I. Works for Orchestra, B. Sets

Description

I. Works for Orchestra, B. Sets

i. ORCHESTRAL SETS

7. Orchestral Set No. 1: Three Places in New England

Other title(s)

A New England Symphony [see Memos, p. 83]; Three New England Places [see Memos, p. 28]; 2nd Orchestral Suite [when A Symphony: New England Holidays was "1st Orchestral Set," see MS Work-list 1].

Medium

Version 1 (full orch, orig.): 2(picc)-2(Eng hn)-2-2-cbn; 4-2-3-1; timp, perc (sn dr, b dr, cym, gong); str.

Version 2 (chmbr orch arr.): 1-1-Eng hn-1-1; 1-1-1-0; timp, perc (sn dr, b dr, cym), pf; str (opt. picc, hn 2, tpt 2, pf 2).

Version 3 (chmbr orch, 1935 pubn): 1-1-Eng hn-1-1; 1-2-2-1; timp, perc (sn dr, b dr, cym), pf; str (opt. picc, hn 2-4, tpt 3-4, cel, pf 2, org pedal, ether organ [added later, see Comment]).

Version 4 (full orch, Sinclair edn): 3(picc)-2(Eng hn)-2-2-cbn; 4-2-3-1; timp, perc (sn dr, b dr, cym, gong), hp, org pedal, pf(cel); str (opt. hp 2).

Duration

19 min. (17:30-19:30 min.)

Movements

i. The "St. Gaudens" in Boston Common (Col. Shaw and his Colored Regiment) (Very slowly; 9 min., 83 mm.). Other title(s): Impression of the "St. Gaudens" in Boston Common (Col. Robert Gould Shaw and his Colored Regiment) [see f1023]; Black March [see Quality List 2, #41, and Memos passim]; "St. Gaudens" Monument [see MS Work-list 3]. Medium: Version 4: 2-2-1-2; 3-0-3-1; timp, b dr, hp, pf; str.

ii. Putnam's Camp, Redding, Connecticut (Allegro; 6 min., 163 mm.). Other title(s): The Children's Holiday at Putnam's Camp [see Memos, p. 83]; Putnam Park [see MS Work-list 3]. Medium: Version 4: Picc-2-2-2-2-cbn; 4-2-3-1; timp, perc (sn dr, b dr, cym, gong), pf; str.
Description

iii. The Housatonic at Stockbridge (Adagio molto; 4 min., 44 mm.). Medium: Version 4: 3(picc)-2(Eng hn)-2-2-cbn; 4-2-2-1; timp, hp, pf(cel); str (opt. hp 2, ether organ).

Source

i. The “St. Gaudens” in Boston Common (Col. Shaw and his Colored Regiment)

First state (version 1)

1. Ink draft of Ives's prefatory poem ("Moving --Marching--Faces of Souls!"), LH third of text cut off, 1 p. (f3954).

2. Fragmentary pencil and ink sketches [made no earlier than 1915] on 3 to 4-stave systems, 3 pp. (f1011-13).

3. Ink score-sketch on 2-stave systems (as for pf), with pencil emendations, 6 pp. (f1014-19); this MS may have served as mvt iii of the Set of Three Pieces for Piano.

4. Ink full score: title card and typescript of the prefatory poem, 1 p. (f1022); t.p. "Impression of St. Gaudens’ | Boston Common Statue [later altered to:] Impression of the [‘]St. Gaudens‘ | in Boston Common | ‘Col. Robert G [altered to:] Gould Shaw and his Colored Regiment” (f1023)*; 12 pp. (f1024-35)*; two drafts of the prefatory poem (one pencil, one ink) on p. 13 (f1036); pencil memo on a page fragment (f1021), verso (f7540) are a few bass notes, possibly for m. 53. *The
Description

leaf of t.p.+p. 1 is hard bound along with photostats of pp. 2-11 into a volume that once belonged to Goddard Lieberson.

Second state (version 2)

6. Rev. ink score pp. replacing various pp. of S4: p. 1 (f1037); p. 2, m. 17 only (f1044); pp. 8-13 (f1038-43).

ii. Putnam's Camp, Redding, Connecticut

First state (version 1)

2. Pencil score-sketchnote on 6 to 7-stave systems, with pencil emendations, inc. (lacking mm. 2-3), 10 pp. (f1048-56).
3. Ink full score, inc. (cut into fragments), 22 pp. (f1057-98).

Second state (version 2)

6. Rev. ink score, inc. (cut into fragments), 15 pp. (f1077-98).

iii. The Housatonic at Stockbridge

First state (version 1)

1. Fragmentary pencil sketches on 3-, 6-, and 8-stave systems, 3 pp. (f1125-27).
2. Pencil score-sketchnote [made no earlier than 1913] on 4-stave systems (mm. 31-42 only), 1 p. (f1130).
3. Ink full score, inc. (cut into fragments), 8 pp. (f1131-38); patch for mm. 42-44 hinged to the back of p. 8 (f1139).

Second state (version 2)

6. Pencil sketches toward a rev. full score, 2 pp. (f1140-41).

Complete work

Second state (version 2)

1. Ink copy in full score by Emil Hanke [made 1929] of chmbr orch version:
   i, pp. 1-15 (f1190-1204); typescript of Ives's prefatory poem as a postface on separate p. (f1254).
   ii, pp. 16-48 (f1205-1237); Ives's program note as a postface on separate p. (f1255).
   iii, pp. 49-64, incl. typescript of lines from Robert Underwood Johnson's poem "The Housatonic at Stockbridge" pasted in as postface on p. 64 (f1238-53).

Third state (version 3)
Description

2. Proof sheets for 1935 Birchard edn:
   i, lost.
   ii, earlier set: pp. 21-29, 31-39, 59-63 only, all with emendations by Ives, incl. pencil patch clipped to p. 39 (f1100-1122); later set: p. 21, 23 only, with emendations by Ives on p. 23 (f1123-24).
   iii, earlier set: pp. 65-87 (complete), with emendations by Ives, incl. pencil patch for pf clipped to p. 76 (f1153-1176); later set: pp. 74-86 only, with emendations by Ives (f1177-89).

Date

Assembled/reworked c1916 (version 1), according to Ives, from material composed c1903-12
   (but the surviving sketches for mvt i are on paper apparently datable to no earlier than 1914); rev.
   late 1929 for chmbr orch (version 2). In the sources Ives dates mvt i "1911 July Aug" (at the end of S3, f1019) and "Sep 10-[19]12" (at the end of S4, f1035), and mvt ii "Oct 1912" (at the head of S2, f1048). In Memos (pp. 87-88), he recalls mvt iii as having been originally sketched in summer
   1908, after returning to New York from his honeymoon, and later "scored completely in 1914."In
   Work-lists A-G, he dates the work 1903-14 (1903 being the year he recalls having composed the
   two pieces incorporated into mvt ii). A chronology of composition is given in the preface to the
   Mercury 1976 critical edn, pp. iii-vi (see Comment). KirkC: iii: [altered in pencil to:] say 1908?.
   AG: -- (mvt i: 1911-12; mvt ii: 1912; mvt iii: 1908-714). NG7: c1912-17, c1919-21 (mvt i:
   c1916-17; mvt ii: c1914-15, c1919-20; mvt iii: [11908], c1912-17, rev. c1921).

Publication


   with full orchestration restored from version 1). Ives Society critical edn by James B. Sinclair;
   complete critical commentary in CIP and available from Mercury Music.
   Second edition, 2008 (a newly engraved score, with some changes of orchestration).

   by Ives in 1929 for Slonimsky's chmbr orch; ed. James B. Sinclair.

Premiere

Version 2 (chmbr orch, but apparently adding picc, Eng hn, hn 2, tp 2): New York City, 10 Jan
   1931, Chamber Orchestra of Boston (comprising members of the Boston Symphony Orchestra),
   cond. by Nicolas Slonimsky, in a concert at Town Hall. (Program in CIP: VII/Box 50/3.)
   Second performance: Boston, 25 Jan 1931, Chamber Orchestra of Boston, cond. by Nicolas
   Slonimsky, in a concert at the Repertory Theatre (Program in CIP: VII/Box 50/3.) Reviewed
   by H.T.P. [H. T. Parker], Boston Evening Transcript (26 Jan 1931), p. 8; Warren Storey Smith, Boston
   Version 2 was first played at a closed reading in New York City, 16 Feb 1930, cond. by Nicolas
   Slonimsky, which was organized by the U.S. Section of the ISCM; the International Committee of
   the ISCM, however, turned down the work for public performance at its annual European festival
   (see Rossiter 1975, pp. 223-24).
   Version 3 was first played in Boston, 14 Feb 1948, Boston Symphony Orchestra, cond.
   by Richard Burgin, in a concert at Symphony Hall (probably incorporating all the optional
   instruments and lines).
   Mauceri, at a concert in Woolsey Hall. (Program in CIP: VII/Box 52/2.)
   Version 1 (mvts i & iii): Greeley, Colorado, 29 Oct 1993, University of Northern Colorado
   Symphony Orchestra, cond. by James Sinclair, at Ives-Copland Festival, Monfort Concert Hall.

First recording
Description


Derivation

Mvt i: Probably arr. from Set of Three Pieces for Piano iii (S3 here).

Mvt ii: Partly derived from "Country Band" March (#036) (incorporated nearly whole into mm. 1-49 and 120-54) and Overture and March "1776" (#024) (mm. 8-11 of "1776" went into mm. 80-83, mm. 14-38 went into mm. 89-113, mm. 63-64 went into mm. 144-45, mm. 72-76 went into mm. 157-63).

Mvt iii: Arr. from an early song version (S3, †1908 and c1912-14) and arr. c1921 as the song The Housatonic at Stockbridge [#266] for 114 Songs (see Comment).

Ives included mvts i and ii as no. 8 in his List: Music and Democracy [#x641]

Borrowing

(As in version 2-4; version 1 borrowings are fewer.)


Mvt iii: DORRNANCE. Possible borrowing: MISSIONARY CHANT.

Literature


Discography
Description

Hall 1964/2, 106; Warren 1972: 239-44; Morgan 1974, 72; Wooldridge 1974, 340; Cohn 1981, 907; Oja 1982: 5395-97; BlockB: D2, D24-26. (see Comment)

Comment

Version 1, for full orch, completed c1914, was set aside until Ives offered in 1929 to rescore the work for the smaller forces of Nicolas Slonimsky's Boston Chamber Orchestra. In making version 2 for Slonimsky, Ives not only rescored the work (adding pf to cover deleted ww and brass parts), but also revised much of the musical texture. In preparing the work for publication by C. C. Birchard (version 3), Ives made further alterations in the scoring (see the extensive correspondence between Ives and Slonimsky during 26 Oct 1933-19 July 1935 regarding the preparation and proofreading of this edn). After the pubn of version 3, Ives mapped (on \S7) the use of "Ether Organ, ad lib." (a theremin-related keyboard instrument) in mvt iii (doubling tpt starting at m. 34); other notations for the optional use of the ether organ are found in mvt iv of Symphony No. 4 and in mvt iii of Orchestral Set No. 2.

For a reference to a lost revised full score, copied by Price 1919 or later, see Sinclair's preface to the Merion 1975 edn, p. iv.

James B. Sinclair's critical edn (version 4) for Mercury restores the full orchestration of version 1, but follows the musical continuity of version 3.

The "St. Gaudens" of the mvt i title refers to a bas-relief by the American sculptor Augustus Saint-Gaudens (1848-1907). Mvt iii was first conceived for an ens of 2 hn, vns and org (S2) and proceeded through a larger chmbr combination of fl, 2 hn (or Eng hn), pf, org and str (S3) to the small orch of Version 1.

In 1979, the American Music Center gave its Ives materials to the CIP at Yale. Included in the gift is a copy of the 1935 C. C. Birchard published full score with touches of rescoring by an unknown hand (possibly Slonimsky; f7599-7645).

In Quality List 1a (entry #16), Ives lists a now lost set of parts (probably those used in the early performances of Versions 2 and/or 3).

On a sketch for mvt iii (S1, f1126) Ives writes: "This is to picture the colors one sees, sounds one hears, feelings one has, of a summer day near \a wide river\[--\]the leaves waters mists etc all interweaving in the picture & a hymn singing in church away across the river."

In a memo probably written later than the 1935 pubn of version 3, Ives is adamant in preferring to call this work "A New England Symphony" (see CIP: IIIC/Box 37/1).

8. Orchestral Set No. 2

Medium

2(picc)-0-3-2; 2-4-3-1; timp, perc (sn dr, b dr, cym, gongs, tr), ch, cel/glock, low bells, zither, accdns, hp, 2 pf, org; str (opt. unison chorus, hn 3, tpt 5, tbn 4, ether organ) (see Comment)

Duration

19 min. (16-20:30 min.)

Text

In mvt iii (mm. 1-13), a unison chorus sings the opening three lines of the Te Deum in the English version ("We praise Thee, O God") from the Anglican Book of Common Prayer. The melody is Ives's modification of the chant tone traditionally used in Anglican and Episcopal service books and hymnals.

Movements

i. An Elegy to Our Forefathers (Very slowly; 5 min., 48 mm.). Other title(s): Overture to Stephen Foster [see f3816 and MS Work-list 3]; An Elegy [see Work-lists C-E]; An Elegy for Stephen Foster [see Memo's, p. 91]. Medium: 2-0-0-0; 0-2-1-0; perc (b dr/timp, gong, tr), ch, zither/vns, cel/glock, hp, pf; str (opt. tpt 3).
i. The Rockstrewn Hills Join in the People's Outdoor Meeting (Allegro; 4:30 min., 183 mm.). Other title(s): The Rockstrewn Hills Join in a People's Outdoor Meeting [see Memos, p. 92]; Ragtime [see MS Work-list 3]. Medium: Picc-1-0-3-2; 0-4-2-1; timp, perc (sn dr, b dr, cym, tr), ch, pf, org/str; str.

Allegro

Peer (1982), ed. Sinclair

iii. From Hanover Square North, at the End of a Tragic Day, the Voice of the People Again Arose (Very slowly-Andante maestoso; 9 min., 119 mm.). Other title(s): [lst] W. W. March [see MS Work-list 3]. Medium: 2-0-2-0; 2-4-3-1; perc (sn dr, b dr, cym, gongs, tr), accdns, pf, org; str (opt. tpt 5, tbn 4, ether organ); Distant Choir: Hn/cl/Eng hn, ch [low bells], pf, hp, 2 vn, va, 3 db (minimum) (opt. unison chorus). (see Comment)

Very slowly

Intoned (unison chorus)

Peer (1982), ed. Sinclair
Description

Source

i. An Elegy to Our Forefathers

1. Fragmentary pencil sketches, 5 pp. (f1256-57, 1259, 3267, 3816).
2. Pencil sketch, mostly on 3-stave systems, inc. (toward mm. 1-35, 37-41 only), 2 pp. (f1258-59).
3. Pencil score-sketch [made c1914] on 5-stave systems, headed "I," inc. (mm. 18-23 and part of m. 37 cut off), 2 pp. (f1260-61).
4. Pencil full-score fragment (mm. 1-12 only), 1 p. (f1262).
5. Rev. ink full score, with annotations for Emil Hanke, inc. (mm. 12-48 only), 7 pp. (f1263-69).

ii. The Rockstrewn Hills Join in the People's Outdoor Meeting

1. See sources of the Four Ragtime Dances, nos. 1-3, from which this mvt was partly derived:
   No. 1: Pencil sketch, pp. 3-5 (f2452-54); ink score-sketch, pp. 1-5 (f2464-68).
   No. 2: Pencil sketch, pp. 1-2 (f2450-51); ink score-sketch, pp. 6-9 (f2469-72).
   No. 3: Pencil sketch, pp. 6-8 (f2455-57); ink score-sketch, pp. 9, 12-14 (f2472-75).
2. Fragmentary pencil sketches, 3 pp. (f1270-71, 3689).
3. Pencil score-sketch [made c1914], inc. (some measures lacking or partly torn off): t.p. "2nd" with instr list below (f1272); 8 pp., headed "II (from Rag Time pieces | for small orchest[ra] 1902" (f1273-80).
4. Ink full score, headed "II," inc. (lacking pp. 10-11 of 20, numerous mm. lacking or cut off), 18 pp. (f1281-82, 1284-96, 1298, 1300-01); photostat repro of pp. 18 and 19 with corners complete (f1297, 1299).
   Replacement p. 20 with rev. mm. 176-83 (f1303); photostat repro of this p. with corners complete (f1302); instr list, 1 p. (f1283).
5. Ink patches and inserts for S4, 3 pp. (f1304, 1306-07) [f1305 has unidentified markings]; ink patches for S4, perc. parts only, 2 pp. (f1308-09).

iii. From Hanover Square North, at the End of a Tragic Day, the Voice of the People Again Arose

1. Fragmentary pencil sketches, 4 pp. (f1310-13).
2. Pencil score-sketch [made no earlier than 1919] on 4- to 5-stave systems, inc. (lacking mm. 97-100, 108, 117-19): t.p. "III" (f8019); 6 pp. (f1314-19); blank score p. with partial instr list in LH margin (f1320).
3. Lost pencil full score [made after 1925] (referred to in annotations on S4 [pp. 5, 10, 13]); patch (mm. 110-13) intended for this score, 1 p. (f1335).
4. Rev. ink full score, with annotations for Emil Hanke, inc. (lacking pp. 3-4 [mm. 27-52] and 11-12 [mm. 87-95] of 19), 15 pp. (f1320A-34).

Complete work
Ink copy in full score by Emil Hanke, 50 pp. (Roman numerals used as mvt headings), with Ives's pencil and ink emendations and annotations:

i., pp. 1-8, photostat repro of lost original pages (f1336-43).
ii., pp. 9-33 (f1344-68).
iii., pp. 34-50 (f1369-85).

Date
Assembled/reworked c1919 from material composed c1909-19; revised c1925; Hanke's ink score made c1930. Dated 1915 in the ISCM 1930 catalogue; dated "1911 to 1915" in Work-list A, emended in all later work-lists to "1912-15." Two source pp. contain dates: mvt i (S4, p. 1
Description

[f1262]), "Nov 28 1909"; mvt ii (S4, p. 20 [f1301]), "2nd Orchestral Set (Rag) Pells NY Sep 1909."
Mvt ii (S4, p. 1 [f1281]), "1st written as short series of ragtime pieces for small orchestra, shown to [Franz] Kaltenborn [for] St. Nicholas Rink Concerts NY 1902[--]said too hard [to play] then [became] 3 Pianolas 1902-10 [probably a facetious remark], put in arranged 1st Piano Sonata around 1909-10 | or scored 1909."

In Memos, Ives noted that mvt i "must have been scored some time before May 1913" (pp. 91-92), mvt ii was "completed and fully scored in 1911" (p. 92), and mvt iii, which he began shortly after the sinking of the Lusitania on 7 May 1915, was "completed and all scored (as it stands now) in the fall of that year, 1915" (p. 93).


Publication

1. New York: Peer International, 1971 (rental score [photographic repro of Hanke's ink copy] and parts [photographic repro of parts made at the Fleisher Collection, Philadelphia, c1936-42]).

Premiere


First recording


Derivation

Mvt i: Begun as an orch "Overture to Stephen Foster" (see Comment); this mvt is based on three-chord plan first used in Prelude on "Eventide" [#080].
Mvt ii: Partly derived from the orch Four Ragtime Dances, nos. 1-3 [#043] (especially the latter). Intended for use as mvt i (The Rockstrewn Hills Join in with the Church Bells) of the projected Set for Orchestra: Tone Pictures of Some Bygone Days [#x650].
Ives intended "some parts in 2nd Orches Set" to be included as no. 26 in his List: Music and Democracy [#x641].

Borrowing

Mvt i: JESUS LOVES ME, Massa's in de Cold Ground, NOBODY KNOWS DE TROUBLE I'VE SEEN, Old Black Joe, Reveille.
Mvt iii: EWING, Massa's in de Cold Ground, My Old Kentucky Home, SWEET BY AND BY, Te Deum (Anglican chant melody, a variant of the Gregorian psalm tone for mode 2).

Literature

KirkC: 1A6; AG: v37. Memos, 60, 91-93, 119, 129, 130, 150, 164; Tunebook, 195. See also correspondence with the Fleisher Collection (CIP: IIIIB/Box 34/8, 29 May 1935, 19Feb 1936, 25 Mar 1942), Southern Music (CIP: IIIIB/Box 35/13, 9 Dec 1952-5 Feb 1953).
BlockB: W6, B131, B192, B196, B267, B288, B411, B416, B424, B494-96.

Discography
I. Works for Orchestra, B. Sets

1. ORCHESTRAL SETS

Description


Comment

The descriptive titles of the mvts do not appear in any of the sources. The title of mvt ii first appears in Memos (p. 92): "This movement (it was marked [on] the back: 'The Rockstrewn Hills join in a People's outdoor Meeting') was completed and fully scored in 1911." No source page (front or back) contains this title, although Kirkpatrick (p. 92n3) surmises that it may have been written on one of the missing corners of the final pages for the score-sketch and pencil score.

All three titles are first found together in Ives’s handwritten addendum on the verso of p. 5 of Work-list C (dated 1943); mvt i, however, is identified there only as "An Elegy." In Work-list F (c1947-48), Ives added in pencil the words "to our Forefathers" to complete the mvt i title. At the top of one of the sketches for mvt i ($1, f3816), Ives writes "Overture to 'Stephen Foster.'" In Memos (p. 91), however, he noted that the mvt was "originally an overture called An Elegy for Stephen Foster."

Ives’s typed Quality List 1a has this entry: "#26-'1st Movement'-2nd Orchestral Set' (Orchestral Parts),” indicating that a now missing set of performance parts for at least mvt i existed before 1934.

Ives's memo on his ink full score of mvt ii ($4, f1300) reveals that a copy by George Price once existed: "Mr. Price: Please copy up to here [m. 175] & then | call me up...37 Liberty St."

Although mvt iii is not strictly programmatic, Ives left a detailed account of the incident in New York City on 7 May 1915 that led to its composition (Memos, pp. 92-93). The main orch hn parts were noted by Ives in pencil on the Hanke copy ($4) of mvt iii where Ives mapped a reorchestration of the brass parts (incorporated in the Sinclair edn). On the same copy Ives mapped the use of "Ether Organ" in mvt iii (doubling tpt 3 starting at m. 102 and upper vc/b starting at the end of m. 105); other notations for the optional use of the theremin are found in mvt iv of Symphony No. 4 and in mvt iii of Orchestral Set No. 1: Three Places in New England.

9. Orchestral Set No. 3

Medium

2(picc)-1-2-1; 1-1-3-0; alto hns, bar; timp, perc, low bells, ch, zither, cel, hp, pf, hand org, org; str (instruments as named in sketches, possibly inc.)

Duration

Unknown

Movements

i. -- ([Andante moderato]: 5 min., 94 mm. in Porter realization). Medium (as in $2 and Porter realization): 2-0-2-0; 1-1-1-0; perc (sn dr, b dr, gong), timp/Indian dr, glock, ch, cel, hp, pf, org ped; str (org or a 2nd pf may substitute for ww).
I. Works for Orchestra, B. Sets

i. ORCHESTRAL SETS

The Music of Charles Ives

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Description

ii. An Afternoon or During Camp Meetin' Week--One Secular Afternoon (In Bethel) (Adagio molto) [inc.]. Medium (as mentioned in sketch): 1(picc)-0-1-1; 1-1-3-0; alto hns, bar; perc, bell, hand org, pf; str.

Adagio molto "In Afternoon"

iii. -- ([no tempo heading]) [inc.]. Medium (as mentioned in sketch): 2?-1-1-1; 1-1-1-0; perc, low bells, zither, cel, 2 hp, pf; str [4/3/3/3/2].

Source

Title and mvt headings, list of instruments, 2 pp. (f1783-84).

i. --

1. Sketches towards sections A, B, C, D, and E, 3 pp. (f8020, 1786, 0657).
2. Pencil score-sketch with some ink, unpaginated and inc., 5 pp. (f1787-91).

ii. An Afternoon Sketches, not continuous, and patches, 10 pp. (f1792-98, 1801-1803 [f1797, 1801 & 1802 are of pp. in photostat]).

iii. -- Sketches and patches, 14 pp. (f1804-17 [f1817 is of p. in photostat]).

Date

Assembled c1921 from music composed between 1912 and 1922 with work continuing intermittently possibly to 1951 (see Comment). T.p. (f1783) has a memo "lst started 1919 - N[o] G[ood] 1925 - tried to finish NG | II - Just after 3rd movement 3rd Sym 1910-1912...1919 NG | III N.G." S2 notes "Asheville Feb 27 1919." Work-list A has "Third Orchestral Set--Two Movements (uncompleted) 1919-26"; Work-lists B-C, E-G have "3rd Orchestral Set-- 3 movements (1 Movement [the 3rd?] uncompleted) 1919-1926." In Memos (p. 112) Ives writes, "In October 1918, I had a serious illness [an emotional breakdown that took a serious toll on his heart] that kept me away from the office for six months, and I have not been since in my former good (very good) state of health, nor have I seemed to get going 'good' in music since then. (I'd start things, but they didn't seem to work out--[I] couldn't seem to keep them up and sailing. So [I] stopped and stopped etc.) I don't know how to account for it except that what strength I had was used up during the day in what I had to do at the office, and it seemed impossible to do any work in the evenings, as I used to do. During the last ten years or so [i.e., the 1920s], I've completed nothing but [the] 1/4-tone [pieces]. A set of chamber music was started, and is fairly and mostly set down in a sketch (some five or six years ago [i.e., 1925-26])." (Presumably this latter reference is to Orchestral Set No. 3.)

AG: 1919-26. NG7: assembled c1921 (mvt i: c1921-22, c1925-26; mvt ii: c1912-14, c1921-22; mvt iii: c1921).
Description

Publication
Unassigned and unpublished.

Premiere

First recording


Derivation
Mvt. i: Adapted from Symphony No. 3/rej. mvt. iv [#003]. Section E uses material from mvt. ii (Section IV, strings).

Mvt. ii: Adapted from the orch Overture and March "1776" [#024] and from Overture: Nationals [#026]; uses the same "background/crowd sounds" that appear in the strings of Yale-Princeton Football Game [#051]. (In Quality List 2, Ives writes that In Re Con Moto et al. [#072] was "used partly in 2nd Movement, 3rd Orchestral Set" but no appreciable connection can be seen between the works.) There is a nearly identical treatment of the material quoting "Alexander" in pf Study No. 20 [#104].

Borrowing
Mvt. i: THE BEAUTIFUL RIVER, BETHANY, DORRNANCE, HEBRON, MATERNA, OLD HUNDREDTH, THE SHINING SHORE, WOODWORTH; Beethoven, Andante favori in F.

Mvt. ii: Alexander (see Derivation above), AZMON, Battle Hymn of the Republic, COLUMBIA, the Gem of the Ocean, The Girl I Left Behind Me, Grandfather's Clock, GREENWOOD, Has Anybody Here Seen Kelly?, I've Been Workin' on the Railroad, Jack is every inch a sailor, Jingle Bells, Kingdom Coming, Little Brown Jug, MATERNA, My Old Kentucky Home, Reveille, THE SHINING SHORE, Silver Threads Among the Gold, SWEET BY AND BY, Tramp, Tramp, Tramp, Turkey in the Straw, Where Did You Get that Hat?, WINDSOR; Ives, Yale-Princeton Football Game (its background/crowd sounds in strings). (see Comment)

Mvt. iii: AZMON, DORRNANCE, EVEN ME, Home! Sweet Home!, NETTLETON, OLD HUNDREDTH, RETREAT, THE SHINING SHORE, WOODWORTH; Ives, Robert Browning Overture (sec. D here, incorporates tbn theme from the coda in Browning Overture).

Literature
KirkC: 1A8; AG: v42. Memos, 112n4, 151, 165; Tunebook, 197-98.
BlockB: W8, W8a, B3, B267 (i, iii).

Discography
BlockB: D21.

Comment
This appears to be the last large work that Ives undertook. Mvt. i, a hymn-tune mvt, is compositionally complete but not fully realized; it was planned in five sections labeled A-E.

Mvt. ii, a comedy of Danbury reminiscence, is incomplete (at least 2 pages are missing); the strings are given 10 repeatable sections of background music labeled I-X (other instruments are foreground); on f1794 Ives writes "secular etc exciting | as in Y P orig" referring to material in Yale-Princeton Football Game where the strings function as background crowd noise. Mvt. iii, a hymn-tune mvt whose sketches are in the same unfocused state as the early ones for mvt. i
Description

(f8021 and 1786), was never completed; it is based on at least five hymn tunes and the main sections in the sketch are labeled A-F.

Sidney Cowell directs remarks to Universe Symphony that are probably rightly for mvt iii of Orchestral Set No. 3. "a few notes were added from time to time, at long intervals, up to 1951" (Cowell 1955, p. 233). (In identifying MS pages, Sidney Cowell mistook as for Universe Symphony a number of the pages actually for the third mvt of Orchestral Set No. 3. David Porter has found that, although there is clear evidence of Ives adding material onto his Orchestral Set No. 3 sketches after the 1930s photostating, there is no evidence that Ives actually added anything to the Universe Symphony materials.)

The complete MSS are transcribed by David Porter in his MA thesis "The Third Orchestral Set of Charles Edward Ives" [California State University-Fullerton, Jan 1980].

ii. SETS FOR CHAMBER ORCHESTRA

10. Set No. 1

Other title(s)
Cornet Set [see f2672].

Medium
Original version: Fl(picc), ob(Eng hn), 2 cl, 2 bn, bar sax; hn/tbn/t sax, 2 cnt, tbn; perc (sn dr, b dr, t dr, cym), ch, 2 pf; str (opt bar sax 2) [assuming Cowell arr. of mvt v]. Porter edn: Picc(fl), Eng hn/ob/basset hn, 2 cl, bn, bar sax; alto hn, tpt/Eng hn/basset hn, cnt, tbn; perc (sn dr, t dr, b dr, cym), 2 pf (8 hands); str [4/4/2/3/1 minimum] (opt. bar sax 2, bn 2, tbn 2, tuba, tom-toms/timp).

Duration
9 min.

Movements
i. Scherzo: The See'r (Allegro; 1 min., 38 mm.). Other title(s): Allegro (The See'r) [see f2762].

Medium: Original version: Cl; alto hn, cnt; dr, pf [but on Quality List 9 Ives added a pencil memo: "Cl, Tpt, Piano, Trombone or Horn, Dr"]. Schuller version: Cl; cnt, hn/tbn/t sax; perc (sn dr, b dr), pf. Porter edn: as orig. version (cuing alto hn in tbn & bar sax).

ii. A Lecture (Allegro; 1 min., 25 mm.). Other title(s): A Lecture (by Arthur Twining Hadley) [see f2673]. Medium: Original version: Fl, cl [crossed out], 2 bn; cnt, 2 tbn; dr; str [div.]. Schuller version (ed. Gregg Smith): Fl, cl, 2 bn; sn dr; str. Porter edn: Fl, 2 bn; cnt, 2 tbn; t dr; str [4/4/2/3/1 minimum] (opt. db 2).
iii. The Ruined River (Allegro; 1 min., 19 mm.). Medium: Original version: Picc, fl, 2 cl, bar sax; 2 cnt ("con voce ad lib."), tbn; dr, pf; str (picc may substitute for one cl; opt. bar sax 2). Schuller arr.: Fl (picc), 2 cl, bar sax; 2 tpt, tbn; timp, perc (t dr, b dr, cym, tamb), ch, pf; 4 vn, db. Porter edn: Picc (fl), 2 cl, bar sax; 2 cnt, tbn; pf (opt. bar sax 2, t dr, 4 vn [or 2 vn & 2 va], voices).

iv. Like a Sick Eagle (Largo; 1:30 min., 10 mm.). Other title(s): Keats's "Like a Sick Eagle" [see f2676]. Medium: Original version: Fl, Eng hn/ob; pf; str ["4 strings" according to Ives's pencil memo on Quality List 9] (opt. voice). Schuller arr.: Fl, Eng hn, pf, str. Porter edn: Fl, Eng hn/ob/ basset hn; pf; str [vn, va (or vn 2), vc, db] (opt. db 2, voice).
v. Calcium Light Night (Slow March time; 31 mm. marked for expansion in original version [3 min., 68 mm. in Cowell’s arr. (including a 10-m. repeat); 2:30 min., 62-66 mm. in Porter’s realization)). Other title(s): Calcium Light Night on the Campus [see CIP: IIIA/Box 33/6 letter draft re "Parody etc."]; On the Campus-Calcium Light Night! [see f2679]; Calcium Light Night (a take-off) [see MS Work-list 3]. Medium: Original version: Picc, cl; cnt, tbn; b dr, 2 pf(8 hd) (see Comment). Cowell arr.: Picc, ob, cl, bn; tpt/ctnt, tbn; perc (sn dr, b dr), 2 pf. Porter edn: Picc, cl; cnt, tbn; b dr, 2 pf(8 hd) (opt. 2 bn, tbn 2, tuba, mounted cym, timp/tom-toms, sn dr, str [4/4/3/3/2 minimum; if all opt. instruments are used, only single pf required]).

vi. Allegretto sombreoso (Leggiero; 2 min., 24 mm.). Other title(s): Byron’s “When the Moon Is On the Wave” [see f2678]. Medium: Original version: Fl; tpt; pf; 3 vn [but on Quality List 9 Ives added a pencil memo: “Fl, 3 Vio, Piano, Horn or Voice”]. Schuller arr.: Fl, Eng hn/tpt/basset hn (or med voice); pf; 3 vn. Porter edn: Fl, tpt/Eng hn/basset hn; pf; 3 vn.

Source
1. Pencil score-sketch [made no earlier than 1913], continuous, of all 6 mvts, inc. (pp. 3-7 only of 9), 5 pp. (f2673, 2675-78); paper slip with title “Set #1” and list of mvts (f2672):
   i. Inc. (mm. 23-38 only), includes text, 1 p. (f2673); photostat repro of p. 3 on which Ives made emendations (f2674).
   iii. Headed “III The Ruined River” (includes text), 2 pp. (f2675-76).
Description

v. Headed "V. 'Calcium Light Night'! (a Take Off)," 2 pp. (f2677-78); 5 mm. of score-sketch, headed "for On the Campus--Calcium Light NIGHT!," 1 p. (f2679); memo listing words and melodies of songs (mostly fraternity) quoted, headed "Calcium Light Night," 2 pp. (f2691-92).

vi. Inc. (mm.1-4 only), headed "VI Bryon's 'When the moon is on the wave" (includes text), 1 p. (f2678).

2. Copies of individual mvts:

i. Ink copy in full score by Copyist 18, made under George F. Roberts's supervision, headed "Allegro (The See'r) [and in Ives's hd:] 222," 4 pp. (f2762-65 [f7803-06 show this score with Ives's pencil corr.; f2752-55 show the score incorporating Ives's corr.]). (This copy was made c1934 when Ives included this mvt as mvt ii of Set No. 9 of Three Pieces.)

ii. Photostat repro of lost ink copy in full score by George F. Roberts, headed "I. Like a Sick Eagle (Keats)" (includes text), 1 p. (f2769); photostat repro on which Ives made emendations (f7773). (Roberts's copy made in 1934 when Ives included this mvt as the first of a Set No. 10 of Three Pieces.)

v. Pencil full score, headed "Calcium Light Night," arr. and copied by Henry Cowell in Mar 1936, 10 pp. (f2681-90); letter from Cowell to Ives, 28 Apr 1936 regarding this edn, 1 p. (f2680).

vi. Ink copy in full score by Copyist 18, made under George F. Roberts's supervision (includes text), 3 pp. (f2693-95); photostat repro on which Ives made emendations (f7800-02). This source probably was intended for use as mvt i of Set of Three Pieces for Chamber Ensemble, No. 2.

Date

Assembled probably c1915-16 from mvts composed in 1907-15. Only mvt iv is closely dated: an annotation above the title on the first page of the sketch in S1 reads "H.T.I in Hospital Sally singing 70 W 11 April 29--'09" (but this is retrospective dating, apparently associating the mood of the event and this song; mvt iv is probably 1913 [however the paper may indicate 1917]).

Not listed by the title "Set No. 1" in Ives's work-lists. MS Work-list 3 has "[ii] 1909, [iii] 1912, [iv] April 1909, [v] 1907, [vi] 1907." No mvt is listed individually in Work-list A, which contains entries only for "Take-Offs...

From about 1896 to 1916 and "Sets for Basset-Horn, Trumpet, Cornet or English Horn Solos, with small Orchestras--some called 'Cartoons' and 'Songs without Voices' From 1902 to 1917." Beginning with Work-list B, however, some of the mvts are listed under Ives's group title: "Sets for various small groups of instruments or chamber orchestra (some with voice ad lib.)." These include:

"[i] SCHERZO--'The See'r [sic]--Clarinet, trumpet, alto horn, piano and drum.] Before May 30, 1913.

[iv] LARGO MOLTO--'Like a Sick Eagle' --English or basset horn, voice ad lib., strings, piano. 1909.

[vi] ALLEGRETTO SOMBREOSO--Incantation--For trumpet, flute, 3 violins, piano[.] Date uncertain."

Two other mvts listed in Work-list B in separate entries:

[iii], under "Pieces for various groups of instruments or chamber orchestra, with voice or chorus: 1. 'The New River'--chorus and chamber orchestra. 1912."

[v], under "Pieces for orchestra--'Cartoons or Take Offs'--Undergraduate and other events--Academic, Anthropic, Urban, Athletic and Tragic'--Among them 'Calcium Light Night' and 'Central Park in the Dark'. Photostat. 1898-1907."

Work-lists C-G have no change in listings or content from Work-list B.

Memos (p. 59): "A set of pieces for cornet solo (with or without voices) and small orchestra was made in 1906 with some of the college event things [from] long before that (1900 or 1901)...Some of these were lost or made into other scores later..." [John Kirkpatrick's footnote
Description

reads, in part: "The dating, 'made in 1906' is valuable, because Ives eventually forgot it and dated some of these pieces later." But in KirkC, p. 48, Kirkpatrick gives a handwritten addendum: "made in 1906 impossible--probably summer 1911" [the latter supposition must have been based on f6793 where a memo on the later song version of iii recalls "back from Zoar Bridge-June 9th 1911-Gas machine kills Housatonic"]. Ives's 1906 date must refer to an earlier gathering of pieces that became the basis for this collection (adding, e.g., mvts iii & iv in 1912).

KirkC: assembled 1913? assembled summer 1911? (mvt i: before 30 May 1913 say summer 1908?; ii: say 19078?; iii: MS: June 1911; iv: MS: 29 Apr 1909-surely correct; v: say 1907? summer 1911; vi: date uncertain, before 1910? (according to Sidney Cowell), say 1909? say 1906 1907 or 1908?; Kirkpatrick's handwritten addendum to KirkC states: "scores & sketches (assembled after Dec 1909--say summer 1911?) copying old sketches with old memos."


Publication

1. Entire set, ed. and arr. Gunther Schuller, available since 1964 from Merion Music on a rental basis only.
2. Ives Society critical edn by David Porter of the entire set in prep for Merion Music (score and parts available on rental).
3. Mvt v (Calcium Light Night) ed. and arr. by Henry Cowell (in 1936), available from Merion Music on a rental basis only.

Premiere


Mvt vi: First documented performance (see Comment): New York City, 10 May 1951, in a concert of chamber music at McMillin Theatre, Columbia University presented by the New Music Society. Other Ives works performed, also apparently for the first time, were Luck and Work (Set No. 3/ii) and Largo (probably the Largo for Violin, Clarinet and Piano). (Concert announcement in CIP: VII/Box 51/1.)

First recording


Derivation

Mvt i: Possibly derived in part from the lost orch Beecher Overture, no. 7 of Set of Overtures: Men of Literature [x653] (see Memos, p. 202n25). Partly adapted for the 2-pf Three Quarter-Tone Pieces/ii [128]; also arranged as the song The See’r [344] for 114 Songs. Included as mvt ii of Set No. 9 of Three Pieces [018] and as mvt iv of the Set of Proposed Movements (II) [x655]; possibly once listed as a mvt ("Anthropic") of the mostly lost Set of Cartoons or Take-Offs [x651].

Mvt ii: Arr. as the song Tolerance [377]; possibly once listed as a mvt ("Academic") of the mostly lost Set of Cartoons or Take-Offs [x651]
Description

Mvts iii: Apparently adapted from the song *The New River* [#308]. Included as mvts i of *Set No. 5: The Other Side of Pioneering* [#014] and mvts i of *Set No. 8: Songs without Voices* [#017] and in another version as mvts i of the *Set of Proposed Movements [I]* [#x654]. This version (or more likely that in *Set No. 5ii*) adapted for chorus and orch as *The New River* [#186]. There is fragmentary reference to this material in mvts ii of the 2-pf *Three Quarter-Tone Pieces* [#128].

Mvts iv: Arr. as the song *Like a Sick Eagle* [#288] for *114 Songs*. Also used as mvts i of *Set No. 10 of Three Pieces* [#019] and included in a version as mvts vi of the *Set of Proposed Movements [III]* [#x656].

Mvts v: The pf line (mm. 32-41) appears in *Gong on the Hook and Ladder* [#070] (mm. 21-29) and in the pf *Three Improvisations[i]* [#117]. Intended for use as mvts ii (*Calcium Light Night on the Campus*) of the projected *Set for Orchestra: Tone Pictures of Some Bygone Days* [#x650].

Mvts vi: Arr. as the song *The "Incantation"* [#280] for *114 Songs*. Also used as mvts i of a projected *Set of Three Pieces for Chamber Ensemble, No. 2* [#x674]. (see Comment)

Borrowing

Mvts iii: *Tammany, Ta-ra-ra Boom-de-ay!*

Mvts v: *A Band of Brothers in DKE, Few Days, Jolly Dogs, Marching through Georgia, Tramp, Tramp, Tramp.*

Literature

KirkC: 1C31; AG: v27. *Memos*, 40, 59-61, 67, 73, 156, 158-59, 160n, 190, 202n25, 266, 278; *Tunebook*, 194. See also correspondence with John J. Becker (CIP: IIIA/Box 27/6, n.d. [4-5 Aug 1934] re mvts ii), Henry Cowell (CIP: IIIA/Box 28/5, 14 Mar-28 Apr 1936 re mvts v) Julian Mason (CIP: IIIA/Box 30/17, [late June 1933] re mvts v), George F. Roberts (CIP: IIIA/Box 31/8, 15 June 1934 re mvts iv), and Nicolas Slonimsky (CIP: IIIA/Box 32/3, n.d. [May 1933] re mvts v). (For more correspondence on mvts iii [*Ruined River*] see Comment under the choral *New River*.)

BlockB: W30, B239, B307, B550, B553, B557-58.


Discography

Warren 1972: 330-33; Morgan 1974, 73-74; Cohn 1981, 905 (i); Oja 1982: 5429 (i).

Comment

The work erroneously published in *New Music*, vol. 24/4 (July 1953) as "Calcium Light" is not the *Calcium Light Night* of this set, but rather *The Gong on the Hook and Ladder*.

In Ives’s listing of the mvts (S1, f2672) he refers to mvts v (*Calcium Light Night*) as "a campus cartoon." On the same listing *Yale-Princeton Football Game* is added in ink as no. "6"; *Take-Off No. 7* and *No. 8* are added in pencil as nos. 7 and 8. It is possible that the original "Set No. 1" of 1906 was what is cited in this catalogue as the partly lost orch *Set of Cartoons or Take-Offs*; at the time, the set may have included at least *Scherzo: The See’r, A Lecture*, and *Calcium Light Night* and the known, numbered take-offs. On a source (f1142) for the choral *New River* Ives refers (c1930-34) to "Take off | Ruined River," but that mvts could not have been in *Set No. 1* until 1912.

In MS Work-list 3 Ives describes his orch as "Piccolo, Cl., Cornet, Trombone, and two Drumbeaters on the piano." Cowell must have done his arr. of *Calcium Light Night* in Spring 1936 (see letter from Cowell to Ives, 28Apr 1936: "I enclose the Calcium Light score which I have made--it is practically just what you already have there, but with some few minor adaptations in order to fit the scheme together and with added markings for the parts, etc. Although seemingly so simple, it took a long time to ferret it all out, and to think on it and live with it until I felt that it was right. I hope you will think it is. My copy is in pencil, but quite clear, I think--ready for any copyist or engraver.")
Description

George F. Roberts must have done his work on *Luck and Work* in Spring 1934 (see letter from Ives to Roberts [CIP: IIIA/Box 31/8, n.d. (postmarked 15 June 1934 and sent to Roberts c/o NBC Music Library), Kirkpatrick transcript]: "Thank you for your letter and copy of *Luck and Work*-- It is very well done.

Your suggested scoring for the strings is good --but think 3 violins as in the old copy had better be kept, as this piece is listed in the 'New Music' catalogue as for '3 violins' etc. Have put on a separate sheet the last 4 measures, using the I V. [first violin] to help out the piano in a few chords and as I remember it was originally played--was a kind of an after-sound chord at the end & have made an extra measure at end as in old copy. The pedal is lifted at end of measure before last & F natural etc held pp by hand in piano--there are a few accents & phrase marks to go in. After this is done, will [have] the Q. Co send you photostats of 2 other pieces--The song part of one--"Like a sick Eagle' is enclosed..." [the other, Kirkpatrick speculates, is *The Indians*]).


Quality List 2, #47, lists the contents of the established six mvts but without a group title. Quality List 2 also has this entry: "#69-(15 negatives)-The Orchestral parts for 'The New River', also Voice parts," indicating that a now missing set of performance parts for this version existed before 1934 (although the reference could be to a set by Slonimsky).

There is a question concerning the first performance of mvt vi (*Allegretto sombreoso*). John Kirkpatrick added a note in pencil to the concert announcement in the CIP: "not mentioned in the review in *Musical America*, 71/8, p. 18. Not performed as announced?" Kirkpatrick then drew an arrow pointing to "Allegretto Sombrero" [sic], and queried: "Not given?" There is no mention, in an otherwise detailed review, in the NY Herald review of 11 and 12 May 1951. No actual program for this concert has been located.

Mvts i-iv and vi may be played instrumentally, as in this set, or used as accompaniments for vocal presentation.

11. Set No. 2

**Medium**

Original version: 2 fl, Eng hn, cl, bn; tpt(cnt); Indian drum, pf, org; str. Schuller arr.: 2-1-0-1; 0-1-1-0; tom-tom, glock, pf; str. Porter edn: 2 fl, ob/Eng hn, bn; Indian dr/tom-tom, pf, org; str [2/2/2/2/2 minimum] (opt. cl, tpt/cnt).

**Duration**

5 min.

**Movements**

ii. "Gyp the Blood" or Hearst!? Which is Worst?! [inc.?] (March time; 1 min., 19 mm. in Singleton realization). Medium: Singleton realization: Fl, cl, bn; tpt; pf; str. Porter realization: Fl, cl, bn; dr, pf; str (opt. use of the total forces of the complete Set and any other available instruments).

March time

Fl

Vn 1–2

Tpt

Vn 3/Vn 2

Vc

Db, Br

Peer (1978)

iii. Andante: The Last Reader (2 min., 22 mm.). Medium: Original version: 2 fl, cnt/vn/Eng hn, org, 2 va (see Comment). Porter edn: 2 fl, Eng hn/cnt/cl, org, 2 va (opt. voice). (Schuller version of this set uses the version of this mvt in Set No. 9 of Three Pieces[/#018]).
Description

Pencil sketch, continuous, of all 3 mvts:

i. Headed "I Largo" (includes text), 2 pp. (f2696-97); photostat repro of p. 1 on which Ives made emendations (probably intended for Set No. 10 of Three Pieces[iii]) (f7808).

ii. Headed "Gyp the Blood or Hearst!? | Which is Worst?!," 12 mm. (possibly complete), 2 pp. (f2697-98).

iii. Headed "III The Last Reader O W Holmes" (includes text), 2 pp. (f2698-99).

Date

Assembled possibly c1916-17 from music composed in 1911-12 according to Ives. Only mvt iii offers a clear date, in an annotation at the end of S1 (f2699): "(Hartsdale NY June 4 1911)," and may have been added to the set last.

Work-list A, H: "#35 - Second Set (for trumpet, woodwind, violin and piano) 10 min. Manuscript[,] 1912 to 1921" (however it is likely that this refers to Set No. 8: Songs without Voices). Work-lists B-G have no mention of this title (but see below). Work-list A also contains a general entry (with no individual titles specified for "#21-Sets for Basset-Horn, Trumpet, Cornet or English Horn Solos, with small Orchestras--some called 'Cartoons' and 'Songs without Voices' From 1902 to 1917."

In Work-list B, entry no. 21 above was revised and mvts i and iii are included as subentries;

"Sets for various small groups of instruments or chamber orchestras (some with voice ad lib.)" includes:

"[i] ADAGIO--'The Indians'-- English basset horn [sic] or trumpet, bassoon, strings, piano and Indian drum[,] 1912.

[iii] ANDANTE CANTABILE--'The Last Reader'--English horn or clarinet, strings, 2 flutes. 1911."

Work-lists C-G have no change from Work-list B.

Mvt ii undoubtedly was composed in an Ives rage at the time of the trial of Harry Horowitz, Oct. 1912.


Publication
Description

1. Entire set, ed. and arr. by Gunther Schuller, available from Merion Music on a rental basis only. (Schuller substituted his own instr arr. of the song Ann Street for "Gyp the Blood" or Hearst! as mvt ii and, for iii, used the orch intended for Set No. 9 of Three Pieces [2 fl, Eng hn/ tpt, str].)


Premiere


First recording


Derivation

Mvt i: Arr. as the song The Indians [#283]; this music (mm. 3-12) or that from the song version is used in mvt ii (mm. 27-39) of Three Quarter-Tone Pieces [#128]. Included as mvt ii of Set No. 5: The Other Side of Pioneering [#014], as mvt ii of Set No. 8: Songs without Voices [#017], as mvt iii of Set No. 10 of Three Pieces [#019], as no. 14 of his projected orch List: Music and Democracy [#x641], and in a version as mvt iv of Set of Proposed Movements [I] [#x654]. There is fragmentary reference to this material in mvt ii of the 2-pf Three Quarter-Tone Pieces [#128].

Mvt iii: Rescored for 2 fl, Eng hn/tpt and str when the work was included as mvt i of Set No. 9 of Three Pieces [#018] and in a version as mvt vii of Set of Proposed Movements [III] [#x656]; arranged as the song The Last Reader [#286].

Borrowing

Mvt iii: BETHANY, CHERITH, MANOAH. Possible borrowing: The Old Oaken Bucket, ST. PETER.

Literature

KirkC: 1C32; AG: v32. Memos, 60, 158 (ii); Tunebook, 195. See also correspondence with Henry Cowell (CIP: IIIA/Box 28/4, 25 Aug 1933 re mvt iii), Ray Green (CIP: IIIA/Box 29/14, n.d., re mvt i), Nicolas Slonimsky (CIP: IIIA/Box 32/3, n.d. [May 1933], re mvt ii), and the Fleisher Collection (CIP: III/B/Box 34/8, draft reply to 23 Mar 1944, re mvt iii).


Discography

Hall 1964/2, 104 (i); Warren 1972: 334-36 (i, iii); Morgan 1974, 73-74 (i); Cohn 1981, 903 (i), 923 (iii; voice and orch) ; Oja 1982: 5435 (ii). (see Comment).

Comment

The mvts are listed on f2672.
Description

"Gyp the Blood" was a pseudonym of Harry Horowitz, whose trial in Oct 1912 for the murder of Hermann Rosenthal was sensationalized by Hearst newspapers. Horowitz was convicted and electrocuted 13 Apr 1914.

In MS Work-list 3 Ives describes the two flutes as "(ad lib.)."

KirkC (p. 241) speculates that, since the date (4 June 1911) given at the end of the source for mvt iii (f2699) is of Harmony's birthday, this mvt may have been tacitly dedicated to her. (Ives dedicated The Rainbow to her on 4 June 1914.)

At the time of Schuller recording (1969) of this set no version of "Gyp the Blood" or Hearst! had been attempted. The rental materials for his version of the set instead offer Schuller's arr. of the song Ann Street.

12. Set No. 3

Subtitle
(see Comment)

Medium

Original version: Fl, ob/Eng hn, cl, basset hn; perc (tom-tom, b dr), cel/glock, hp/pf, pf; str.
Schuller arr.: 1-1-Eng hn-1-1; 3-1-1-1; perc (field dr/sn dr, b dr), cel/glock, hp, pf; str (1 each: vn 1-2-3, va, vc, db). Porter edn: Fl, ob, basset hn/Eng hn, cl; t dr, pf/hp; str [6/6/6/5/3 minimum] (opt. cel/glock).

Duration
3:30 min.

Movements

i. Adagio sostenuto: At Sea (1:30 min., 13 mm.). Medium: Original version: Eng hn/basset hn/fl; cel/glock, hp/pf; vn 1-2, va, vc [on Quality List 9 Ives added a pencil memo: "SQ, Pia, Fl" (perhaps more in reference to Set No. 7: Water Colors/i)]. Schuller arr.: Eng hn; cel/glock, hp, pf; 3 vn. Porter edn: Eng hn/basset hn/fl; pf/hp; 3 vn (opt. cel, vc).

ii. Luck and Work (Allegro con spirito-Andante; 1 min., 11 mm.). Medium: Original version: Fl, basset hn; dr, pf; 3 vn [but on Quality List 9 Ives added a pencil memo: "Eng H or Voice, Fl, Dr, 3 Vio's, Piano."] Schuller arr.: Fl, Eng hn; perc (field dr/sn dr), pf; str [1 each: vn 1-2-3, va, vc, db]. Porter edn: Fl, basset hn/Eng hn; dr, pf; 3 vn (opt. 4th vn).
Description

iii. Premonitions ([Slowly]; 1:30 min., 19 mm.) [inc.]. Medium: Original version: Fl, ob, cl, bassett hn; dr, pf; str (opt. cel). Schuller arr.: 1-1-Eng hn-1-1; 3-1-1-1; b dr, cel, pf; str [1 each: vn 1-2-3, va, vc, db]. Porter edn: Fl, ob, cl, bassett hn/Eng hn; t dr, pf; str [6/6/6/5/3 minimum players] (opt. cel/glock, voice).

Source

1. Pencil sketch [made no earlier than 1917], continuous, of all three mvts: i. (mm. 6-13 only); ii., complete; iii. (mm. 1-7 only, lacking upper staves of mm. 1-4), 2 pp. (f2741-42) [f2741 shows the MS in its now incomplete state while f2740 has the image of the complete page as preserved in a photostat repro]. (Mvt. iii once must have been complete; Work-lists B-H group it with other complete works as for "Voice or chorus with flute, oboe, clarinet, horn, strings, piano and drums."

2. Copies of individual mvts:
I. Works for Orchestra, B. Sets

ii. SETS FOR CHAMBER ORCHESTRA

The Music of Charles Ives

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Description

i. Ink copy in full score by Copyist 18 made under George F. Roberts's supervision, 1 p. (f2743); this source probably was intended for use as mvt iii of Set of Three Pieces for Chamber Ensemble, No. 2.

ii. Ink copy in full score by Roberts, inc. (lacking mm. 1-5), with emendations by Ives, 1 p. (f2777); see sources of Set No. 10 of Three Pieces for an ink copy in full score by Roberts of the revised version.

Date

Assembled possibly c1919 from music composed in 1912-18 according to Ives. Mvt i: Annotation at the end of the sketch in S1 (f2741): "arranged for Eh | or Fl | from song for organ & violin | & violin played at | Hartsdale Dec 1912." Mvt ii: Annotation at the end of the sketch in S1 (f2741): "(Redding Oct 20-- 1916" [recte 1917]. Mvt iii: Annotation at the bottom of the extant sketch p. of S1 (f2742): "120 E. 22 Jan 1917" [recte 1918? Ives moved to 120 E. 22nd St. in fall 1917] (but this may relate to the date of orchestration).

This Set is not listed as such in Ives's work-lists; however, each of the mvts is listed under one of these two general entries, first appearing in Work-list B:

(1) under the general title of "Sets for various small groups of instruments or chamber orchestras (some with voice ad lib.,)":

[i] ADAGIO SOSTENUTO--String quartet, English horn or flute, piano [no date given].

[ii] ALLEGRO ANDANTE--'Luck and Work'--English or basset horn, flute, violins, piano and drum. 1916."

(2) under the general title of "Pieces for various groups of instruments or chamber orchestra, with voice or chorus":

"5. 'Preamonitions' (Johnson)--Voice or chorus with flute, oboe, clarinet, horn, strings, piano and drums. 1917."

Work-lists C-F have no change from Work-list B. Work-list G: the entry for "ADAGIO SOSTENUTO" adds "(Date uncertain, some time before 1914)."


Publication

1. A version, ed. and arr. Gunther Schuller, is available on a rental basis only from Merion Music.

2. Ives Society critical edn by David Porter of the entire set in preparation for Merion Music (score and parts available for rental).

3. Mvt i: Published under the title Adagio Sostenuto, New York: Peer International, 1969 (score and parts for sale) [based on Copyist 18 score].

Mvts ii and iii: Copyright assigned to Merion Music.

Premiere

Mvt ii (Luck and Work): First performance[?] (see Comment): New York City, 10 May 1951, in a concert of chmbr music at McMillin Theatre, Columbia University presented by the New Music Society; other Ives works performed, apparently for the first time, were Allegretto sombreoso (from Set No. 1) and "Largo" (probably the Largo for Violin, Clarinet and Piano). (Concert announcement in CIP: VII/Box 51/1.)

Complete work in Schuller's version: New York City, 6 Dec 1962, chmbr orch, cond. by Gunther Schuller, in a concert at Carnegie Recital Hall. Also premiered at this concert was Schuller's realization of Chromátimelódëtune. Reviewed by Harold Schonberg, NY Times (7 Dec 1962), p. 45.

First recording
Description


Derivation

Mvt i: Apparently adapted from the lost chmbr ens Song with Violin and Organ[#x726]; arr. as the song At Sea[#213]. Incorporated as mvt i of Set No. 7: Water Colors[#016], as mvt iii of a projected Set of Three Pieces for Chamber Ensemble, No. 2[#x674], and included in a version as mvt i of Set of Proposed Movements[II][#x655].

Mvt ii: Arranged from original material for the song Luck and Work[#293]. Also included, with minor changes, as mvt ii of Set No. 10 of Three Pieces[#019].

Mvt iii: Arr. for (or possibly from) the song Premonitions[#328].

Borrowing

Mvt i: Possible borrowing: AZMON, BETHANY, COME YE DISCONSOLATE, MISSIONARY CHANT.

Mvt ii: Possible borrowing: NETTLETON.

Literature


Discography

Morgan 1974, p. 73.

Comment

The editorial numbering of this set follows that of KirkC, p. 51. This set is essentially "Three Poems of Robert Underwood Johnson."

Roberts’s work on Luck and Work was requested by Ives in a letter (n.d.) postmarked 13 or 15 May 1934 (see the George F. Roberts-Ives correspondence, CIP: IIIA/Box 31/8). Ives acknowledged receipt of Roberts’s copy in a letter (n.d.) postmarked 15 June 1934: “It is very well done. Your suggested scoring for the strings is good—but think 3 violins as in the old copy had better be kept, as this piece is listed in the ‘New Music’ catalogue as for ‘3 violins’ etc. Have put on a separate sheet the last 4 measures, using the I V. [first violin] to help out the piano in a few chords and as I remember it was originally played—was a kind of an after-sound chord at the end & have made an extra measure at end as in old copy. The pedal is lifted at end of measure before last & F natural etc held pp by hand in piano—there are a few accents & phrase marks to go in.”

The Copyist 18 score of Adagio sostenuto: At Sea probably was produced in 1934 or possibly in 1943 for Bernard Herrmann’s use on a Columbia Concert Orchestra broadcast, 31 Mar 1943, 3:30-4:00 P.M. (see Herrmann-Ives correspondence [CIP: IIIA/Box 30/4], letter of Herrmann to Ives, 8 Mar 1943); the work listed as "Adagio for English Horn and Orchestra" may be this Adagio sostenuto: At Sea.

There is a question concerning the premiere of mvt ii (Luck and Work). John Kirkpatrick added a note in pencil to the concert announcement in the CIP: “not mentioned in the review in Musical America, 71/8, p. 18. Not performed as announced?” Kirkpatrick then drew an arrow pointing to mvt vi ("Allegretto Somreroso" [sic]), and queries: “Not given?” There is no mention, in an otherwise detailed review, in the NY Herald review of 11 and 12 May 1951. No program for this concert has been located.

13. Set No. 4: Three Poets and Human Nature

Other title(s)
Description

(see Comment).

Medium
(see Movements)

Duration
8 min.

Movements

i. [Robert] Browning (Allegro; 3:30 min., partly unbarred)[projected]. Other title(s): Paracelsus [as in song version]. Medium: "Trumpet & Trombone Solos--1st 2 pages full chamber orches & piano" [according to S1]; "full Chamber Orches & Piano" and "Trumpet solo" [according to S2].
[for incipit see #324]

ii. Walt Whitman (Fast and in a challenging way; 1 min., 17 mm.)[projected]. Medium: "Chamber Orches. Piano, Trumpet for voice" [according to S1].
[for incipit see #384]

iii. Matthew Arnold (Moderato; 3:30 min., 44 mm.)[projected]. Medium: "Wood, strings, piano, perhaps a little brass occasionally -- 1st part a London Street Band" [according to S1; see Comment].
[for incipit see #388]

Source

1. Memo on Ives & Myrick office stationary, 38 Nassau St., headed "Suggested song-groups & instruments and about in this order of preference" (next to each title, Ives lists the page number of the corresponding song in 114 Songs); this set is the first of four listed, 1 p. (f2792).

2. Individual mvts:
   i. Leaves torn from Ives's Copy E of 114 Songs (Paracelsus, pp. 71-72 only) which show his pencil annotations toward orchestration, 2 pp. (f6178-79).
   ii. Pencil sketch [c mid-1920s], 2 pp. (f5678-79) [also listed under choral Walt Whitman].
   iii. Annotations and emendations toward orchestration in Ives's Copy E (f8146-48).

Date

Planned after the 1922 printing of 114 Songs, probably at some point between 1925 and 1930.

Publication

Mvt ii and iii: performance materials in choral versions are available on rental from Merion Music.

Premiere

Mvt ii: (see Comment)

Mvt iii: Realization by John Kirkpatrick: New Haven, CT, 20 Oct 1974, Yale Symphony Orchestra, and Yale Glee Club, cond. by Robert Shaw, in a concert of orchestral and other music by "Ives and Friends," given in Woolsey Hall, Yale University, as the fifth concert of the Ives Centennial Festival-Conference, sponsored by the Institute for Studies in American Music, Brooklyn College, CUNY, and the School of Music, Yale University. The concert incl. a work titled West London, described in the program as "conjectural version [of the song] for chorus and orchestra with the existing fragment of Matthew Arnold Overture as introduction (1911-21)." (Program repr. in Hitchcock/Perlis 1977, pp. 263-64.)

Derivation

To be orchestrated from songs in the 114 Songs: i. Paracelsus [#324]; ii. Walt Whitman [#384]; iii. West London [#388]. In addition, mvt i is probably intended for use as mvt v (Robert Browning:
Description

_In the Heart and Mind_ of the projected _A Symposium-Five Movements for Orchestra_ [#x659] and mvt ii is included in a version as mvt v of _Set of Proposed Movements [II]_ [#x655].

Borrowing

Mvt iii: Probable borrowing (MS missing): _FOUNTAIN_.

Literature

KirkC, p. 52; AG: --.

Comment

KirkC entry for "Set [#4?] of Three Pieces" (1C36) is renumbered here as _Set No. 9 of Three Pieces_ [#018]. The editorial numbering of this set is based on the apparent chronology.

On S2 (f6178) Ives entered slightly different titles, "Poets & Men | The Poet & Man," and gives a different ordering, "p. 30 Browning | 105 Matt Arnold | 31 Whitman."

Mvt ii must have had an earlier version (apparently a pencil or ink score) as evidenced in a memo on the sketch for the choral _Walt Whitman_ (f6922): "(Cornet from Voice & Theater Orchestra score 1913." The present arr. was apparently planned anew.

Mvt i has been arr. by David Porter as _Paracelsus_; mvt ii (_Walt Whitman_) has been arr. by Gregg Smith (and premiered by the Gregg Smith Singers, perhaps in the late 1960s); mvt iii has been arr. by John Kirkpatrick as _West London_ (using the surviving _Matthew Arnold Overture_ material as an introduction to the song material).

S2iii mentions the following instrumentation: "flute, clar or voice, bassoon, no brass? perhaps a trp or trombone occasionally, piano, drums, full strings"; MS Work-list 3 has "Fl., Ob., Cl., Bassoon, Brass, Quartet."

14. Set No. 5: The Other Side of Pioneering, or Side Lights on American Enterprise

Medium

Picc, ob(Eng hn), E-flat cl, bn, [?alto] sax, [bar] sax; 0-2-1-1; perc (sn dr, b dr, tom-tom), pf; str

Duration

6:30 min.

Movements

i. The New River (Fast and rough; 1 min., 17 mm.) [projected]. Medium: "Trumpet[,] Solo Sax, 2 Violin's, Piano" [according to the memo on f2792; see Comment].

[for incipit see #308]

ii. The Indians (Very slowly; 2 min., 21 mm.) [projected]. Medium: "Oboe Solo, & Trumpet Solos (Strings) Piano" [according to the memo on f2792].

[for incipit see #283]

iii. Charlie Rutlage (In moderate time; 2:30 min., 54 mm.) [projected]. Medium: "Eng. Hr. or oboe, Trumpet, Strings[,] Piano, Tuba or Trombone? score lost" [according to the memo on f2792]. Singleton edn: Picc, Eng hn, E-flat cl, bn; 0-1-1-1; perc (sn dr, b dr, tom-tom), pf; str (opt. tom-tom 2, Bar or Mez voice).
iv. Ann Street (Fast and noisily; 1 min., 21 mm.) [projected]. Medium: "Trumpet Solo, mostly Piano (occasional Violin[,] Viola, Sax" [according to the memo on f2792].

[for incipit see #211]

Source

1. Memo on Ives & Myrick office stationary, 38 Nassau St., headed "Suggested song-groups & instruments and about in this order of preference" (next to each title, Ives lists the page number of the corresponding song in 114 Songs); this set is the second of four listed, 1 p. (f2792).

2. Copies of individual mvts:

   i. Annotations in Ives's Copy B of 114 Songs, pp. 13-14, with memo at end "from Set for 2 Trumpets, Clar. Saxophone | Piano & 4 Violins (ad lib) 1912" (f6095-96) and in Copy E with memo at top "1 Trumpet | 1 Sax (ad lib.) | Piano" and annotations toward orchestration citing "2 Trumpets, [bar] Sax, Trombone, Piano, Strings" (f6157-58).

   ii. Annotations in Ives's Copy E of 114 Songs, pp. 29-30, toward orchestration citing "Oboe, Trumpet, Strings (ad lib.), Piano" (f6167-68).

   iii. Charlie Rutlage

      a. Annotations in Ives's Copy E of 114 Songs, pp. 19-22, toward orchestration for "Eng H, Trumpet, Strings, Piano, Bassoon, Oboe" (f6162-65).


      c. Pencil sketches for tpt part: mm. 21-23 only, 1 p. (f2790); mm. 20-36 only, headed "p 20 [of 114 Songs] 2nd meas 2nd Brace," 1 p. (f2791).

   iv. (see Set No. 8: Songs without Voices/iii [#017])

Date

Planned after the 1922 printing of 114 Songs (following the planning of Set of Proposed Movements [I]), probably after 1925. KirkC: --. AG: --. NG7: ?after c1925. (see Comment)

Publication


Premiere

Mvt iii (in Singleton realization): New Haven, CT, 3 Mar 1974, Yale Theater Orchestra, cond. by James Sinclair, in a concert of Ives's music for theater orchestra given in Sprague Memorial Hall, Yale University, and sponsored by the School of Music in celebration of the Ives centenary.
Description


First recording


Derivation

To be orchestrated from songs in 114 Songs: i. The New River [#308]; ii. The Indians [#283]; iii. Charlie Rutlage [#226]; iv. Ann Street [#211]. Set No. 8: Songs without Voices [#017] incorporates mvt i, ii and iv from this set. This set may be a reconfiguring of the plan for the Set of Proposed Movements [I] [#x654]. Mvt i: This version was adapted for the later revision of the choral The New River [#186].

Borrowing

Mvt i: Tammany, Ta-ra-ra Boom-de-ay!
Mvt iii: Git Along Little Dogies.

Literature


Discography

Mvt iii: BlockB: D62, D66 (all re song versions). (see Comment)

Comment

KirkC entry for "[Set #5? of] Three Pieces" (1C37) is renumbered here as Set No. 10 of Three Pieces [#019]. The editorial numbering of this set is based on the apparent chronology. This set is nearly identical to the Set of Proposed Movements [I] which adds the song Maple Leaves and uses a different order.

This set is the source of Set No. 8: Songs without Voices [#017] which simply omits Charlie Rutlage. Ives indicates forces for this set that differ, if at times subtly, from those planned for Set No. 8. On S2/ii (f6157) Ives lists the first planned grouping (before the addition of Charlie Rutlage: "6 [The New River] | 14-[p.] 29 [The Indians] | 25-[p.] 59 [Ann Street]."

The critical edn of mvt iii was realized by the editor based on Ives's quite adequate annotations in both S2/iii:a&b and the critically important sketch of the tpt part (S2/iii:c). Another orchestration was made by Amadeo de Filippi in 1938. (As of 1982 this was in the possession of Mordecai Bauman.)

In a draft for a letter for Harmony Ives to write to Bernard Herrmann (6 Oct 1938, in CIP: IIIA/Box 30/4 [citation from Harmony Ives's autograph latter]) Ives writes: ". . . Mr. Ives has received a letter from Mr. Mordecai Bauman asking if 'Charlie Rutlage' is or could be arranged for voice & symphony orchestra as he wants to sing it at a symphony concert in New York in December. This has never been so arranged & Mr. Ives, who as you know cannot undertake these things nowadays on account of his eyesight, wonders if you would be willing to do it... As he remembers, a part, or at least passages in the middle section were suggested by an earlier score for Brass band--'A runaway horse on Main St.'--he will send you a copy if you like--it may be of some help. On the enclosed copy of the song there are a few suggestions [followed by suggestions for orchestration]... The first & last pages for the most part might be a kind of strumming accompaniment by strings alone... A low tympani or two might beat time with the basso as a kind of Indian tom-tom... The middle section, the runaway horse part, would be for full orchestra & plenty of drums..."

Despite similarities between the melody of Ives's Charlie Rutlage and the tune to which the text was originally sung ("The Lake of Pontchartrain"), Ives probably did not know that this tune was used for this text and thus could not have used it as a model (see #226 for more details).
Description

15. **Set No. 6: From the Side Hill**

**Medium**

Fl, ob, basset hn/Eng hn; tpt; cel/glock, hp, pf; str (possible cl, bn) [as required in the Singleton editions and including orch indicated for ii & iii]

**Duration**

7 min.

**Movements**

i. Mists (Largo sostenuto; 1:30 min., 19 mm.) [projected]. Medium: "Flute solo, Strings (harmonic chords?)? Piano, Celesta at end?" [according to S1]. Singleton edn: Fl, pf [opt. cel/glock], str [vn 1-2-3, va 1-2, vc, db].

![Largo sostenuto](image)

ii. The Rainbow (Moderately fast; 2 min., 18 mm.) [projected]. Medium: "fuller scoring at beginning, Strings, Piano, (Clar. & Bassoon?) Trumpet & Flute Solos" [according to S1].

[for incipit see #330]

iii. Afterglow (Slowly and very quietly; 2 min., unbarred in song version) [projected]. Medium: "Strings, Harp, Flute & oboe Solo -- occas[ional] Celesta -- Piano?" [according to S1].

[for incipit see #207]

iv. Evening (Largo; 2 min., 18 mm.) [projected]. Medium: "Oboe & Flute Solos, 2 or 3 Strings, Piano -- occas[ional] Celesta or bells" [according to S1]. Singleton edn: Fl, ob; cel/glock, pf; 3 vn (opt. voice).
Description

Source

1. Memo on Ives & Myrick office stationary, 38 Nassau St., headed "Suggested song-groups & instruments and about in this order of preference" (next to each title, Ives lists the page number of the corresponding song in 114 Songs); this set is the third of four listed, 1 p. (f2792).

2. Leaves in Ives's Copy E of 114 Songs, with Ives's annotations toward orchestration:
   i. Mists with corr. and orch. markings for "flute or English [horn], Strings (sordini), piano, celesta?", pp. 131-32 (f6188-89).
   ii. The Rainbow, with emendations and orch markings for "trumpet solo, flute, strings, Piano", pp. 16-17 (f6160-61).
   iii. Afterglow, headed "Fl, Eng hn (Trumpet), 2 Vs, Piano" and "Flute or oboe interchanging or E.H. - Strings (sordini), Piano & Harp, Celesta", p. 86 (f6180).
   iv. Evening, with orch. markings for "flute, violin, piano, celesta?", p. 7 only (f6153).

3. Emendations by Ives toward orchestration in a copy of 114 Songs held in the Moldenhauer Collection at the Library of Congress (Music Division), p. 86 (Afterglow), headed ; "Flute or oboe (or interchanging with Eng Hn?), Strings (sordini), Harp (and Piano?) (Bells or Celesta)."

Date

Planned after the 1922 printing of 114 Songs, probably at some point between 1925 and 1930. (see also The Rainbow [#045]) KirkC: --. AG: --. NG7: ?c1925-30.

Publication

Individual mvts available:

Mvt i: Bryn Mawr: Merion Music, 1976 (score and parts for sale); Ives Society critical edn/realization by Kenneth Singleton (after Ives's instructions).

Mvt ii: (see The Rainbow [#045] [although it is not the scoring intended here]).


Premiere


First recording
Description

Mvt i (Mists) and mvt iv (Evening): Yale Theater Orchestra, cond. by James Sinclair, 13 Mar and 3 Apr 1974, respectively (issued in 1974 by Columbia Records, M-32969).

Derivation

To be orchestrated from songs in the 114 Songs: i. Mists [II] [#301/Version 2]; ii. The Rainbow [#330]; iii. Afterglow [#207]; iv. Evening [#244]. In addition, a version of mvt i is included as mvt viii of Set of Proposed Movements [II] [#x655]; a version of mvt iv is included as mvt viii of Set of Proposed Movements [III] [#x656].

Borrowing

Mvt ii: SERENITY
Mvt iii: Possible borrowing: ERIE
Mvt iv: BETHANY

Literature

KirkC, p. 53; AG: --.

Mvt i (all re the song vers.): KirkC: 6B47a; AG: z84. Memos, 118n5, 172, 278. BlockB: W188, B252, B291, B360, B554, B807. Perlis 1974, 190 (Mary Bell).


Mvt iv (mostly re song vers.): KirkC: 6B69a; AG: z144. Memos, 117, 117-18, 127, 167; Tunebook, 212. BlockB: W133, W133a-c, B77, B84, B252, B284, B291, B360, B554, B748, B779, B793, B797, B807, B810. Perlis 1974, 190 (Mary Bell), 226 (John Kirkpatrick); Rossiter 1975, 181, 238; Burkholder 1995, 83-84.

Discography

Mvt i: Cohn 1981, 920; Oja 1982: 5381, 5382 (chmbr orch version); BlockB: D66. (see Comment)
Mvt iii: Morgan 1974, 76; Cohn 1981, 916; BlockB: D64, D66.
Mvt iv: Cohn 1981, 918; Oja 1982: 5316, 5317 (chmbr orch version); BlockB: D45, D62, D66. (see Comment)

Comment

The editorial numbering of this set is based on the apparent chronology. KirkC entry for "[Set #67]" (1C38) is renumbered for this catalogue as Set No. 8: Songs without Voices.

This is the third of four projected sets of orchestrated songs listed on a memo (f2792) on Ives & Myrick office stationary, 38 Nassau St. The Ives & Myrick office stationary for their 38 Nassau St., New York address, on which S1 appears, was in official use between 1 Feb 1914 and 30 Jan 1923, but Ives must have used the old paper sometime in the later 1920s.

Kenneth Singleton's 1974 orchestrations of mvts i & iv are based on Ives's simple but thorough annotations in Copy E of 114 Songs. On S3, regarding the mvt iii orchestration, Ives adds "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."

16. Set No. 7: Water Colors

Medium

1-1-2-2; 1-1-2-1; sn dr, b dr, ch, pf; str
I. Works for Orchestra, B. Sets

ii. SETS FOR CHAMBER ORCHESTRA

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Description

Duration

5:30 min.

Movements

i. At Sea (Slowly; 1:30 min., 13 mm.) [projected]. Medium: "Flute solo, Strings (Sor[dino] all) piano -- Celesta or bell -- 6 notes only" [according to the memo on f2792; on Quality List 9 Ives added a pencil memo: "SQ, Pia, Fl"][for incipit see #213]

ii. Swimmers (Fast; 1 min., 25 mm. [in Sinclair realization]) [projected]. Medium: "(Rather full orches. strings, wood, piano[,] Trumpet (& piano) Solo, Trombone[,] Tuba[,] Drum[,] Tym[pani])" [according to the memo on f2792]. Sinclair edn: 1-1-2-2; 1-1-2-1; sn dr, b dr, ch, pf; str.

Freely but slowly (as a Barcarolle)

Merton (1949), ed. Sinclair

iii. The Pond (Slowly; 1 min., 9 mm.) [projected]. Other title(s): Remembrance [as in song version]; Echo Movement [f8130]. Medium: "flute, horn[,] 1 or 2 violins, piano -- There is an 'echo' effect" [according to the memo on f2792]. Singleton edn: Fl/tpt/hn, fl/vn, pf, vn/fl.

iv. Full Fathom Five (In a slow swaying way; 2 min., 27 mm.) [lost]. Medium: "not in book[,] I have this somewhere -- but can't find it here" [a reference to the song A Sea Dirge not being part of the 114 Songs] [according to the memo on f2792]. Porter arr.: Tpt, pf, str.
Description

In a slow swaying way

\[\text{Associated (1968), arr. Porter}\]

Source

1. Memo on Ives & Myrick office stationary, 38 Nassau St., headed "Suggested song-groups & instruments and about in this order of preference" (next to each title, Ives lists the page number of the corresponding song in 114 Songs); this set is the fourth of four listed, 1 p. (f2792).

2. Leaves in Ives's own copies of 114 Songs, with Ives's annotations toward orchestration:
   i. At Sea, in Copy E, with emendations and orch. markings for "Flute, Strings, perhaps a piano or light bell or celesta," p. 10 (f6156).
   ii. Swimmers
      a. Emendations in Copy B, pp. 62-67 (f6114-19) and orch. markings for "flute, oboe or clarinet, Bassoon, Trumpet, Trombones, Tuba, [sn & b] drum, bells or celesta, Piano, strings" in Copy E, pp. 62-67 (f6172-77) of 114 Songs.
      b. Score fragment (for "Fl, Ob, [2] Clar, [2] Bassoon, Trumpet, Trombone or Tuba?, Chime / Bell Gong, Drum, Piano, [Strings]")], inc., 1 m. only (corresponding to the words "filled with the sense of" [m. 7 in Sinclair realization]), headed "p. 64 (top) [of 114 Songs]-- something on this plan," 1 p. (f2789).
   iii. Remembrance
      a. Orch. markings in Copy E for "flute or horn, Violin (string sor[d.]), Piano", p. 27 (f6166).
      b. Orch. markings in Copy F, p. 27 (not located; never microfilmed).

3. Annotations on the song Remembrance in Copland's copy of 114 Songs, p. 27 (f8130); above: "Echo Movement | from Chamber Set | played [by] Fichtl at Hy[perion Theatre] | Decennial | Reunion '08 | [with scores | at office -- 4th | movement [i.e. Full Fathom Five] gone"; below "(end last part of Chamber Set-- | for Piano, Violin, Horn or (flute) | 2 movements played in New Haven 1908. | Fichtl has score [left there?]) "Decennial." (The decennial reunion was held on 23 June 1908.)

Date


Publication

Mvt iii: New York: Peer International, 1977 (score and parts for sale; under the title "Remembrance"); Ives Society critical edn/realization by Kenneth Singleton (for chmbr ens with opt. voice).

Premiere
Description


Mvt iii: In annotations on the song Remembrance in Copland's copy of 114 Songs, p. 27 (f8139) Ives reveals an early performance: "Echo Movement | from Chamber Set | played [by Frank] Fichtl at Hy[perion Theatre] | Decennial | Reunion '08." (The reunion was held on 23 June 1908.)

First recording

Mvt ii (Swimmers) and mvt iii (under title Remembrance): Yale Theater Orchestra, cond. by James Sinclair, 13 Mar and 3 Apr 1974, respectively (issued in 1974 by Columbia Records, M-32969).

Derivation

To be orchestrated from songs (mvts i-iii in the 114 Songs): i. At Sea [#213], with possible reference to Set No. 3ii (Adagio sostenuto: At Sea) [#012] which has nearly the exact orchestration as listed for this first mvt; ii. Swimmers [#366]; iii. Remembrance [#332]; iv. A Sea Dirge [#342]. In addition, a version of mvt ii is included as mvt iii of Set of Proposed Movements [III] [#x655].

Borrowing

Mvt i: Possible borrowing: AZMON, BETHANY, COME YE DISCONSOLATE, MISSIONARY CHANT.

Mvt iii: Taps. Possible borrowing: DAVID or HEXHAM.

Literature

KirkC, p. 53; AG: --.

Mvt i: KirkC: 6B63a; AG: z120. Memos, 118n5, 168. BlockB: W135, B744 (i, iii), B797.


Mvt iii (all re the song vers.): KirkC: 6B62a; AG: z122. Memos, 73, 157n, 168; Tunebook, 211. BlockB: W143, B744 (i, iii). Burkholder 1995, 306 (i), 360-63 (iii); Swafford 1996, 92, 178 (iii).

Discography


Comment

The editorial numbering of this set is based on the apparent chronology.

Mvt ii: Ives used a copy (Copy E) of 114 Songs to map the orchestration, adding the score fragment to illustrate the more complicated orchestral realization (of m. 7 in Sinclair realization). Ives used another copy (Copy B) to make editorial changes to the music text (without reference to any orchestration).

Mvt iii: The music for the song Remembrance was originally adapted from The Pond for chmbr orch; Ives's simple but thorough annotations in his personal copies of 114 Songs are the basis for Singleton's 1974 realization for chmbr ens.

Mvt iv: On S1, Ives mistakenly gives the title as "Full Fathoms Five."

17. Set No. 8: Songs without Voices

Medium

Fl, ob, sax, [bn]; tpt, tbn/bar sax; [tom-tom], pf; str [according to Ives's markings, but the 1930 premiere of this set may have used only cnt and pf]
Description

Duration

4 min.

Movements


```
Fast and Rough

Bar
Sx

PT

Merion (1933), ed. Porter
```


```
Very slowly

Ob

Bar
Sx

PT

poco rit.

Associated (1932), ed. Porter
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iii. Ann Street (Fast and noisily; 1 min., 21 mm.) [projected]. Medium: Fl, tpt, tbn/bar sax, pf. Schuller arr.: Fl, tpt, tbn, glock, pf. Porter edn: Tpt, pf (opt. fl, bar sax/tbn, 4 vn [or 2 vn and 2 va]).

```
Fast and noisily

Fl

PT

Merion (1933), ed. Porter
```

Source

1. Leaves torn from a copy of 114 Songs which show Ives's pencil and ink annotations toward orch. and stickered-on, typed identifications, 6 pp. (f2781-86); t.p. [in Sidney Cowell’s hand?]

"The New River The Indians Ann St This is a manuscript! Set for Trmpt, Oboe, Sax, Piano Do Not Photostat" (f2780):
Description


iii. *Ann Street*, headed "C) from Set [No. 5?] for Trumpet, Flute, Trombone (or Baritone Saxophone) and Piano," pp. 59-60 (f2785-86).

2. Bound set of photostat repro of S1, on which Ives made emendations to p. 14 (f2787) and p. 60 (f2788).

Date

Assembled after the 1922 printing of *114 Songs*, perhaps in early 1930. For date of mvt i (*The New River*) see *Set No. 1*/iii; for mvt ii (*The Indians*) see *Set No. 2*/i. Mvt iii (*Ann Street*) was originally written as a song (1921). KirkC: assembled after 1922. AG: [listed only in a footnote on p. 511 as one of Ives's "planned 8 other sets, with some new orchestrations" (no date given)]. NG7: ?c1930.

Publication

Mvt i: (see *Set No. 1*/iii).

Mvt ii: (see *Set No. 2*/i).

Mvt iii: Schuller arr. available from Merion Music (rental score and parts).

Premiere

New York City, 21 Apr 1930, in a concert at Carnegie Chamber Music Hall, sponsored by the Pan American Association of Composers, including "The New River/The Indians/Ann Street... (for Trumpet and Piano) ...Charles Ives | Mr. [Harry] Freistadt [tpt] and Mr. [Imre] Weisshaus [pf]." (Concert announcement in CIP: VII/Box 50/2.)

Mvt i: Second documented performance: 17 Aug 1974, Paul Winter Consort in an edn by Kenneth Singleton (using bar sax) in an all-Ives concert, entitled "The Charles Ives Show." The program lists the work *The Ruined River* stating: "This performance is of a version Ives did after 1921 for trumpet, baritone saxophone, and piano." (Program in CIP: VII/Box 52/3.)

Derivation

This set is drawn from mvts i, ii and iv of *Set no.5: The Other Side of Pioneering* [#014].

Mvt i: Arr. from the song *The New River* [#308] with possible reference to mvt iii (*The Ruined River*) of *Set No. 1* [#010]. Ives's Copy B (f6095) of *114 Songs* has added in ink, at the end of this song, "from Set for 2 Trumpets, Clar. Saxophone Piano & 4 Violins (ad lib.) 1912 | arranged for Voice & Piano 1921."


Borrowing

Mvt i: *Tammany, Ta-ra-ra Boom-de-ay!*

Literature


Comment

The editorial numbering of this set is based on the apparent chronology. This grouping appears in Quality List 1a (c1933) as "#21 - Three Songs[] 'The New River', 'The Indians', 'Ann Street' | (for piano & chamber set) | trumpet, some woodwind etc."

It appears that this *Set* is merely a boildown of *Set No. 5: The Other Side of Pioneering*, and was a practical grouping for the few instruments hoped for at the 1930 performance. In Work-list A (1935) Ives probably refers to this set (apparently only for the purposes of the work-list) with the
Description

entry "Second Set (for Trumpet, woodwind, violin and piano)" (implying that the previously listed Set for Theatre Orchestra was at that time thought of as the "First Set").

Sometime after 1925 (probably specifically for the 21 Apr 1930 concert), Ives grouped three songs (Ann Street, The Indians, and The New River) as a set for chmbr orch (editorially titled "Set #6?" in KirkC, p. 52), making annotations toward a projected orchestration on pages torn from a copy of 114 Songs. On the sources, in the headings to the songs in this set, Ives refers to the previous use or these pieces (but in different orchestrations).

While the sources for mvts i and ii have useful notations toward orchestration, mvt iii has only one thing indicated (m. 21 ["Sun just hits"]; "(mute)" [for tpt, on the voice part]).

Originally this set had "Gyp the Blood" or Hearst! as mvt iii. In Memos (p. 60) Ives refers to the original grouping as "a set for trumpet (or cornet [or] voices) called first Songs Without Voices: The New River (a rag), The Indians (1912), Gyp the Blood or Hearst (topical piece)—all these scored for trumpet (con voce ad lib), flute, two violins, and piano [or] for small orchestra, trumpets or English horn solos) and were written before the spring of 1913...Later in 1921, Ann Street was put in this set in place of the rag...Ann Street was put in (for violins [and] piano) also in place of Gyp the Blood or Hearst—Which is Worst?, [which] was to be the fourth [in this] set of these take-offs, but was never finished."

In a letter to Henry Cowell (17 Apr 1930, in CIP: III/Box 28/1) Ives writes "If you read the words to the songs, there is a line that ought to go in, the 1st. The New River—after ‘dancing halls & tambourine’ should 'human beings gone machine' should go be there too. I cut this out in the book [of 114 Songs]—I couldn't stand that hand-organ [sic] phrase repeated again— It seems to me it would better to read the text before each song— I think a little some pause is needed between—and save the Indians from getting mixed up in Ann St. How it makes lit[tle] difference. Do what comes easiest [?]." At the 21 Apr 1930 concert the text was supplied on a mimeographed sheet.

18. Set No. 9 of Three Pieces

Medium

Original version: 2 fl, fl 3/ob, fl 4/cl, Eng hn, cl; alto hn, tpt/ob/Eng hn/cl; perc (sn dr, b dr), pf; str

Duration

8 min.

Movements

Description

ii. Scherzo: The See'r (Allegro; 1 min., 38 mm.). Medium: Cl, alto hn, cnt, perc (sn dr, b dr), pf [but on Quality List 9 Ives added a pencil memo: "Cl, Tpt, Piano, Trombone or Horn, Dr"].

[for incipit see #010/i]

iii. Largo to Presto: The Unanswered Question (6 min., 60 mm.). Medium: 2 fl, fl 3/ob, fl 4/cl; tpt/ob/Eng hn/cl; str (str qt or 5-part str orch).

[for incipit see #050/Version 2]

Source

i. Andante con moto: The Last Reader. Full score for fl/cl, tpt, pf & str qnt (intro & mm. 0-2 only), 1 p. (f2744); rej. patches [made no earlier than 1926] (possibly for a later trial scoring), 1 p. (f2745). [It is probable that this source was not created for this set; it is the only source for The Last Reader that incorporates pf.]

Complete work:
1. Ink copy in full score, made by Copyist 18 under George F. Roberts's supervision and with his emendations. Typescript title note: "A Set of Three Pieces for Strings, Woodwind, Trumpet, Horn Piano and Drum," 1 p. (f2767):

i. [lost]

ii. Headed "Allegro (The See'r)," 4 pp. (f2762-65 [f7803-06 show this score with pencil corr. added by Ives]).

iii. p. 5, with pencil corr. (f2766); note to performers as postface ("In Re: Movement Number Three"), 1 p. (f2768).

2. Bound set of photostat repro of complete ink copies in full score for each mvt, made by Copyist 18 (as in S1 above):

i. Headed "Andante con moto (The Last Reader' Oliver Wendell Holmes)," 6 pp. (f2746-51).

ii. Headed "Allegro (The See'r)," 4 pp. (f2752-55 [incorporating Ives corr. on f7803-06]); photostat repro on which Ives made emendations, 4 pp. (f7803-06).

iii. Headed "The Unanswered Question," 5 pp. (f2756-60); note to performers as postface, 1 p. (f2761).

Date

Assembled possibly in 1934. The contents of this Set are listed together without title in Quality List 2, #102. The mvts also appear consecutively in Work-list B under the general title of "Sets for various small groups of instruments or chamber orchestras (some with voice ad lib.):"

"[i] ANDANTE CANTABILE--'The Last Reader'--English horn or clarinet, strings, 2 flutes. 1911.


[iii] LARGO TO PRESTO--'The Unanswered Question'--Trumpet, 4 flutes or 4 treble woodwind, string quartet or string orchestra. Some time before June 1908."

KirkC: ?assembled around 1920 [Kirkpatrick bases his date on the fact that the rej. score of mvt i contains a blank t.p. used for the complete sketch of the song The White Gulls which Ives dates 1921 in 114 Songs], AG: [referred to only in a footnote on p. 511 as one of Ives's "planned 8 other sets, with some new orchestrations" (no date given)]. NG7: assembled ?1934.

Publication

Mvt i: (see Set No. 2[iii]); mvt ii: (see Set No. 1[i]); mvt iii: (see The Unanswered Question).

First recording

Mvt i with voice: Adrienne Albert (Mez), Columbia Chamber Ensemble, cond. by Gregg Smith, 17 Jan 1967 (issued in 1969 by Columbia Records, MS-7321).

Derivation
Description

Mvt i: Originally planned as mvt iii of Set No. 2 [#011] and later reorchestrated for this set, with the tempo designation changed from "Andante cantabile" to "Andante con moto."

Mvt ii: Originally planned as mvt i of Set No. 1 [#010] and later included, unaltered, in this set; in a version, included as mvt iv of Set of Proposed Movements [II] [#x655].

Mvt iii: Ives paired this work with Central Park in the Dark as mvt i of Two Contemplations [x638] (see also The Unanswered Question [#050]).

Borrowing

Mvt i: BETHANY, CHERITH, MANOAH. Possible borrowing: The Old Oaken Bucket, ST. PETER.

Literature

KirkC: 1C36 [under the title "Set #4?"]; AG: --. Burkholder 1995, 301-05 (i); Swafford 1996, 236 (i).

Comment

KirkC (p. 51) identifies this set as "# 4?". The editorial numbering of this set as no. 9 is based on the apparent chronology. The title comes from that of the bound photostat repro of ink copies in full score by Copyist 18: "A Set of THREE PIECES for Strings, Woodwind, Trumpet, Horn, Piano and Drum." An early written indication of an intention for this grouping comes in Work-list B where Ives lists the three works sequentially but with no other indication of their connection. In Work-list C Ives added the now lost orch Autumn Landscape from Pine Mountain at the bottom of p. 2, beneath Scherzo: The See'r; it is possible that he was intentionally adding that piece as a third mvt (before The Unanswered Question). Quality List 2, #102 calls this group "copied and bound."

At about the same time that Ives assembled this set, he assembled Set No. 10 of Three Pieces and defined the Set of Three Pieces for Chamber Ensemble, No. 1 and No. 2, all of which are performable with single strings.

19. Set No. 10 of Three Pieces

Medium

Fl, ob/Eng hn, basset hn, bn; tom-tom, pf; str

Duration

4:30 min.

Movements

i. Largo molto: Like a Sick Eagle (1:30 min., 10 mm.). Medium: Fl, Eng hn; pf; str ["4 strings" according to Ives's pencil memo on Quality List 9].
[for incipit see #010/iv]

ii. Allegro-Andante: Luck and Work (1 min., 11 mm.). Medium: Fl, basset hn; dr [tom-tom?], pf.
[for incipit see #012/ii]

iii. Adagio: The Indians (2 min., 24 mm.). Medium: Eng hn/ob/tpt, bn; tpt; Indian dr, pf; str.
[for incipit see #011/i]

Source

Copies of individual mvts:

i. (see Comment)

ii. Ink copy in full score by George F. Roberts, in earlier state, p. 2 only (mm. 5-11) (f2777).

iii. Adagio: The Indians

1. Photostat repro (f7808) of p. 1 of pencil sketch of mvt i of Set No. 2, with emendations by Ives.
Description

2. Ink copy in full score by George F. Roberts [made May-June 1934], headed "III. Adagio ('The Indians')," 2 pp. (f2778-79).

Complete work

1. Set of photostat repro of ink copies in full score by George F. Roberts, of all three mvts:
   i. Headed "I. Like a Sick Eagle (Keats)," 1 p. (f2769).

2. Second set of photostat repro of Roberts's ink copies, on which Ives made emendations, 4 pp. (f2773-76).

Date

Assembled probably in May-June 1934. For dates of individual mvts, see entries for the original sets in which they appeared (i as Set No. 1/iv; ii as Set No. 3/iii; iii as Set No. 2/i).

The contents of this Set are listed together without a group title in Quality List 2, #100. The mvts also appear consecutively in Work-list B under the general title of "Sets for various small groups of instruments or chamber orchestras (some with voice ad lib.):"

"[i] LARGO MOLTO--'Like a Sick Eagle'--English or basset horn, voice ad lib., strings, piano. 1909.

[ii] ALLEGRO ANDANTE--'Luck and Work'--English or basset horn, flute, violin, piano and drum. 1916.

[iii] ADAGIO--'The Indians'--English [or] basset horn or trumpet, bassoon, strings, piano and Indian drum. 1912.

(All of the above are in photostat)

(Arrangements for voice and piano of some of these pieces are in the Song Albums)."

KirkC: assembled 1934. AG: [listed only in a footnote on p. 511 as one of Ives's "planned 8 other sets, with some new orchestrations" (no date given)]. NG7: assembled ?1934.

Publication

Mvt i: (see Set No. 1/iv); mvt ii: (see Set No. 3/iii); mvt iii: (see Set No. 2/i).

Derivation

Mvt i: Originally planned as mvt iv of Set No. 1 [#010]; included, slightly altered (perhaps inadvertently), in this set.

Mvt ii: Originally planned as mvt ii of Set No. 3 [#012]; included, with minor changes, in this set.

Mvt iii: Originally planned as mvt i of Set No. 2 [#011]; included, with a tempo heading change (and therefore a title change from Largo to Adagio), in this set.

Borrowing

Mvt ii: Possible borrowing: NETTLETON.

Literature


Comment

KirkC identifies the set as "Set #5?". The editorial numbering of this set as no. 10 is based on the apparent chronology. An early written indication of an intention for this grouping comes in Work-list B where Ives lists the three works sequentially, without a heading but setting off the three with space above and below the group. It is more definitively listed as a group in Quality List 2, entry #100: "Set copied and bound: - 'LIKE A SICK EAGLE' | 'LUCK AND WORK' | 'THE INDIANS.'"
Ives probably refers in a letter to Roberts [n.d.] postmarked 15 June 1934 (in CIP: IIIA/Box 31/8) to sending Roberts a photostat of the song *The Indians*: “After this [Luck and Work] is done, will [have] the Q. Co send you photostats of 2 other pieces--The song part of one--‘Like a sick Eagle’ is enclosed.”

A memo on a leaf of Ives’s Copy B (f6113) of *114 Songs* indicates that a MS score once existed: “from score see MSS 38 Nassau.”

At about the same time that Ives assembled this set, he assembled *Set No. 9 of Three Pieces* and defined the projected chmbr *Set of Three Pieces for Chamber Ensemble, No. 1* and *No. 2*, all of which are performable with single strings.

20. **Set for Theatre Orchestra**

**Other title(s)**

Theatre Orchestra Set [see MS Work-list 3]; *A Set of Pieces for Theater or Chamber Orchestra* [see Publication]; First Set [see Comment].

**Medium**

Eng hn/fl/cl/cnt, cl, bn/bar sax/tbn; hn/cl/Eng hn/tbn; timp, glock, pf (2 players); str (opt. ob/fl/cl/cnt, fl/vn, hp/pf, org)

**Duration**

7:30 min.

**Movements**

i. In the Cage (Andante; 1:30 min., 18 mm. in Singleton edn). Medium: Eng hn/fl/cl/cnt; timp/b dr, pf; str [vn, va, vc only plus a “shadow” trio of same] (opt. ob/fl/cl/cnt).

ii. In the Inn (Potpourri) (Allegro-Presto; 3:30 min., 130 mm.). Medium: Cl, bn/bar sax/tbn; timp, pf; str [vn, va, vc only] (opt. fl, cl 2).
Description

iii. In the Night (Adagio molto; 2:30 min., 19 mm.). Medium: Eng hn/cl/hn/tbn; bells (high, low), pf (2 players); str (opt fl/vn, timp, hp/pf, org).

Source

i. In the Cage
1. Fragmentary pencil sketch (mm. 1-4 only), 1 p. (f2599).
2. Ink full score, 1 p. (f2600).

ii. In the Inn
1. For preliminary sketches see sources for the Four Ragtime Dances, no. 1.
2. Pencil patches, 3 pp. (f2601, 3056, 3057).
3. Full score, inc. (mm. 33-82 only), 2 pp. (f2602-03); extra score pp. supplementing mm. 1-56 of the full score, 4 pp. (f2604-07).

iii. In the Night
1. Fragmentary pencil sketches, 2 pp. (f2608-09); photostat repro of second sketch page includes 6 staves now missing from the original (f2610).
2. Pencil score-sketch, inc. (not all filled in), 2 pp. (f2611-12); patches, 2 pp. (f2613-14).

Complete work
1. Ink copy in full score by Emil Hanke, 18 pp. (f2615-32).
2. Bound photostat repro of S1 on which Ives made emendations, headed "I [and in Ives's hand:] Set for Theater (or Chamber) Orchestra (see marginal note page 20)" 20 pp. (f2633-52); p. [3] is an inserted copy of the song version from 114 Songs (f2635); p. 20 contains a typescript note to performers as a postface (f2652).
3. Proof pages of mvt iii only for the New Music edn, with emendations by Ives, 4 pp. (f2653-56); corr. on 2 separate pp. included with the proofs (f2657-58). (f2659=photostat of the postface as it appears in the New Music edn, p. 24.)

Date

Assembled/reworked c1915, based on material composed between 1899 and, according to Ives, 1906.

Description

Mvt ii: No date in the sources; a memo to Emil Hanke in S3, second p. (f2603): "Mr. Hanke: This page I will have to copy over but p. 3 2 6? think you can make out (also--attached sheets may help in places--They are from a piano arrangement from Ist & II [Ragtime] Dances (score) that Price or Greinert made, leaving out the (V[iolin])s etc off tunes & cutting out some of the difficult rhythms etc in piano--(a simplified version & NG.)."

Mvt iii: Annotation in S1 sketch p., LH margin (f2608): "from Hymn Anthem...sung Jan 26 1902 & Mch 9 Abide..." Addresses on the second p. of S1 (f2609), "26 37 Liberty St NY," were Ives's offices, c1905-31 Dec 1906, and 1 Jan 1909-31 Jan 1914.

Annotation in S2, p. [1], mm. 3-4 (f2611): "(continue from organ copy in old score in safe 37 Liberty)." In the same source, at the bottom of p. [2] (f2612): "from Hymn-Anthem --(Organ, Piano (S.S. Room) Harp Male Chorus) - see copies Central P. Ch Library (played in Evening Service Jan 12 '02--N.G." Annotation at the top of a patch page (f2614): "(from Hymn - Anthem Mens voices Central Pres. Ch NY Jan 12 [? or 16?] 02.)"

Dates were entered by Ives in his photostat repro of Emil Hanke's complete ink copy: at the bottom p. 1 of In the Cage (f2633): "1906"; at the top of p. 4 (the first p. of In the Inn; f2636): "1904-11"; at the top of p. 17 (the first p. of In the Night; f2649): "1906." At the end of each mvt of his copy, Hanke wrote the address, "46 Cedar St. N.Y." [Ives's office 1 May 1923-30 Apr 1926].


KirkC: say 1906 (mvt i: MS: July 1906; mvt ii: say 1906; mvt iii: MS: June 1906). AG: (mvt i: July 1906; mvt ii: 1906-11; mvt iii: June 1906). NG7: assembled c1915, rev. c1929-30 (mvt i: [1906], c1907-08, rev. c1911-12; mvt ii: [1904-11], c1915-16, rev. c1929-30; mvt iii: [1906], c1915-16, rev. c1929-30).

Publication

1. San Francisco: New Music, vol. 5/2, Jan 1932, score only, titled "A Set of Pieces for Theater or Chamber Orchestra." Copyright assigned to Merion Music 1958 (score [repro from the New Music edn] and parts for rent).


Premiere

Mvt i: Second documented performance (see Complete Work below): Paris, France, 21 Feb 1932, by an orchestra of players from the Orchestre Symphonique de Paris, cond. by Nicolas Slonimsky, at a concert in the Salle Pleyel, under the collective title "Suite de Pieces" which included mvt iii (titled Élégie), and The Fourth of July, in its first performance, supplied as the second mvt. (Concert announcement and program in CIP: VII/Box 50/3.) Reviewed by Boris de Schloezer, Poslednia novosti (Les Dernières nouvelles) (11 Mar 1932), p. 5; unsigned, Voit Tout (25 Feb 1932).

Following two Paris performances (the second on 25 Feb), the same works were performed in Berlin, 5 Mar 1932, by an orchestra of players from the Berlin Philharmonic, cond. by Nicolas Slonimsky, at a concert in the Beethovenhalle. Reviewed by Jerzy Fitelberg, Modern Music 9 (May-June 1932), p. 185; Rudolf Kastner, Christian Science Monitor (23 Apr 1932); Hermann Springer, Neue Preussische Kreuzzeitung (11 Mar 1932), Hans Heinz Stuckenschmidt, Berliner Zeitung am Mittag 56 (7 Mar 1932).

Mvt iii: First documented performance: Saint Paul, MN, 7 Dec 1931, orchestra of the Saint Paul Chamber Music Society, cond. by John J. Becker, in a concert at St. Thomas College Auditorium, sponsored by the Contemporary Arts Society of the College of St. Thomas. (Photocopy of the program, listing "At Night" from Theatre Set...1st time in Northwest," in CIP: VII/Box 50/3; repr. in Perlis 1974, p. 179.)

Complete work: First documented performance: New York City (see Comment), 16 Feb 1932, Pan American Chamber Orchestra, cond. by Adolph Weiss, in a concert at the New School Auditorium, featuring music by members of the Pan American Association of Composers. (Concert announcement in CIP: VII/Box 50/3.) Reviewed by A.V.B. [Arthur V. Berger], NY Daily
Description


First recording

Complete work: Vienna State Opera Orchestra, Stell Anderson (pf), cond. by Jonathan Sternberg, 1952 (issued in 1953 by Oceanic, OCS-31). First recording of mvt iii: The Pan American Chamber Orchestra, cond. by Nicolas Slonimsky, 15 or 16 May 1934 (issued in 1934 by New Music Quarterly Recordings, vol. 1/5).

Derivation

Mvt i: Arr. for (or possibly from) the song The Cage [#221]; a version included as mvt ix of Set of Proposed Movements [II] [#x655] and possibly once listed as a mvt ("Anthropic") of Set of Cartoons or Take-Offs [#x651].

Mvt ii: Largely derived from Four Ragtime Dances, no. 1 [#043], and from Sonata No. 1 for Piano [ii] [#087]. This is probably the mvt intended as mvt i (In the Car) of the projected Walking Suite [#x660].

Mvt iii: Partly derived from Prelude on "Eventide" [#080] for tbn, org, and 2 vn (see Quality List 2, p. 5, entry 91: "Sketch Organ 'Prelude' from which 'In the Night' was made."); also see Memos, pp. 57-58, 119), and from a lost sacred choral Hymn-Anthem on "Eventide" [#x708].

Borrowing

Mvt ii: After the Ball, BRINGING IN THE SHEAVES, HAPPY DAY, Push dem Clouds Away, Reuben and Rachel, Ta-ra-ra Boom-de-ay, WELCOME VOICE.

Mvt iii: EVENTIDE, De Little Cabins All Am Empty Now, Massa's in de Cold Ground.

Literature

KirkC: 1C28; AG: v22. Memos, 40, 55-59, 64, 92, 119, 130, 150, 156n, 161; Tunebook, 192. See also correspondence with John J. Becker (CIP: IIIA/Box IIIA/Box 27/4, 4 Dec 1931, 9 Mar 1934, 4 July 1934; Box 27/6, n.d. [Oct 1931], 20 Nov 1931 and c14 Mar-22 July 1934), Henry Cowell (CIP: IIIA/Box 28/2, 24 June 1931; Box 28/3, 2 Dec 1932; Box 28/5, n.d. [27 Apr 1934]; Box 28/6, 24 Sept-Oct 1942), Wallingford Riegger (CIP: IIIA/Box 31/13, 28 Feb 1932 and 10 May 1934-29 May 1934), Nicolas Slonimsky (CIP: IIIA/Box 32/2-3, 11 Nov [1931]-9 Aug 1932; Box 32/4, n.d. [3 Jan? 1934]-10 June 1934), and New Music (CIP: IIIB/Box 35/6, 12 Dec 1937, 16 Apr 1938-23 July 1938; Box 35/7-8, 18 Oct 1940-9 Apr 1941).

BlockB: W27, B131 (iii), B140 (ii), B192, B196, B239, B252, B301, B307, B411, B566 (excerpt of review publ. in Burkholder 1996, 305), B567, B582.


Discography

Hall 1964/2, 104; Warren 1972: 341-44; Morgan 1974, 73-74; Cohn 1981, 905; BlockB: D12, D16.

Comment

Mvt iii was the first work of Ives to be commercially recorded, along with the "Barn Dance" section of Washington's Birthday (see Cowell, p. 110).

The AG work-list mistakenly gives the premiere as "Danbury, CT, February 1932."

In Work-list A Ives lists the Set for Theatre Orchestra and then refers to a "Second Set" (Set No. 8 in this catalogue) implying that he thought of the Set for Theatre Orchestra as "First Set" in 1935 (perhaps just for the purposes of the work-list).

The other works on the 21 Feb 1932 program were Mozart's Serenade No. 3, Mussorgsky's Une Nuit sur le Mont Chauve [St. John's Night on the Bare Mountain], and then (all marked as "1re audition"): Bartok's Piano Concerto No. 1 (with Bartok as the soloist, apparently the first hearing
Description

for Paris), Cowell's Appositions, Dane Rudhyar's Vers le Reel, and Caturla's Trois Danses Cubaines.

In a memo in Ives's misc. correspondence (CIP: IIIC/Box 37/1) he writes about mvt iii: "16ft stops
in Swell manual & pedal it may begin at 'C' (p. 180 playing with upper Cello on 8', Great or Choir
manual, the Pedal 16', with Basses (arco) and the L.H. taking the two upper notes in the lower
piano staff 3rd from bottom) marked 'X'...In any case, the number & arrangement of instruments
is at the discretion of the conductor, and so that the solo part (Horn) will not be over covered."

In a letter sketch for Harmony Ives's letter to Gerald Strang of New Music, 9 Nov 1940 (CIP:
IIIB/Box 35/8), Ives writes: "... this whole movement [In the Night] is an attempt to reflect those
distant, almost silent sounds of nature on a quite summer night in a forest-- and perhaps some of
the feelings & thoughts of a lonely old man who may be 'passing on'--while the distant church
bells are tolling."

In a letter draft, no addressee, n.d. (possibly the second page of a letter, written concerning
Leon Barzin's 1938 performance of the Set for Theater Orchestra, in CIP: IIIA/Box 33/6,
Miscellaneous) Ives writes: "Mr. I has received many protests against the hopelessly poor &
stupid [revised to 'stupid & poor'] way this music was conducted. It has been play[ed] often by
different orchestra conductors and I have heard the performance here, and the effect was greatly
beautiful... but Mr. B mangled it & messed it. Mr. I thought this score at least, was fool proof...The
1st [mvt] acts as an Intro to 2nd movement--and... the 3rd movement should have been played
alone, if the 2nd is omitted. All the other conductors seem to sense this--but Mr. B apparently
didn't..."

Quality List 1a has: "#20 - Theatre Set - 3 Movements 'In the Cage', 'In the Inn', 'In the Night'
parts"; this indicates that Ives once held a set of parts (probably those used at the mvt's's
premieres) that are now lost.
I. Works for Orchestra, C. Overtures

Description

I. Works for Orchestra, C. Overtures

21. **Alcott Overture**

[mostly lost]

**Other title(s)**

Orchard House Overture [see KirkC, p. 42 and f3991]

**Medium**

Orch

**Duration**

7 mm. extant ([?]-Allegro moderato)

![Musical notation]

**Source**

Sketch fragment on 4-stave systems, 4 mm. and 3 mm., 1 p. (f2488); this page is listed also under *Symphony No. 2* iii, S1. (see Comment)

**Date**

Composed in 1904, according to Ives (see Comment). AG: --. NG7: --.

**Publication**

None.

**Derivation**

Apparently intended as part of the *Set of Overtures: Men of Literature* [#x653]. Developed, at least in part, into mvt iii (*The Alcotts*) of *Sonata No. 2 for Piano: Concord, Mass.* [#088]; uses mm. 59-61, [?] 62-65, and 66-70 of mvt iii of *Symphony No. 2* [#002].

**Borrowing**

BETHANY, MISSIONARY CHANT, and probably Beethoven: *Symphony No. 5* ii.

**Literature**


**Comment**

*Memos* (p. 65) dates this work as "unfinished Alcott overture, 1904." A memo on Ives's Work-lists D-G for *Sonata No. 2 for Piano: Concord, Mass.*: "There was an Alcott Overture (1904) with a theme and some passages used in the Sonata [No. 2 for Piano]; Work-list C gives the date as "1902-04." In an addendum to KirkC (p. 90), John Kirkpatrick suspects that two sketch pages (f3252, 3993) listed under *Sonata No. 2 for Piano: Concord, Mass.* iii (S1) are actually for this source piece.
Description

22. Emerson Overture for Piano and Orchestra

[inc.]

Other title(s)
Emerson Concerto [see f2219]; Overture No. 2 for Orchestra and Piano [see f0565].

Medium
2(picc)-0-2-2; 1-2-3-1; cel/glock/pf, solo pf; str [instr as named in S1, probably inc.]; Porter reconstruction: Solo pf, picc-2-0-2-2-cbn; 2-2-3-1; glock/cel; str [12/12/8/8/6].

Duration
c22 min., 338 mm. [in Porter reconstruction] (Adagio-Allegro)

Source
1. Fragmentary pencil score-sketch, on 4- to 8-stave systems, headed "for Overture #2 for Orchest. & Piano," 7 pp. (f0565, 2212, 2214-18); patches[?], 3 pp. (f2213, 2223-24).

2. Cadenzas and patches for pf, mostly pencil, headed "Centrifugal | Cadences | 'Emerson Concerto!," 12 pp. (f2219-22, 2225, 2227-31, 4784); photostat repro of f2221-22 and 4784, with added heading "]Quality List 2] #97" (f4780-81, 4785); photostat repro of lower portion of the fifth of these pp. (f2226 =bottom 7 staves of f2225).

Ives slightly rev. and made annotations on various pages (f2219-22, 2225) after having photostat repro made (photostat repro, showing earlier state, f8021-25).

(Some of this material was recorded by Ives at the piano; see the related Four Transcriptions from "Emerson," Study No. 2, No. 9, No. 11, and No. 23).

Date
Sketched out mostly c1910-14 and rev. (probably for the pf Four Transcriptions from "Emerson") c1920-21. Although Ives did not enter the title in his Work-lists, he included it among the "Overtures for large and small orchestras...From about 1901-1912" (Work-list A version; an added comment appears in Work-lists B-G: "Some of these had to do with the lives and works of literary men").

While Ives recalls sketching out the work around 1910-11, he also dated it in Work-list C as 1907. The entry for Sonata No. 2 for Piano: Concord, Mass. includes a comment, "the first movement was to be a piano concerto and was partially written as such," next to which Ives pencilled in the year 1907 (see Comment). In a letter from Harmony Ives to John Kirkpatrick (11 Oct 1935), Ives dictated: "[The Four Transcriptions from "Emerson" are from a] mostly uncompleted score for orchestra (1911)."

Description

Publication
Performance materials in the reconstruction by David Porter are available for rent from Associated
Music Publishers.

Premiere
Porter reconstruction: Cleveland, 1 October 1998, Alan Feinberg (pf), Cleveland Orchestra, cond.
by Christoph Dohnányi, at Severance Hall. (Program in the CIP: VII/Box 52/5.) Reviewed by Donald

First recording
Malmo Symphony Orchestra, cond. by James Sinclair, Alan Feinberg (pf), 11-12 Sep 2002 (issued in
2003 by Naxos, 8.559175).

Derivation
Portions developed from Studies No. 1 [#090], No. 2 [#091], No. 9 [#097], and No. 11 [#099], and into
Sonata No. 2 for Piano: Concord, Mass./i [#088], StudyNo. 23 [#107], and all mvt (especially i and
iv) of Four Transcriptions from "Emerson" [#123] for pf. Planned as mvt ii of Set of Overtures: Men of
Literature [#x653].

Borrowing
Columbia, the Gem of the Ocean, MISSIONARY CHANT; Beethoven, Symphony No. 5/i (mm. 1-2).

Literature
KirkC; 1B5; AG: v25. Memos, 77, 79, 80n4, 163n, 189, 199-200, 202, 203-04; Tunebook, 193. See
also correspondence with Peter Yates (CIP: IIIA/Box 32/17, 17 May 1943 and reply [n.d.]).
BlockB: W14, B192. Perlis 1974, 215 (John Kirkpatrick); Hitchcock/Perlis 1977, 69-70; Feder 1992,

Comment
Some of the Source material applies equally to mvt i of Four Transcriptions from "Emerson" or Study
No. 1, No. 2 and No. 9. (The material of the missing p. 4 of S1 [between f2214 and f2215] is probably
found in mvt i of Four Transcriptions from "Emerson," mm. 13-18.) References to this orchestral score can be found on materials for mvt i (Emerson) of Sonata No. 2 for Piano: Concord, Mass. (f3901-02, f3908, f3937-39 & f3948) and Four Transcriptions from "Emerson"
(f4873-75, f4885, f4895, f4904, f4938 & f4949). Ives makes further reference to this score in his
"Performance Notes" for the 1947 edn of Sonata No. 2 for Piano: Concord, Mass.

In Memos (p. 77), Ives discusses this work as an example of how "one idea or set of ideas goes
through so many transitions...starting...as a male chorus, then overture or concerto for piano and
orchestra, and finally a piano sonata." While Ives recalls starting the Emerson Overture as a work for
male chorus and orch and later using the first five mm. for the song Duty, no music for male chorus
survives, and there are no resemblances between the extant sketches and the song.

In a letter (11 Oct 1935) to John Kirkpatrick about Sonata No. 2 for Piano: Concord, Mass. (repr.
in Memos, pp. 199-202), Ives gives a somewhat different compositional sequence: "The Emerson
movement did start, as you ask, with an orchestra in mind. It set out to be an overture with piano,
but it was never fully scored or finished." In the same letter: "You ask about the transcriptions [Four
Transcriptions from "Emerson"]. The first was mostly from a sketch of an Emerson Overture for
orchestra and piano, referred to above. Around that time, 1910-11, I seemed to have the overture
habit and started out to make a series of them on 'Men of Literature.' But they either were not
completed or ended up in something else. Some of the things in the Emerson score went into the
Sonata the next year."

A short questionnaire appended to the letter includes a description of the Four Transcriptions from
"Emerson" as being arr. "mostly from an uncompleted score for orchestra (1911)." Kirkpatrick,
nonetheless, later concluded that the overture "was apparently from 1907, perhaps as far back as
1905 in its beginnings" (Perlis 1974, p. 215). Another reference to a score (??score-sketch) is found
Description

in a memo on a sketch p. for mvt i of Sonata No. 2 for Piano: Concord, Mass. (S1, f3908): “reduction for Sonata (from score for Piano & Orchestra) (see score safe 38 Nassau NY.”

23. Matthew Arnold Overture

[inc.]

Other title(s)

Overture No. 3 [see f2335]

Medium

1[2?]-1[2?]-1[2?]-2; 4?-2-3-1; str; unison chorus [instr, probably inc., as named in the source; no choral part survives]

Duration

30 mm. extant [see Source] (Adagio molto-Andante moderato-Allegro)

Source

Pencil score-sketch on 7- and 9-stave systems, inc. (mm. 1-23 only), 1 p., headed "Men of Literature Overtures #3. 'Matthew Arnold' [for (orchestra & unison voices)] (f2335); other pp. are lost except for a fragment of p. 7 containing 4 mm. intended for a coda (f2336), an unidentified p. fragment with 3 mm. (f2337), and a p. containing a patch for va (f2699). [See song West London for orchestrational markings on pages of 114 Songs.]

Date

Composed in Dec 1912, according to Ives. Dated 9-15 Dec 1912 on p. 1 of the source MS Work-list 3 has "Jan 9-13, 1912." Although he did not enter the title in his typed work-lists, Ives considered it one of the "Overtures for large and small orchestras... From about 1901-1912" (Work-list A version; in Work-lists B-G he added the comment: "Some of these had to do with the lives and works of literary men").

AG: 9-15 Dec 1912. NG7: --.

Publication

Performance materials in the realization by John Kirkpatrick available for rent from Merion Music.

Premiere

Realization by John Kirkpatrick: New Haven, CT, 20 Oct 1974, Yale Symphony Orchestra, and Yale Glee Club, cond. by Robert Shaw, in a concert of orchestral and other music by "Ives and Friends," given in Woolsey Hall, Yale University, as the fifth concert of the Ives Centennial Festival-Conference, sponsored by the Institute for Studies in American Music, Brooklyn College, CUNY, and the School of Music, Yale University. The concert incl. a work titled West London, described in the program as "conjectural version [of the song] for chorus and orchestra with the existing fragment of Matthew Arnold Overture as introduction (1911-21)." (Program repr. in Hitchcock-Perlis 1977, pp. 263-64.)

Derivation
Description

A portion developed into the song West London [#388]. Planned as mvt iii of Set of Overtures: Men of Literature [#x653].

Borrowing

Probable borrowing: FOUNTAIN.

Literature

KirkC: 1B8; AG: v33. Memos, 76-77, 175n; BlockB: W16, B192; Feder 1992, 207.

Comment

Ives's annotation at the head of the score-sketch (f2335) reads: "Men of Literature Overtures #3. 'Matthew Arnold' for (orchestra & unison voices). | (7 night job! Dec 9, 10, 11, 12, 13, 15 1912) | (1 week Job Done--Good or Bad? But not all done)."

In Memos (p. 77), Ives states: "I can find nothing left of the Matthew Arnold Overture but the first page--I have a hand-organ reflecting the London streets--a part of which is practically the same as the song, West London." Kirkpatrick's realization, which remains unpublished, was made especially for the 1974 Ives Festival-Conference.

24. Overture and March "1776"

Medium

2 fl(2 picc), ob, cl; 2 cnt, tbn; perc (sn dr, b dr, cym), pf; str (opt. glock)

Duration

3 min., 76 mm. (Moderato-Adagio-March time)

Source

1. Pencil score-sketch, headed "Overture and March '1776' (for Uncle Lymans Opera as such Xmas Dec. 1903 Danbury," 5 pp. (f2483-87).

2. Pencil patch for str, 1 p. (f0781).

Date

Composed mostly in Dec 1903, according to Ives, rev. c1909-10. At the top of S1, p. 1 (f2483) is "Xmas Dec. 1903"; at the bottom of same page is "Pine Mt July 4-1904."

Not listed in Ives's Work-lists, but this could be one of the overtures Ives's referred to in Work-list A "Overtures for Large and Small Orchestras (Parts of these were made into songs for voice and piano - see Book 114 Songs, etc.)" From about 1901 to 1912"; Work-list B has "Overtures for large and small orchestras. Some of these had to do with the lives and works of literary men (and are not all complete). Parts of these were made into songs and shorter pieces called 'Songs Without Voices.' Some were arranged (1921) for voice and piano (See published Song Album). From about 1901-1912." A memo on The Fourth of July mvt (S3, f0797) of A Symphony: New England Holidays/iii reads: "[from] mixed-shank march | 1901-11" (see Comment).

AG: 1903. NG7: [1903-04], c1909-10.
Description

Publication
Bryn Mawr, PA: Merion Music, 1975 (score for sale, parts for rent); Ives Society critical edn [realization] by James B. Sinclair.

Premiere

First recording

Derivation
Intended as the overture to the proj. opera Benedict Arnold [#x716] (see Memos, p. 281). The outer portions were reworked into mvt ii (Putnam’s Camp, mm. 80-113, 144-45, and 157-63) of Three Places in New England [#007]. Part of the Trio was used in mvt. ii of Orchestral Set No. 3 [#009]. The whole was rev. into Overture: Nationals [#026]. Mm. 41-42 (str parts) are used in mm. 24-25 of Largo Risoluto No. 1 [#074].

Borrowing

Literature
KirkC: 1C18; AG: v13. Memos, 42n2, 83, 139, 281; Tunebook, 191. See also correspondence with Henry Cowell (CIP: IIIA/Box 28/8, 5 Aug 1951).


Discography
Oja 1982: 5399, 5400; BlockB: D4. (see Comment)

Comment
S1 ([f2487]) shows the b dr (and possibly others) continues a roll after the general cutoff, decresc. across the final barline, as a transition effect (perhaps a "curtain up") into the play/opera. It seems likely that, rather than the Trio section being used directly for The Fourth of July, this music was reworked into Overture: Nationals (which then was adapted into mvt iii of A Symphony: New England Holidays).

25. Overture in G Minor

[inc.]

Medium
2-2-2-2; 6(2 Ten Hn)-2-3-1; timp; str. Porter realization has the 2 Ten Hn ad lib.

Duration
291 mm. extant (in one or another of the sources, m. count as in KirkC, p. 29); another 33 mm. [the end of the work? in S1 (Lento-Allegro moderato)
Description

Source
1. Pencil score-sketch on 4-stave systems, inc. (mm. 1-17, 53-61, 65-291 only, with another 33 [final?] mm.), 13 pp. (f2149-53, 2155-62); rej. sketch p. (f2154).
2. [First?] pencil full score, inc. (mm. 1-58, 61-96 only), 16 pp. (f2163-78).
3. [Second?] pencil full score, paginated in ink, differing in numerous passages from S2, inc. (mm. 51-105, 149-75, 198-212 only), 24 pp. (f2179-2202).

Date
Composed possibly c1896-97; no date in the sources. Though not mentioning this work by title in either Memos or the work-lists, Ives probably considered it one of the "Marches, Short Pieces, Overtures, etc. for Orchestra from about 1894 to 1904" listed in Work-list A. It is possible that this work, along with the Postlude in F, was composed for Prof. Parker's instrumentation class, which Ives took during his last two years at Yale (1896-98).


Publication
Realization by David G. Porter.

Premiere

First Recording

Literature

Comment
The title, lacking in the sources, is editorially supplied in KirkC. Not only do all three sources lack various pp. (presumed lost), but S2-3 also contain numerous blank staves (amounting in several places to whole pp.) for instr parts that were not written in, suggesting that the work may have been left unfinished. Although there are neither headings nor explanatory marginal annotations in any of the sources, KirkC (p. 29) surmises that the work might have been one of the lost orch Set of Overtures: In These United States. In Memos (p. 149n16), Kirkpatrick speculates that Ives's entry on MS Work-list 2 "1 Overture (alla Zampa)" may refer to this work.

26. Overture: Nationals
[mostly lost]
Description

**Other title(s)**
Expansion of "1776" [see KirkC, p. 34]

**Medium**
Picc-1-1-1-1; 1-1-2-0; b dr, xyl, gong, glock, small & large clay water pipes, [other unidentified perc]; str

**Duration**
11 mm. extant (Allegro-Adagio-?)

Source
1. Full score, inc.: t.p. and 1 m. patch, "III | 38 Nassau St NY | rev. 1914-15 from the old Theater Or[chestra] 'Overture & March' 1st 1902-4" (f2338); a positive photostat of t.p., more complete (f8102); 2 pp., mm. 1-6 and 5 other mm. (f2339-40).
2. Photostat repro of p. seen in f2339 (S1), marked by Ives "Sec I" undoubtedly in reference to the mvt ii of Orchestral Set No. 3, 1 p. (f2341).
3. Possible sketches, 1 p. (f6923).

**Date**
Adapted in 1914-15, according to Ives (S1), from music composed mostly in Dec 1903.
AG: --. NG7: --.

**Publication**
None.

**Derivation**
Adapted from Overture and March "1776"[#024]. Probably this version developed (c1917) into mvt iii (The Fourth of July) of A Symphony: New England Holidays [#005]. Portions developed into mvt ii of Orchestral Set No. 3 [#009] (f2341 of this is equivalent to f1792 of the Orchestral Set No. 3/iii)

**Borrowing**
None on the surviving sources.

**Literature**
KirkC: 1B9; AG: --.

**Comment**
Description

The title is an editorial decision to marry a title having no music to music having no title. While the marriage seems a reasonable interpretation of the evidence, it is possible that Ives's reference to an "Overture 'Nationals'" (p. 1 of S3, f0797) simply reveals an alternate title for The Fourth of July mvt of A Symphony: New England Holidays. The pencil score of the Holidays mvt (S3, f0797) is headed by a titling that can support either conclusion (depending on what words where written in first) and reveals a once different order for the Holidays: "(4th Symphony) | 1st movement | Overture 'Nationals' | OVERTURE 'NATIONALS' | 4th of July."

A memo on S1 (f2338) reads, in part: "revised 1914-15 from the old Theater Or 'Overture & March 1st 1902-4." The 6 mm., headed "Allegro," on S1 (f2339) are mostly in 3/4; f2340 contains 5 mm. in 4/4 which KirkC describes as "closing" measures. The patch on f2338 shows stylistic similarity to the explosion section of The Fourth of July (#005iii). Although Ives says that he copied out his ink score of The Fourth of July in 1913, the paper of the sketches is datable to no earlier than 1917 making it possible that this overture itself was adapted into the Holidays mvt and not the earlier Overture and March "1776" as implied by Ives's memo--this may account for most of the pages of S1 being missing.

An otherwise unidentified fragment (#601) is possibly a sketch for the missing middle section of this work.

27. Robert Browning Overture

Other title(s)

Overture No. 2 [see f2241]; Overture No. 3 [see list in CIP: IIIC/Box 37/4].

Medium

Picc-2-2-Eng hn-2-3(cbn); 4-3-4-1; timp, perc (sn dr, b dr, Indian dr, cym), glock; str (opt. picc 2, tuba 2, org pedal)

Duration

22 min. (19-24:30 min.), 401 mm. [in Elkus edn; see Comment] (Adagio maestoso, largo-Allegro con spirito)

Source

1. Pencil sketches [inc.], 5 original pp.=f2232, 2237-40, 8174-75 [the latter 2 pp. are held in the archive of the Pierpont Morgan Library]; Ives also made marginal annotations on 4 photostat repro (f2233 [=2232], 2234-35, and 2236 [=f2235 but with different annotations]).

2. Pencil full score, headed "Tone Poem Overture #2 about 'Men of Literature' | 'Browning';," 37 pp. numbered 1-26 (f2241-66), 27 (cut in half: top=f2267, bottom=f0112), 39b (f2268), and 40-48 (f2272-80); pp. 39b, 40, and 41 numbered by Ives only on photostat repro (f8026-28) of these pages. Ives's pencil chart indicating how mm. 37-118 are to be repeated as mm. 230-311 on pp. 28-39a, 2 pp. (f2269-70); Sidney Cowell's typescript of this chart, with John Kirkpatrick's concordance of m. numbers, 1 p. (f2271).

Description

4. [Second] photostat repro of Pagano's lost copy, inc. (showing a different state of completion of the original MS, with some parts not fully copied out and pencil passages of $S$ inked in), 54 pp. (f2281-2334).

Date

Composed c1912-14; partly rev. c1936-42 with Henry Cowell's assistance; Pagano's ink score made 1943; ed. 1952-56 for pubn by Henry Cowell and Lou Harrison, who "recomposed" missing passages (see Comment). In Memos (p. 76), Ives recalls the work being "sketched 1912." In Work-list C, however, he pencilled in a different chronology: "Browning (only complete score [found]) -- started in 1908 | finished in full score in P[ell]s 1911 summer" [the "Ps" has been taken to be an "R" (meaning Redding), but Ives only began living there in Sept 1913]. In Work-lists D-H, the work is dated 1911. There are two dates in the sources, on different p. of S1: "Dec 21 1908 70 W 11 St N[Y]" (f2232); "Pells--Oct 1911" (f2234).

AG: 1908-12. NG7: c1912-14, rev. c1936-42.

Publication

1. New York: Peer International, 1959 (miniature score for sale, parts for rent); ed. Henry Cowell and Lou Harrison.


Premiere


First recording


Derivation

Several passages (notably mm. 42-55, 27, 38-41, 25-26, and 7-10) developed into portions of the song Paracelsus [#324]; the tbn theme from the coda is used in mvt iii/sec. D of Orchestral Set No. 3 [#009]. Planned as mvt i of Set of Overtures: Men of Literature [#x653]. Possibly (but doubtfully) intended as mvt v of the projected A Symposium-Five Movements for Orchestra [#x659].

Borrowing

ADESTE FIDELES, CHRISTMAS.

Literature


BlockB: W15, B95, B155, B178, B192, B284, B416-17, B421, B424, B541-46.


Discography


Comment
On S2, p. 2 (f2242) Ives writes: "Browning was too big a man to rest in one | nice little key, his inward tough[ness] & strength | he walked on the mountains not down a nice | proper little aisle..."; on p. 6 (f2246): "R.B. is called obscure, indefinite etc. just because his system of contemplation | and thinking didn't jibe with the usual--his mental workmanship is as sound logical | & strong as easier plans Rollo likes--because you didn't get his plans--he always had a good adventure"; on p. 7 (f2247): "His mind had many roads, not always | easy to follow--the ever flowing, changing, growing | ways of mind & imagination--over the great unchanging truths of life & not death!"

For a reference to a lost copy by George Price, see Ives's annotation at the bottom of S2, p. 12 (f2252): "Dear Mr. Price: copy only from attached string score... will come up Sat. Chas. E Ives 70 W 11 st" [Ives's residence, 25 June 1908-2 May 1911]; the string score that Ives mentions is also lost.

This was the only one of a group of overtures on "Men of Literature" to be completed and preserved (see #653 and Memos, p. 76). A note in Cowell 1955 (p. 223) states: "Four pages of this manuscript were missing and had to be 'recomposed' by Lou Harrison or HC; many places were nearly indecipherable and decisions had to be worked out with the copyist Carl Pagano by the editors--a major detective enterprise which Ives has never since been well enough to confirm except in a general way." It remains unclear how Cowell arrived at his number of missing pp., since S2 stands complete (the dal segno when written out accounts exactly for its missing pagination) and the passage in question, the beginning of the Coda, corresponds to p. 40 (f2272). Ives notated this passage schematically, never fully working the texture out. Pagano copied p. 40 exactly as Ives notated it, and the passage was later 'recomposed' as mm. 312-330 in the Peer 1959 edn (Cowell and Harrison created a sequential passage out of material derived from S2, p. 39b [mm. 312-317] conflated with the material on p. 40).

Neither Cowell nor Harrison, however, caught Ives's correction of his mistaken indication in S2 (f2255) regarding the beginning of the Coda. Both Pagano's score and the Peer 1959 edn (engraved from it) skip to the Coda after m. 311 (=m. 118) rather than following the route as corrected in Ives's chart (f2269), wherein the Coda begins after m. 317 (=m. 124). As a result, 6 mm. are omitted in that version, producing a total of only 394 mm. rather than 400. The Peer 1988 edn follows Ives's corrected route, while substantially retaining the "recomposed" beginning of the Coda.

Pagano's original MS, sent by Cowell to Vladimir Lakond at Peer c1953 for use in engraving the score, was never returned after pubn in 1959 nor subsequently found.
I. Works for Orchestra, D. Marches

Description

28. Holiday Quickstep

Other title(s)
Holiday March [see f2344 and MS Work-list 2]

Medium
Picc, 2 cnt, pf, 2 vn

Duration
2 min., 77 mm. (Quickstep time)

Source
1. Set of ink parts, copied by George Ives: picc, 1 p. (f2342); cnt 1-2 in A, 1 p. (f2343); vn 1-2, 1 p. (f2344); pf, 3 pp. (f2346-48); all parts headed "Holiday Quick Step" except for vn 1-2, headed "Holiday March."

2. Another vn 1-2 part [copied by Ives?], inc. (mm. 1-36 torn off), 1 p. (f2345).

Date
Composed in Dec 1887. The pf part (S1, f2346) is dated: "Xmas 1887." MS Work-list 2: "Holiday March, 1885-86, Wooster Band Danbury"; not listed in Ives's typescript work-lists; Quality List 2: "father's copy, 1886." AG: Dec 1887. NG7: 1887.

Publication
Bryn Mawr, PA: Merion Music, 1975 (score and parts for sale); Ives Society critical edn by James B. Sinclair.

Premiere
Danbury, CT, 16 Jan 1888, by a theater orchestra, cond. by George Ives, at Taylor's Opera House. Review, unsigned, in the Danbury Evening News (17 Jan 1888), p. 3. This version was played again in Danbury, 25 Dec 1888 by the young people's orchestra of the Methodist Sunday School.

First modern performance: New Haven, CT, 19 Oct 1973, Yale Theater Orchestra, cond. by James Sinclair, in an all-Ives concert sponsored by the Yale University School of Music, given in the Music Annex, Room 310; the performers used Sinclair's critical edn. The work was given again in New Haven by the same performers on 3 Mar 1974 in a concert of Ives's theater orchestra music given in Sprague Memorial Hall and sponsored by the Yale School of Music in celebration of Ives's centenary. (Program for the latter concert, listing the work as "first modern performance," in CIP: VII/Box 52/3). Reviewed by Gordon Emerson, New Haven Register (5 Mar 1974), p. 33.
Description

First recording

Derivation
Possibly derived from (or arr. into) the lost band Holiday March [#x662] which may itself be based on the mostly lost Schoolboy March in D and F, Op. 1 [#056]. Apparently arr. for the lost Holiday Quickstep for Organ [#x689] (see Comment).

Model
David Wallis Reeves, Second Regiment Connecticut National Guard March.

Borrowing
Reeves, Second Regiment Connecticut National Guard March.

Literature
KirkC: 1C1; AG: v1. Memos, 148, 149n17. See also Diary 4 (CIP: V/Box 45/4, 25 May 1890 and 15 June 1890).
BlockB: W17, B192, B297, B554, B559 (review publ. in Burkholder 1996, p. 274-75), B560.

Discography
Oja 1982: 5333. (see Comment)

Comment
Apparently either Ives or his father arr. the work for band (cf. MS Work-list 2, under "Brass Band"), but no sources of a full score survive; likewise, Ives must have arr. this march for org (for references to both versions see Rossiter, pp. 44 and 330 n87, and KirkC, p. xxxiv errata for p. 105; see also Diary 4 [Charles Ives's list of the music played and sung in the Sunday morning and evening Baptist Church Services, 1889-1891] entry for 25 May 1890, A.M. service: Postlude: "March, Holiday. Ives," and entry for 15 June 1890, P.M. service: Postlude: "Holiday Ives").
This work may be performed with as few violins as one on a part (the "theater orchestra" of Ives's Danbury years was not likely to have more than two or three on a part).

29. March No. 2, with "Son of a Gambolier"

Medium
Fl, cl; cnt/tpt, tbn, tuba/db; perc (sn dr, b dr, cym, tr); 2 vn

Duration
3 min., 91 mm. (In a fast two-step time)
I. Works for Orchestra, D. Marches

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Description

Source

1. Fragmentary pencil and ink sketches, 4 pp. (f2353, 4729, 4733, 4734).
2. Ink full score, with ink and pencil emendations, headed "Rim. II (with tune 'Son of a gambolier),'" 11 pp. (f2354-64).

Date

Composed in 1892 and c1895, according to Ives. Dated 1892 on p. 1 of S2 (f2354). Though not mentioning this work by title in either Memos or the work-lists, Ives probably considered it one of the "Marches, Short Pieces, Overtures, etc. for Orchestra from about 1894 to 1904." KirkC: MS: 1892 (?). AG: 1892. NG7: 1892, c1895.

Publication

New York: Peer International, 1977 (score and parts for sale); Ives Society critical edn by Kenneth Singleton.

Premiere

New Haven, CT, 3 Mar 1974, Yale Theater Orchestra, cond. by James Sinclair, in a concert of Ives's music for theater orchestra given in Sprague Memorial Hall, Yale University, and sponsored by the School of Music in celebration of the Ives centenary; the performers used Singleton's critical edn. (Program, listing the work as "first modern performance," is in CIP: VII: Box 52/2). Reviewed by Gordon Emerson, New Haven Register (5 Mar 1974), p. 33.

First recording


Derivation

Arranged from March No. 2 for Piano, with "Son of a Gambolier"[#110]; music later adapted for the song A Son of a Gambolier[#353].

Borrowing

A Son of a Gambolier.

Literature


Discography

Cohn 1981, 909; Oja 1982: 5368-69. (see Comment)

Comment
Description

The numbering of this march is editorial. Only S2 offers the clue ("Rim. II") that this march could be titled "No. 2" (but the meaning of the heading "Rim. II" remains otherwise obscure). The musical quotation appears in the second strain only.

30. March No. 3 in F and C

Medium

Fl, cl; cnt, tbn, basso[tuba]; dr; 2 vn (in the source, staves for cl 2, hn, cnt 2, va, and vc are empty; see Comment)

Duration

34 mm. extant ([no tempo heading])

Source

Full score (partly lost): t.p. (f2365) and 4 pp. (f2366-69).

Date

Composed or arranged probably in 1892 or 1893. KirkC: say 1892 or 93?. AG: --. NG7: --.

Publication

Assigned to Peer International Corp. (see Comment).

Premiere

New Haven, 21 Oct 1974, Yale Theater Orchestra, cond. by James Sinclair, in an "Ives Potpourri" concert of music for chamber orchestra and chorus, given in Sprague Memorial Hall, Yale University, as the seventh and final concert of the Ives Centennial Festival-Conference, sponsored by the Institute for Studies in American Music, Brooklyn College, CUNY, and the School of Music, Yale University. (Program, citing a "first performance", in CIP: VII/Box 52/3; repr. in Hitchcock/Perlis 1977, pp. 266-67.)

Derivation

This march may have been derived, like others for chmbr orch, from a hypothetical, earlier pf version, in this case lost (KirkC: 3B7).

Literature

KirkC: 1C5; AG: --. Memos, 39-40, 130, 149, 153, 183.

Comment

The title on f2365 reads: "Ill in F, C March or Twostep...10 Chapel Pl. Danbury Conn."

The surviving materials include the t.p., 17 mm. of the [?first] section, and 17 mm. of the final section. These materials are used in "Set of Incomplete Works and Fragments," ed. and arr. James Sinclair and Kenneth Singleton (available for rent from Peer International). Ives enters "Drums" but does not write out a part.
Description

There are two other unrelated marches called "No. 3": orch March No. 3, with "My Old Kentucky Home" and March No. 3 for Piano, with "Omega Lambda Chi."

31. March No. 3, with "My Old Kentucky Home"

Medium
Fl, cl; cnt, tbn, tuba; perc (sn dr, b dr, cym); 2 vn

Duration
2:30 min., 114 mm. ([In march time])

Source
1. Fragmentary pencil sketches, 3 pp. (f2370-70A, 7421[=KirkC: 7E12]).
2. Full score, mostly in ink with some pencil emendations: t.p. "III in F, C (with the Air 'Old Kentucky Home')" (f2371); 14 pp., headed "Rim. III." (f2372-85).

Date
Composed probably c1895; no date in the sources. Though not mentioning this work by title in either Memos or work-lists, Ives probably considered it one of the "Marches, Short Pieces, Overtures, etc. for Orchestra from about 1894 to 1904." KirkC: say 1892 or 93 or 94?. AG: 1892. NG7: c1895.

Publication
Bryn Mawr, PA: Merion Music, 1975 (score and parts for sale); Ives Society critical edn by Kenneth Singleton.

Premiere
New Haven, CT, 19 Oct 1973, Yale Theater Orchestra, cond. by James Sinclair, in an all-Ives concert sponsored by the Yale University School of Music, given in the Music Annex, Room 310; the performers used Singleton's critical edn. (Program for this concert in CIP: VII/Box 52/1).

The work was performed again by the same performers on 3 Mar 1974 in a concert of Ives's music for theater orchestra, given in Sprague Memorial Hall, Yale University, and presented by the School of Music in celebration of the Ives centenary. (Program, listing the work as "first modern performance," is in CIP: VII/Box 52/2). Reviewed by Gordon Emerson, New Haven Register (5 Mar 1974), p. 33.

First recording

Derivation
This march may have been derived, like others for chmbr orch, from a hypothetical earlier pf version, in this case lost (KirkC: 3B8). Mm. 74-89 are used in the song William Will (#396) (mm. 25-32).
Description

Borrowing
My Old Kentucky Home.

Literature

Discography
Oja 1982: 5370. (see Comment)

Comment
Foster's tune appears in the second strain only. There are two other unrelated marches called "No. 3": orch March No. 3 in F and C and March No. 3 for Piano, with "Omega Lambda Chi."

32. March No. 4 in F and C

[inc.]

Medium
Fl, cl; cnt, tbn, basso[tuba]; pf, dr; 2 vn (in the source, staves for ob, va, and dr are empty)

Duration
28 mm. extant ([no tempo heading])

Source
Full score (partly lost), 4 pp. (f2386-89).

Date
Apparently arranged c1892-94; by the address on the source, after 9 May 1889. KirkC: say 1892 or 93 or 94?. AG: --. NG7: --.

Publication
Assigned to Peer International Corp. (see Comment).

Premiere
New Haven, 21 Oct 1974, Yale Theater Orchestra, cond. by James Sinclair, as part of the "Set of Incomplete Works and Fragments," in an "Ives Potpourri" concert of music for chamber orchestra and chorus, given in Sprague Memorial Hall, Yale University, as the seventh and final concert of the Ives Centennial Festival-Conference, sponsored by the Institute for Studies in American Music, Brooklyn College, CUNY, and the School of Music, Yale University. (Program, citing a "first performance," in CIP: VII/Box 52/3; repr. in Hitchcock/Perlis 1977, pp. 266-67.)

Literature
KirkC: 1C7; AG: --. Memos, 39-40, 130, 149, 153, 183.

Derivation
This march must have been derived, like others for chmbr orch, from a hypothetical, earlier pf version, in this case the lost March No. 4 for Piano [#x682].
Description

Comment
The numbering of this march is editorial. The surviving materials include the first 28 mm. only (intro, first strain, and 8 mm. of the second strain). These materials are used in "Set of Incomplete Works and Fragments," ed. and arr. James Sinclair and Kenneth Singleton (available for rent from Peer International).

33. March: The Circus Band

Other title(s)
The Circus Band [see f2391]; The Circus Band Comes Down Main Street [see f7828].

Medium
Version 1: [Fl, cl; cnt, tbn, tuba/db; perc (sn dr, b dr); 2 vn]. Version 2: Male chorus and solo Bar, cl, tbn, dr [sn dr, b dr, cym], pf. Version 3 (Roberts orchestration): Picc, fl, 2 cl; tpt/cnt, 3 tbn, tupa; perc (sn dr, b dr, cym); 2 vn, db (opt. vc, SSATTBB chorus).

Duration
2:30 min., 96 mm. ([In quickstep time-a little slower])

Version 2:

Source
Version 1 [mostly lost]
1. Fragmentary pencil sketch toward mm. 1-3, 25-27 (f7547).
2. Pencil sketch (originally for the version for pf), 3 pp. (f4749-51).

Version 2 [projected]
3. Emendations and annotations toward an orchestration, on pp. torn from a copy of 50 Songs, pp. 128-30, 3 pp. (f8119-21).

Version 3
4. Revision sketch in pencil with some ink overwriting, mostly lost, surviving p. 12 covers mm. 82-88 (f2390), staves not labeled (identified in Medium, above)
5. Full score in pencil copied by George F. Roberts with many additions by Ives, 20 pp. (f2391-2410).
7. Full score in ink copied by Roberts with pencil corr. and addenda by Ives (mostly erased and entered by Roberts in ink), title changed in pencil to "The Circus Band comes down Main Street," 22 pp. (f7828-49).

Date
Description

Publication

Premiere
Kenneth Singleton's realization of Version 2: West Redding, CT (on Ives's property), 17 Aug 1974, Paul Winter Consort (supplemented by members of the Yale Theater Orchestra), cond. by James Sinclair, in an all-Ives concert, entitled "The Charles Ives Show." (Program in the CIP: VII/Box 52/3.) Version 2 was also performed in New Haven, CT, 21 Oct 1974 ("First performance in this version"), by the Yale Theater Orchestra and Chorus, cond. by James Sinclair, chorus (Jere Lantz cond.), in an "Ives Potpourri" concert of music for chamber orchestra and chorus, given in Sprague Memorial Hall, Yale University, as the seventh and final concert of the Ives Centennial Festival-Conference, sponsored by the Institute for Studies in American Music, Brooklyn College, CUNY, and the School of Music, Yale University. (Program repr. in Hitchcock/Perlis 1977, pp. 266-67.)

First recording

Derivation
Version 1 arr. from the March for Piano: The Circus Band [#115]. Versions 2 and 3 arr. from the song The Circus Band [#229]. (see Comment)

Borrowing
Version 3: Jolly Dogs, Marching Through Georgia, Riding down from Bangor, Reuben and Rachel. All versions use a Street beat as an intro to the second tempo

Literature


Comment
Version 3 orchestrated by George F. Roberts (c1934-35 or 1939-40) for chmbr orch with optional chorus mapped by Ives. Ives's memo to Roberts above m. 1 of S4 ("have clar in 1st 2 meas play as in book") makes it clear that Roberts was working from the 114 Songs version. In a conversation with John Kirkpatrick (29 Oct 1959), Roberts recalled that his orchestration was requested by Ives "for a historic pageant up in Danbury ('39 or '40)--one of the last things we did--but they didn't include it." (Perhaps the "historic pageant" could have been for Danbury's centennial in 1935.) In a letter draft from Ives to Godfrey Turner (assistant to conductor Robert Shaw; see Robert Shaw-Ives correspondence, n.d. [Jan 1948]), Ives writes: "Possibly Mr. Shaw might care to see the score 'The Circus Band' which is a kind of picture of the old day Parades. It is in 'contrast' to the serious [Harvest Home] chorales, and may be sung as such if not in religious service."

In Memos (p. 148n12), in reference to Ives's MS Work-list 2, Kirkpatrick notes that Ives added the words "Circus Band" amidst the listing of band works, adding "[This] seems to imply an old band version [existed]" (a reasonable hypothesis).
I. Works for Orchestra, E. Other Works

Description

I. Works for Orchestra, E. Other Works

34. Central Park in the Dark

Other title(s)

Central Park in the Dark (in the Good Ole Summer Time) [see f2527]; "A Contemplation of Nothing Serious" or "Central Park in the Dark in 'The Good Old Summer Time'" [see f2597]; Central Park in the Dark (Some 40 Years Ago) [see Work-list F, Quality List 10].

Medium

Picc-1-1-1(E-flat cl)-1; 0-1-1-0; perc (sn dr, b dr, cym ad lib.), 2 pf; str (see Comment)

Duration

8:30 min., 139 mm. (Molto adagio-Allegro-Adagio molto)

Source

1. Fragmentary pencil sketches, headed "Central Park in the Dark' (in the good ole Summer Time)," 2 pp. (f2527-28).
3. Pencil full score by George F. Roberts, with emendations by Ives: score of string parts, mm. 1-10, headed "string pts for Central Park in Dark," 1 p. (f2534) [f2535 is only some arithmetic]; score of all other parts, headed "Central Park in the Dark," 28 pp. (f2536-63).
4. Photostat repro of lost ink copy in full score by George F. Roberts, headed "Central Park in the Dark," 33 pp. (f2564-98); typescript note to performers as a postface, 1 p. (f2597). A typed draft of the postface note is in Ives's misc. correspondence (CIP: IIIC/Box 37/1).

Date


Work-lists B-D: "Pieces for orchestra--'Cartoons or Take Offs'-- Undergraduate and other events--'Academic, Anthropic, Urban, Athletic and Tragic'--Among them 'Calcium Light Night' and 'Central Park in the Dark.' Photostat. 1898-1907." In Work-list G the work is removed from the "Cartoons" and entered as the third movement of a new entry: "Three Outdoor Scenes: ALLEGRO VIVACE -'Hallowe'en'... | LARGO SOSTENUTO-'The Pond'... | 'CENTRAL PARK IN THE DARK SOME 40 YEARS AGO' for orchestra 1898-1907. | To be published by Bomart Music Publications, | 40-03 Broadway, Long Island City 3, N.Y." AG: July-Dec 1906. NG7: [1906], c1909, rev. c1936.
Description

Publication

Premiere
First documented performance (see Comment): New York City, 11 May 1946, by a chamber orchestra of students from the Juilliard Graduate School, cond. by Theodore Bloomfield [assisted by Edgar Schenkman?], in an all-Ives concert at McMillin Theatre, Columbia University, given as part of the Second Annual Festival of Contemporary American Music. Also premiered in the same concert were The Unanswered Question and String Quartet No. 2. (Program, listing only Central Park in the Dark and The Unanswered Question as "first performances," and with notes on Ives by Elliott Carter, in CIP: VII/Box 50/7.) (see Comment) Reviewed by Olin Downes, NY Times (13 May 1946); Robert A. Hague, PM (14 May 1946), p. 16; Miles Kastendieck, Brooklyn Eagle (12 May 1946); Paul Henry Lang, Saturday Review (1 June 1946), p. 43; Edward O'Gorman, NY Post (13 May 1946); Francis D. Perkins, NY Herald Tribune (13 May 1946).

First recording
The Polymusic Chamber Orchestra, cond. by Will Lorin (under the name "Vladimir Cherniavsky"), summer 1951 (issued in 1951 by Polymusic, PRLP-1001).

Derivation
Later paired with The Unanswered Question as mvt ii of Two Contemplations [\#x638] (see f2597) and grouped for pubn as mvt iii of the Three Outdoor Scenes [\#x644]. Intended for use as mvt iv of the projected Set for Orchestra: Tone Pictures of Some Bygone Days [\#x650].

Borrowing
Possible borrowing: Freshmen in Park (variant of The Worms Crawl In).

Literature

BlockB: W28:2, B55, B192, B239, B252, B267, B270, B284, B301, B307, B411, B431, B555, B568 (review publ. in Burkholder 1996, 340-42), B582.


Discography
Hall 1964/1, 146; Warren 1972: 54-56; Morgan 1974, 73; Cohn 1981, 902; Oja 1982: 5286; BlockB: D1-3.

Comment
Roberts produced his copies probably in Summer 1936 (see Roberts-Ives correspondence in CIP: Ives to Roberts, n.d. [postmarked 29 July 193-last digit illegible, possibly 1936?; sent to Roberts at home in Valley Stream, LI; Kirkpatrick's transcript): "Please send the 'C. P. in D.' copies directly to the Q. Photo Studio (521--5 Ave) and they will forward me the positives and your copy. As I remember it was all corrected except the last page or so... Come up any time you can... I haven't been off the hill this summer." Ives was in Redding all summer during 1935, 1936 and 1937. According to the Fleisher Collection-Ives correspondence, they received a photostat copy of a full score, surely Roberts's, on 13 Apr 1942.)
Description

In a letter draft for Elliott Carter, n.d. [intended as a postscript, possibly not sent, to Harmony Ives's letter of 9 Apr 1946] Ives writes: "Though it is not an important matter, it would be well--unless the programs for the May concert are already printed--not to put as a first public performance the 'Central Park-some 40 years ago' as it was cut down some, in instrumentation, for a Theater Orchestra (Mr. Ives doesn't remember the details) and played between the acts in a downtown Theatre in N.Y. He doesn't remember the exact date or the name of the theater. There was no program, but he thinks it was in 1906 or '07. The players had a hard time with it--the piano player got mad, stopped in the middle and kicked the bass drum. However, don't put the above in the program--just omit 'First Performance'--as he feels, if not, it would be hardly fair to those old 'fellers' who stood up for a 'dangerous job.'"

In MS Work-list 3 Ives describes the required two pianos as "Player-piano" and "grand piano."

35. Chromâtimélödtune

Subtitle
"Ear-Study" (aural & mental exercise!)

Medium

Version 1: 0-1-1-1; 1-1-1-1; sn dr, ch, pf; str [3/0/1/1/1] [in Schuller realization]. Version 2: Brass qt (E-flat cnt, B-flat cnt, tbn, tuba) and perc (side dr, b dr, cym) [in Schwarz realization]. Version 3: E-flat Cl; E-flat cnt, B-flat cnt, tbn, tuba; b dr, pf; str [in Singleton realization] (see Comment)

Duration

5 min., 132 mm. (Allegro moderato) [in Singleton realization]

Version 3:

Source

1. Sketch for 2 cnt and org (or str), headed "Chromâtimélödtune' or 'Ear-Study' (aural & mental exercise!," 1 p. (f3172).
2. Intermediate sketch toward brass parts, rej., 1 p. (f3173).
3. Score-sketch of brass and dr parts, 1 p. (f3174); 3 mm. sketch showing how to arpeggiate pf chords, 1 p. (f3175).

Date


Publication

Available in three realizations:
Description

1. New York: MJQ Music, 1963 (rental score and parts); realized and arranged by Gunther Schuller for chamber [Version 1, a conflation of all three sources].

2. New York: MJQ Music (rental score and parts); realized and arranged by Gerard Schwarz, with the assistance of Keith Brion, for brass quartet (E-flat cnt, B-flat cnt, t tbn, b tbn/tuba) and percussion [Version 2, based solely on S3].

3. New York: MJQ Music (rental score and parts); realized and arranged by Kenneth Singleton for chamber orchestra [Version 3, based on S1 & S3].

Premiere

Version 1 (Schuller realization): New York City, 6 Dec 1962, by a pick-up chamber orchestra, cond. by Gunther Schuller, in a concert at Carnegie Recital Hall. Also premiered was Set No. 3 in the Schuller arr. Reviewed by Harold Schonberg, NY Times (7 Dec 1962).

Version 2 (Schwarz realization): Location unknown, c1967, American Brass Quintet.


First recording


Derivation

Adapted for the pf Study No. 27: Chromátimélódtune [#108].

Literature


Discography

Morgan 1974, 73; Cohn 1981, 915; Oja 1982: 5294 (Singleton); BlockB: D31 (ii).

Comment

Ives may have begun Chromátimélódtune as a piano study, or conversely, intended this version to function also as a pf study for two pf (8 hands). S2 contains an annotation "for [?] #27"; and S3 contains an annotation at the top of the p.: "#27 | Piano & Brass Quartett (can be played by 2 pianos--4 playing)." As a pf piece it may pair with the Varied Air and Variations which is marked as "Study #2 for Ears..."

S1 (f3172) has perhaps the first plan for an orchestration: "Duet -- E-flat B-flat Cornets & organ or Violins[?] V Bass" with "Quartett E-flat B-flat Trob Tu" added later; the margin reads "org | or SQ. | (2 players) | if only one all note[s] | of chord may be play[ed] by L.H. | & R.H. - together | with top note | just after L.L.H." S3 (f3175) begins to lay out page (4 staves) for "Tpt | Trombone Tuba | String Orchestra or Organ (2 players)" and has a memo planning for a "3rd time" using "only Clar p | and drum, steady beat & string pizz. [dotted-eighth note] pp as a kind of scherzo or reel" (as realized in Version 3).

36. "Country Band" March

[inc.]

Medium

Fl(picc), cl, alto sax; cnt, 2 tbn; perc (sn dr, b dr, cym), pf; str (no va)

Duration

4 min., 184 mm. ([Allegro (Quick Step Time)]) [in Sinclair realization]
Description

[Allegro (Quick step time)]

Source

Pencil score-sketch mostly on 4-stave systems, inc. (lacking p. 7 [mm. 146-73 in Sinclair edn] of 8), 7 pp. (f2432-38); photostat repro of p. 4 has date “1903” added in pencil (f8077); revised introduction, 1 p. (f2431).

Date

Composed no earlier than 1905 (according to the paper type); revised c1910-11 and c1914 (new intro toward Orchestral Set No. ii). On a photostat repro of p. 4 (f8077) of the source, Ives added the date “1903.” At the bottom of p. 6 (f2437) of the source is this annotation: “Geo. [Lewis] Bart[lett] Yung] Tony M Bill [William "Tony" Maloney]--3 quite right critics!! say I haven't got the tune right & the Chords are wrong -- Thanksgiving 1905” (on a positive photostat of this p., Ives circled the “1905”). This work may have been associated with Overture and March “1776” (composed mostly in 1903, according to Ives) as music for a play by Lyman D. Brewster, Major John Andre (Memos, p. 281).

Not listed in Ives's work-lists; Ives may have thought of it as one of the "Marches, Short Pieces, Overtures, etc. for Orchestra. From about 1894 to 1904" in Work-list A.

KirkC: MS: 1902 1903. AG: 1903. NG7: [1905], c1910-11, c1914.

Publication

Bryn Mawr, PA: Merion Music, 1974 (score and parts for sale); Ives Society critical edn, realized and edited by James B. Sinclair.

Premiere


First recording


Derivation

Some material (in mm. 170-73) taken from Four Ragtime Dances, no. 1 [#043]. Over 80% of the march is used in Orchestral Set No. 1: Three Places in New England [Putnam's Camp] [#007]; a few measures of the main theme of the march are used in mvt ii (Hawthorne) of Sonata No. 2 for Piano: Concord, Mass. [#088], in The Celestial Railroad [#116] for pf, and in Symphony No. 4 [ii] [#004]; the march's original introduction (on p. 1) is used for the opening of He Is There! [#182] for chorus and orch and its song version [#262].
Description

Borrowing

Literature
KirkC: 1C14; AG: v14. Memos, 42n2, 83n3, 139, 266; Tunebook, 191. See also correspondence with Henry Cowell (CIP: IIIA/Box 28/8, 5 Aug 1951)
BlockB: W23, B192, B297, B553-54, B563-64.

Discography
Oja 1982: 5303, 5304; BlockB: D4.

Comment
At the top of p. 8 (f2438): "7 not here found lost? or see--(from back Score of in safe 37 Liberty St Ny 21 measures on long score paper partly scored [?]. . ." Sinclair's edition realizes the missing mm. 146-73 by importing them from their later use in Orchestral Set No. 1ii ("Putnam's Camp"), relying on its Version 1, S2 score-sketch which has a tighter and presumably earlier continuity than the Version 2 materials.

37. The General Slocum
[inc.]
Other title(s)
Tragic Tone Poem: The General Slocum Disaster [see Quality List 2, #65]; Take-Off No. 4 [David G. Porter's realization]

Medium
Picc-2-2-2-2; 4-3-cnt-3-1; timp, perc (sn dr, b dr, cym), large bell; str (as listed on f2211). Schuller realization: Picc-3-3-Eng hn-3-bar sax-4; 4-4(cnt)-3-1; timp, perc (sn dr, b dr, rachet, whip, sus cym), large bell, pf; str (opt. hp). Kirkpatrick realization: Picc-2-2-2-2; 4-3-3-1; timp, perc (b dr, cym), low bell; str. Porter realization: Picc-2-2-2-2; 4-4-3-2; 9 timp, perc (sn dr, b dr with cym), low bell; str.

Duration
3 min., 44 mm. (in the Schuller realization) [59 mm. in Kirkpatrick realization; 6 min., 96 mm. in Porter realization] (Andante-Allegro-Largo)
Description

Andante
Fl. Ctpk
1st Section

2nd Whistle—all Brass

Bn

1st Whistle
LOW whistle
Barosons

[Vn 1]

[Vn 2]

[Vc]

[Db]

Source
Fragments of a pencil score-sketch, headed "for Tone Poem | Tragic, | The 'Gen'l Slocum',," 2 pp. numbered 5-6 (f2210-11).

Date
Sketched probably c1909-10; an annotation in the source (f2211) "July 1904" must refer to lost materials or a conception only at the keyboard. MS Work-list 3 has "June 1904." Though not mentioning this work by title in his typed work-lists, Ives undoubtedly considered it one of the "tragic" Cartoons or Take-Offs that he dates "from about 1896 to 1916" (in Work-list A) or "1898-1907" (in Work-lists B-G). AG: July 1904. NG7: [1904], c1909-10.

Publication
New York: Associated Music Publishers, 1973 (rental score and parts); realization by Gunther Schuller.

Premiere

Derivation
Possibly also once listed as a mvt ("Tragic") of Set of Cartoons or Take-Offs [#x651].

Borrowing

Literature

Comment
The work was inspired by the 15 June 1904 burning (generally reported as an explosion) and sinking of the excursion steamer "General Slocum" in New York City's East River with great loss of life.
Description

1932 Ives rediscovered the two extant sketch pp. along with five other "Cartoons" among his papers; he had the pp. photostated, but did not complete the score. In Memos (p. 105) he described the work only as "a sketch made for a tragic tone poem...I don't believe I had a serious intention of finishing it."

38. The Gong on the Hook and Ladder or Firemen's Parade on Main Street

Other title(s)
Allegro moderato [see Work-list B, Quality Lists]; The Hook and Ladder on Main St. (Firemen Parade) [see CIP: IIIA/Box 33/6 letter draft re "Parody etc."] (see Comment)

Medium
Fl, cl, bn; 2 tpt, tbn; timp, perc (sn dr, tr), pf; str (opt. gong) (see Comment)

Duration
2 min., 35 mm. (Allegro moderato)

Source
1. Pencil sketch for chmbr ens. (str and pf with opt. gong or bell), headed "(Space or Duration) RHYTHM | MEASURE of this space = 40," 3 pp. (f2661-63).
2. Photostat repro of lost ink copy in full score for chmbr orch copied by Carl Pagano, no heading except for the tempo indication "Allegro moderato," with emendations by Ives, 8 pp. (f2664-71); this source probably was intended for use as mvt iii of Set of Three Pieces for Small Orchestra.

Date
Arranged perhaps in 1934 from music composed possibly c1911 or as early as 1905 (if it was, in fact, part of the Pre-Second String Quartet); no date in the sources. Not listed individually in Work-list A, which contains general entries (with no individual titles specified) for "#21-Sets for Basset-Horn, Trumpet, Cornet or English Horn Solos, with small Orchestras--some called 'Cartoons' and 'Songs without Voices' From 1902 to 1917" and for "#24-Pieces for various small groups of instruments--strings, wood-wind, etc.--a few with voice, some with choruses. From about 1904 to 1914."

Work-list B, listed under Ives's group title: "Sets for various small groups of instruments or chamber orchestras (some with voice ad lib.). ALLEGRO MODERATO--The Gong on the Hook and Ladder' 'Fireman's Parade on Main Street'--For strings, flute, clarinet, bassoon, 2 trumpets, trombone, piano and drums; triangle, bass drum and cymbals ad lib. (date uncertain) Some time before 1912."

Memos (p. 61): "About this time, running say from 1906 (from the time of Poverty Flat days) up to about 1912-14 or so, things like ... The Gong on the Hook and Ladder ... were made."


Publication
1. Score first published with the erroneous title "Calcium Light" in New Music, vol. 24/4 (July 1953). (see Comment)
Description


Premiere

New York City, 22 Apr 1934, by a pick-up chamber orchestra, cond. by Albert Stoessel, in a concert of dance (by Martha Graham and Group) and music at the Alvin Theater, sponsored by the Pan American Association of Composers. The Ives works, performed as an instr interlude, included Hallowe'en and The Pond, both apparently for the first time. (Concert announcement and program in CIP: VII/Box 50/4.)

Second documented performance: New York City, 21 Jan 1967, New York Philharmonic, cond. by Leonard Bernstein, in an all-Ives Young People's concert at Philharmonic Hall, Lincoln Center. Reviewed by Howard Klein, NY Times (22 Jan 1967), who states that this "was probably the first concert performance of [The Gong on the Hook and Ladder]."

First recording


Derivation

Arr. from the chmbr ens version of The Gong on the Hook and Ladder [#070]. Mm. 21-29 are found also in m. 32-41 of Set No. 1v (Calcium Light Night) [#010] (the same material found in Three Improvisationsi [#117]). Included as no. 13 in his List: Music and Democracy [#x641] and as mvt iii of Set of Three Pieces for Small Orchestra [#x658].

Borrowing: Few Days, Marching Through Georgia, Oh, My Darling Clementine.

Literature

KirkC: 1C30; AG: v28. Memos, 61, 62, 73, 90, 158; Tunebook, 194.


Discography


Comment

Henry Cowell edited (and arr.) Calcium Light Night for Ives in 1936. In the early 1950s Ives sent to Cowell a copy of S2 (The Gong on the Hook and Ladder) mistakenly saying that it could be published under the title "Calcium Light." Cowell then registered this work in 1953 under the erroneous title "Calcium Light" for a publication by New Music. This music was registered in 1960 under the correct title The Gong on the Hook and Ladder or Firemen's Parade on Main Street for a publication by Peer International Corp. (See Rita Mead, "Cowell, Ives, and New Music," Musical Quarterly 66/4 [Oct 1980], p. 547.)

The program for the April 1934 premiere lists the Ives works as "Hallowe'en/The Pond/Allegro Moderato...Charles Ives/Interlude for Chamber Orchestra." The works were played together between dance solos by Martha Graham. This interlude came after "Primitive Canticles" (music by Hector Villa-Lobos). The Gong on the Hook and Ladder is the only "Allegro moderato" for chamber orchestra among Ives's works and must be the work performed on Martha Graham's program. (S2, in fact, is headed only "Allegro moderato.")

S1 is a string ens or string orch piece (with pf) [#070]. Apparently Ives supplied to Carl Pagano a set of now lost photostat repros with orchestral annotations and his indications on constructing the final 5 mm. from earlier material. This is the earliest evidence (1933 or '34) that Pagano was working on Ives scores. Victor van der Molen is credited with copying the two other works by Ives on the same program, but this work clearly is in Pagano's hand. The original score pages (and whatever parts were used) are now lost. Perhaps cond. Albert Stoessel kept them.

In his Work-list B, Ives also mentions for the instrumentation "triangle, bass drum and cymbals ad lib."
Description

Quality List 2 has: "#71 - (16 negatives) - Orchestral parts 'Allegro Moderato' (real name - 'Hook and Ladder on Main Street' - Gong on the hind wheel - Firemen's Day Parade)"; in addition to the title variant, this entry indicates that a now missing set of performance parts existed before 1934 (undoubtedly the set used at the premiere). Quality List 5 (p. 2) has the title as "Gong & Wheel."

39. Piece for Small Orchestra and Organ

[mostly lost]

Medium
Fl, cl; tpts, tbn; org; str [according to memo on f6891 (see Comment)]

Duration
c36 mm. extant ([no tempo heading])

Source
Pencil sketches, 2 pp. (f2489-90).

Date
Composed perhaps c1905. AG: --. NG7: --.

Publication
None.

Derivation
Developed into the song The Things Our Fathers Loved [#372].

Borrowing
The Battle Cry of Freedom, My Old Kentucky Home, NETTLETON, On the Banks of the Wabash Far Away, SWEET BY AND BY.

Literature

Comment
The title is supplied editorially. A reference to this work, on the ink copy (by Copyist 15, S2, f6891) of the song The Things our Fathers Loved reads: "This was arranged for | V & 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, when we | were living at 65 C.P.W. NY | But F.K. wouldn't play it."

40. The Pond

Other title(s)
Largo sostenuto: The Pond [see Work-list B]; Echo Piece [see f2660; Quality List 2, #45].

Medium
Fl/vn, tpt/basset hn (or med voice), 2 hp, pf, str (opt. cel/glock)

Duration
Description

1:30 min., 12 mm. (Largo cantabile)

Source

1. Fragmentary pencil sketches, headed "ECHO Piece!!!," 2 pp. (f2660, 2515).

2. Pencil sketch, with superscription "("The Music in My Heart I bore | Long after it was heard no more’ | Wordsworth [The Solitary Reaper])", 2 pp. (f2516-17); patches, 2 pp. (f2518-19).

3. Pencil full score [made no earlier than 1912], with song text, headed "Remembrance" [in whose hand?], 1 p. (f2520).

4. Photostat repro of ink copy in full score [by Victor van der Molen?] (includes song text), headed "The Pond," 5 pp. (f2521-25); typed performance notes as a postface, 1 p. (f2526); this source probably was intended for use as mvt ii of Set of Three Pieces for Small Orchestra.

Date

Composed c1906 according to Ives, revised c1912-13; no date in the sources. Not mentioned by title in Work-list A, which has a general entry in stead: "Sets for Basset-Horn, Trumpet, Cornet, or English Horn solos, with small Orchestras, some called 'Cartoons' and 'Songs with-out Voices.' Of these some were arranged (1921) for voice and piano (see published song al-bums)[.] From 1902 to 1917." In Work-lists B-F, under "Sets for various small groups of instruments or chamber orchestras (some with voice ad lib.)," Ives lists "LARGO SOSTENUTO--The Pond"--For strings, flute, voice or English horn, harp, bells or celeste. 1906." In Work-list G, the work is entered as mvt ii of a new entry: "Three Outdoor Scenes: ALLEGRO VIVACE-'Hallowe'en'... | LARGO SOSTENUTO-'The Pond'-flute, harp, 2 violins, viola, | cello, bass, piano, medium voice 1906 | 'CENTRAL PARK IN THE DARK SOME 40 YEARS AGO' for orchestra 1898-1907. | To be published by Bomart Music Publications, | 40-03 Broadway, Long Island City 3, N.Y."

AG: May 1906. NG7: [1906], c1912-13.

Publication


Premiere
Description

New York City, 22 Apr 1934, by a pick-up chamber orchestra, cond. by Albert Stoessel, in a concert of dance (by Martha Graham and Group) and music at the Alvin Theater, sponsored by the Pan American Association of Composers. The Ives works, performed as an instr interlude, included Hallowe'en and The Gong on the Hook and Ladder, all apparently for the first time. (Concert announcement and program in CIP: VII/Box 50/4.)

In annotations on the song Remembrance in Copland's copy of 114 Songs, p. 27 (f8139) Ives reveals an early performance: "Echo Movement' [from Chamber Set Set No. 7: Water Colors] played [by Frank] Fichtl at Hy[perion Theatre] | Decennial | Reunion '08." (The reunion was held on 23 June 1908.)

First recording


Derivation

Arr. as the song Remembrance [#332] for 114 Songs. Used as mvt iii (in the simplified arrangement Remembrance) of the Set No. 7: Water Colors [#016]. Used as mvt ii of Set of Three Pieces for Small Orchestra [#x658] and intended as mvt ii of Three Outdoor Scenes [#x644]. Possibly also once listed as a mvt ("Tragic") of the mostly lost orch Set of Cartoons or Take-Offs [#x651].

Borrowing: Taps. Possible borrowing: DAVID or HEXHAM.

Literature


Discography


Comment

The program for the April 1934 premiere lists the Ives works as "Hallowe'en/The Pond/Allegro Moderato...Charles Ives/Interlude for Chamber Orchestra." The works were played together between dance solos by Martha Graham. This interlude came after "Primitive Canticles" (music by Hector Villa-Lobos).

Quality List 2 has: "#81 - (6 negatives) - Orchestral parts - 'The Pond'"; this indicates that a now missing set of performance parts existed before 1934 (undoubtedly the set used at the premiere).

This work stands independently, but was grouped for intended publication as mvt ii of Three Outdoor Scenes.

41. Postlude in F

Medium

2-2-2-2; 4-2-3-1; timp, perc (b dr, cym); str

Duration

5 min., 90 mm. (Moderato)
Description

Ives's earliest dating of this music is given in an annotation in S2, p. 1 (f2128): "for Organ, played in Baptist Church [Danbury, CT] May 11, 1890." On the cover p. for S2 (f5094), Ives writes: "Postlude | for organ (1892) | Scored 1895 | tried over | by New Haven Orches. | Prof. H W Parker | 1897 6]."

At the foot of p. 2 (f2129), he noted that the MS came from the "attic of old Danbury House, where mother found these copies--composed before father died--1894." These annotations were surely added well after the music was written. Despite dating it 1895 or earlier, Ives probably arranged the work (one of his earliest scores for full orchestra) as an assignment for Prof. Parker's instrumentation class, which he took during his last two years at Yale (1896-98). It would be likely that the work was
Description

arranged no earlier than Fall 1896 and that Parker’s reading would have taken place in Spring or Fall 1897.

42. Three Ragtime Dances

[mostly lost]

Medium

Picc-1-0-2-2/sax; 0-(2)-(2)-1; perc (sn dr, b dr, cym, tr), low bells, pf; str

Duration

13 mm. extant

Movements

i. [lost]

ii. [2nd Ragtime Dance] (reworking of *Four Ragtime Dances*, no. 1). Medium: Cl, [trb], b dr, pf, 2 vn, vc [as indicated on MS]. Duration: 6 mm. extant.

iii. 3rd Ragtime Dance ([no tempo heading]) [reworking of *Four Ragtime Dances*, no. 3]. Medium: Ww, brass., [dr], pf, str [as indicated on MS]. Duration: 7 mm. extant.
Description

Source
Fragment of pencil full score, 2 pp. numbered pp. 9-10 (f2481-82). Page 9 shows the final 6 mm. of mvt ii and the opening 7 mm. of iii; p. 10 has mm.8-13 of mvt iii.

Date
Composed in 1911, according to Ives, based on earlier ragtime materials from c1902-04. At the close of mvt ii of the source, Ives writes "Finet, Elk Lake Sept. 21 1911 -- 2nd Ragtime Dance." Memos (p. 92) also gives 1911 as the date. AG: --. NG7: --.

Publication
None.

Derivation
Reworked from Four Ragtime Dances [#043], no. 1 and no. 3.

Borrowing
Within the extant source:Mvt ii: HAPPY DAY, Pig Town Fling, WELCOME VOICE.

Literature

Comment
In Memos (p. 92) Ives writes that mvt ii of Orchestral Set No. 2 (related to mvt iii of Four Ragtime Dances and to mvt iii here) was "completed and fully scored in 1911, the same time that the second movement of the Theater Orchestra Set was finished, and they were intended to be put together in one set called Three Ragtime Dances, but they worked themselves into other movements instead."

43. Four Ragtime Dances

Other title(s)
Set of Four Ragtime Pieces [see KirkC, p. 40].

Medium
1(picc)-1-1-1; alto sax; 1-1-1-1; drum set (sn dr, b dr, sus cym), ch, pf; str

Duration
11 min.

Movements
i. Ragtime Dance No. 1 (Allegro [moderato]-Meno mosso con moto, 3:30 min., 102 mm.).
Description

Medium: 0-1-1-1; alto sax; 0-1-1-0; drum set (sn dr, b dr, opt. sus cym), pf; str.

ii. Ragtime Dance No. 2 (Allegro [moderato]-Andante, 2 min., 69 mm.). Medium: 1-0-1-1/bar sax; 1-1-1-0; drum set (sn dr, b dr, opt. sus cym), pf; str.

iii. Ragtime Dance No. 3 (Allegro-[Meno mosso (ma con moto)], 3 min., 110 mm.). Medium: 1-1-1-1; alto sax; 1-1-1-1; drum set (sn dr, b dr, opt. sus cym), ch, pf; str.

iv. Ragtime Dance No. 4 (Allegro-Slowly, 3 min., 108 mm.). Medium: 1(picc)-1-1-0; alto sax; 0-1-1-1; drum set (sn dr, b dr, opt. sus cym), pf; str.
Description

Source

No. 1
1. Fragmentary pencil sketches, 4 pp. (f2443-44, 3800, 6889).
2. Pencil sketch on 2-stave systems, headed "2nd Verse 1st V original same as 2 pianos" [2-pf version lost], 3 pp. (f2452-54); patch, 1 p. (f2451).
3. Ink score-sketch on 2-stave systems, inc. (score cut into fragments), headed "ll. (1st Verse)," 5 pp. (f2464-68); patch, 1 p. (f1803).
4. Fragment of pencil full score (mm. 94-99 only) [probably intended for Three Ragtime Dances/ii], 1 p. (f2481).

No. 2
1. Fragmentary pencil sketches, 5 pp. (f1803, 2439, 2441, 2446, 3800); a positive photostat of third p. (=f2441) shows an earlier memo with "Thanksgiving Day 1904" (f8078).
2. Pencil sketch, inc. (mm. 1-2, 5-10, 12-14 only), 1 p. (f2447).
5. Fragmentary pencil sketch of 2-pf arr. (mm. 3-5 only), 1 p. (f2449) [intended for Ragtime Dances for 2 Pianos/ii].

No. 3
1. Fragmentary pencil sketches, 2 pp. (f2441-42).
3. Ink score-sketch mostly on 2-stave systems, inc. (lacking mm. 1-6, 18-54), headed "(3rd Verse)," 4 pp. (f2472-75); pencil patches, 1 p. (f2445).
4. Fragment of pencil full score (mm. 1-13 only) [probably intended for Three Ragtime Dances/iii], headed "Intro. 3rd R. T. Dance," 2 pp. (f2481-82).

No. 4
1. Fragmentary pencil sketches, 1 p. (f2444).
3. Ink score-sketch mostly on 2-stave systems, inc. (lacking mm. 6-10), 6 pp. (f2475-80).

Complete work
Description

1. Pencil sketch, inc., all four dances notated consecutively on 11 pp. (see individual sources above): t.p. "II | Sonata for Piano #2 | 2nd movement | III [changed to] II | 2nd movement | Sonata #1 for Piano" (f2448); collation: pp. 1-2 (no. 2, S3); 3-5 (no. 1, S2); 6-8 (no. 3, S2); 9-11 (no. 4, S2).

2. Ink score-sketch, inc., all four dances notated consecutively on 17 pp. (see individual sources above), with numerous pencil emendations and annotations toward orchestration: t.p. "II" [referring to Sonata No. 1 for Piano] (f2463); collation: pp. 1-5 (no. 1, S3); 6-9 (no. 2, S4); 9 [10-11 lacking], 12-14 (no. 3, S3), 14-19 (no. 4, S3).

Date

Earlier materials sketched c.1899-1904, according to Ives; pencil score for pf, c.1915-16; ink score for pf, c.1920-21; surviving fragment of full score (probably intended for Three Rag-time Dances, 1911 according to Ives). In Ives's Memos (p. 92) he recalls, "ragtime dances for small orchestra which grew up between 1902 and 1910-11, generally speaking." The earliest date given on the MSS is on Four Ragtime Dances, no. 1 (S1, f3800) [added later?]: "Hyperion or[chestra] 1899." However, the surviving pencil sketches for all mvts are on paper not available until 1912 and 1913.

The pencil sketch is dated on Four Ragtime Dances, no. 4, S2 (f2460) "Finished July 14, '02" and Four Ragtime Dances, no. 2 (f2450) has "1902 Sep 21 Danbury"--but on S1 [f2442] has "piano arrangements from 1 & 2 3 verse Rag Time Pieces (Fiddles 2, Clar, Piano, Trombone played by Fitchl [recte Frank Fichtl, orch leader at the Hyperion Theater] New Haven May 21 - 1904)"-- while the t.p. of the complete pencil sketch (f2448) is "4 (of 9) Ragtime Pieces 2nd & 4th mov[e]ments from 9 Ragtime Pieces Theater orch set 1902 NH Ct 05 other '09." A positive photostat (f8081) of a fragmentary pencil sketch for no. 2 (S1) has "Thanksgiving Day 1904." The fragment of full score (f2481 [probably for Three Ragtime Dances]) is dated at the end of music equivalent to Four Ragtime Dances, no. 1, "Finet, Elk Lake Sept. 21 1911--2nd Ragtime Dance."

Work-list A has "Rag Time Dances (about a dozen) (Mostly for small theatre orchestra. Some of these were arranged for various combinations of instruments, some for piano, and used as scherzos in some of the Piano and Violin and Piano Sonatas and Orchestral Sets later)[.] From about 1900 to 1911"; Work-lists B-G emend date to just "1900-1911."


Publication

New York: Peer International, 1990 (score for sale, parts for rent); Ives Society critical edn by James B. Sinclair, full critical commentary in CIP and available from Peer.

Premiere


No. 2 and no. 4: New Haven, 21 Oct 1974, by the Yale Theater Orchestra, cond. by James Sinclair, in an "Ives Potpourri" concert of music for chamber orchestra and chorus, given in Sprague Memorial Hall, Yale University, as the seventh and final concert of the Ives Centennial Festival-Conference, sponsored by the Institute for Studies in American Music, Brooklyn College, CUNY, and the School of Music, Yale University. (Program, listing both works as "first performance in this version," in CIP: VII/ Box 52/3; repr. in Hitchcock/Perlis 1977, pp. 266-67.)


An earlier run-through is noted on Four Ragtime Dances, no. 3 (S1, f2442), where Ives notes a tryout of nos. 1-2 in New Haven, 21 May 1904, by a small ensemble, cond. by Frank A. Fichtl, at the Hyperion Theater. In Memos (p. 119), he cites another informal reading: "Joseph Reutershan (...it must have been somewhere between 1903 and 1906) got the afternoon orchestra playing at Keith's Theater, then in 14th Street, New York City, to play some of those small-orchestra ragtime dances. (As I remember, this was part of the second movement of the Second Orchestral Set [=Four Ragtime Dances, no. 3], and also a part of the movement of the Theater Orchestra Set and the First
Description

_Piano Sonata [=Four Ragtime Dances, no. 1]_.” On the full score of _Orchestral Set No. 2_ii (f1281) Ives relates an apparently problematic reading of no. 3: “1st written as short series of rag-time pieces for small orchestra, shown to Kaltenborn for St. Nicholas Rink Concerts NY 1902 said too hard to play!”

First recording


Derivation

No. 1: Partly derived from the inc. _Skit for Danbury Fair_ [#046]; apparently arr. from _Ragtime Dances for Two Pianosi_ [#129] (see memo on S2); later directly incorporated into _Sonata No. 1 for Piano_ii^b [#087] and mostly reworked into _Set for Theater Orchestra_ii [#020]. Portions also reworked for _Three Ragtime Dances_, no. 2 [#042], and _Orchestral Set No. 2_ii [#008]. Portions are quoted in the “Country Band” March [#036] and the 2-pf _Three Quarter-Tone Pieces_ii [#128].

No. 2: Partly derived from the inc. _Skit for Danbury Fair_ [#046]; arr. from or into the 2-pf _Drum Corps or Scuffle_ [#127] and _Ragtime Dances for Two Pianosi_ii [#129]; directly incorporated into _Sonata No. 1 for Piano_ii^a [#087]; portions reworked for _Orchestral Set No. 2_ii [#008].

No. 3: Most of the music developed into _Orchestral Set No. 2_ii (The Rockstrewn Hills Join in the People’s Outdoor Meeting) [#008]; also reworked for _Three Ragtime Dances_, no. 3 [#042].

No. 4: Directly incorporated into _Sonata No. 1 for Piano_ii^b [#087]; a portion quoted directly in the 2-pf _Three Quarter-Tone Pieces_ii [#128].

Borrowing

All four mvts: BRINGING IN THE SHEAVES, HAPPY DAY, WELCOME VOICE.

Literature


Comment

The ordering of nos. 1 and 2 follows that of the complete ink score-sketch (inverted from that of the earlier complete pencil sketch).

Ives signed in at his Yale senior society’s house, Wolf's Head, on dates possibly related to those cited in Date and Premiere: 11 and 30 May 1899, 25 Nov 1899, 22 Nov 1902, 26 May 1903, and 27 June 1904.

In a memo (thoughts toward _Memos_, p. 119) Ives writes (probably in the late 1920s): “Reutershan (music store 14 st at Hudson, 26 Liberty must [be] between 1904-6 & while with G. Schirmer Union Sq 190-8-10 [sic], got some of my Rag Time Pieces (small orches) & part of 1st Piano Sonata--played at Keiths--Some of Orchestra liked it & made part of it go--but the manager made them stop -- said it made too much of a disturbance. Later some of these Rag P[ieces] were arranged for piano--simplified & spoiled--some of the orig small orch score, were lost--I began to rescore some of them for Piano Sonata about 10 years ago (Also [with the help of Jerome] Goldstein) but gave it up.” [CIP: V/ Box 45/12 (Miscellaneous)]

44. Nine Ragtime Pieces

[mostly lost]

Medium

[Chmbr orch or chmbr ens]

Duration

Unknown
I. Works for Orchestra, E. Other Works

The Music of Charles Ives

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Description

Sketches and patches, 6 pp. (f0883, 2439-40, 3800, 3816, 6764). These materials are a collection of ragtime-like fragments that are scattered among Ives's MSS; the most substantial is the 8-m. "Intro" for tbn and pf (f2439).

Date

Materials sketched possibly c1899-1902. A note by Ives on the t.p. of the complete pencil sketch of Four Ragtime Dances (f2448) gives date as 1902, but on sources for this set (f3800) is a reference to an earlier performance of some of this material "Hyperion Or[chestra] 1899." (Ives signed in at his Yale senior society's house, Wolf's Head, on 11 and 30 May, and 25 Nov 1899.) AG: --. NG7: --.

Publication

None.

Derivation

Some of this material developed into the Four Ragtime Dances [#043]. The ragtime material of the original mvt iii of Pre-First Sonata for Violin and Piano [#059] (later used as the second mvt [In the Barn] of Sonata No. 2 for Violin and Piano) was probably part of this set.

Literature


Comment

There are three references to this work. The first is on the t.p. of the complete pencil sketch (S1) of Four Ragtime Dances (f2448): "4 (of 9) Ragtime Pieces 2nd & 4th mov [i.e. of Sonata No. 1 for Piano] from 9 Ragtime Pieces Theater orch set 1902." A second reference is on the ink score (S1, f3734) of the complete mvt ii of Sonata No. 1 for Piano: "one of 9 ragtime pieces." A third reference is in Ives's MS Work-list 2: "Rag Time Dance (about a dozen) Mostly for small theatre orchestra. Some of these were arranged for various combinations of instruments, some for piano, and used as scherzos in some of the Piano and Violin and Piano Sonatas and Orchestral Sets later)[.] From about 1900 to 1911." (This last reference appears, in various forms, in Ives's later work-lists.)

45. The Rainbow

Other title(s)

Andante con spirito [see Work-list B].

Medium

Fl, basset hn/Eng hn (or med voice), hp, org, str [Version 2 uses pf instead of hp and org]

Duration

2 min., 18 mm. (Andante con spirito)
Description

\[ \text{Fl} \]

Andante con spirito

\[ \text{Basset/Eng Hn} \]

Vn 1 (div.)

\[ \text{Vn 2 (div.)} \]

\[ \text{Va (div.)} \]

\[ \text{Vc 1} \]

\[ \text{Db} \]

Peer (1959)

Source

Version 1

1. Pencil score-sketch (using org), inc. (mm. 5-11 torn off), with song text, 2 pp. (f2700-2701); patches (toward S2), 2 pp. (f2702, 3806).

Version 2

2. Ink copy in full score by Copyist 18 (using pf), made under George F. Roberts's supervision, with song text, headed "The Rainbow (Wordsworth)," 6 pp. (f2703-08); this source was probably intended for use as mvt iii of Set of Three Pieces for Chamber Ensemble, No. 1.

Date

Composed in 1914, according to Ives. At the end of S1 (f2701): "To H.T.I. on her first birthday in Redding June 4 1914."

Not listed in Work-list A, which contains a general entry only: "#21- Sets for Basset-Horn, Trumpet, Cornet or English Horn Solos, with small Orchestras-some called 'Cartoons'; and 'Songs without Voices.' Of these some were arranged (1921) for voice and piano. From 1902 to 1917." For Worklists B-G this entry was expanded with sub-entries: "Sets for various small groups of instruments or chamber orchestras (some with voice ad lib.)" including "ANDANTE CON SPIRITO--'The Rainbow'--Flute, Basset, or English horn, strings, piano. 1914" [referring to S2].

AG: 1914. NG7: 1914.

Publication

New York: Peer International, 1959 (score and parts for sale) [based on S2].

Premiere

First documented performance: Danbury, CT, 11 Apr 1969, by an unidentified ensemble at an all-Ives concert of chamber music presented in Berkshire Auditorium by Western Connecticut State College as part of its fourth annual Twentieth Century Arts Festival. (Program in the CIP: VII/Box 51/7.)

First recording


Derivation

Arr. as the song The Rainbow [#330]. Included, in a planned reorchestration, as mvt ii of Set No. 6: From the Side Hill [#015]; included as mvt iii of the projected Set of Three Pieces for Chamber Ensemble, No. 1 [#x673] and as no. 23 in his List: Music and Democracy [#x641]; intended for use as mvt ii (The Rainbow: In the Sky) of the projected A Symposium-Five Movements for Orchestra [#x659].
Description

Borrowing

SERENITY.

Literature


Discography

Hall 1964/3, 92; Morgan 1974, 73; Cohn 1981, 904; BlockB: D11.

Comment

John J. Becker must have fashioned the editing of The Rainbow that was then copied by Copyist 18 (see Ives's letter to Becker in CIP: IIIA/27/6, "Sat.," n.d. [4-5 Aug 1934]: "Am sending under separate cover a couple of photos. of 3 short pieces old manuscript--one a song from which the 'Rainbow' p. 35 in Henry's Edition [of Thirty-Four Songs], was arranged from--of this can only find 12 measures (of the score-sketch [sic] 9 [recte 7] measures lost. So any time you feel it convenient[,] piece it out in any way you think best.") Becker then made the changes in orchestration (avoiding Ives's use of org, adding va and pf). There is no further mention in the Becker-Ives correspondence of Becker working on any of the piece; the Copyist 18 score was probably made in 1935-36; Ives began sending out photostated collections of "Chamber Music" in 1936, and The Rainbow was in vol. 2; Bernard Herrmann received copies in late 1936, writing to Ives on 5 Nov 1936 to report on studying the Tone Roads (in vol. 1) and the quarter-tone pieces (in vol. 3); surely he also received vol. 2.

In a memo (f6098) inserted on a sheet between pp. 16 and 17 of Ives's Copy B of 114 Songs: "In the ending of the original score [cf. f 2702 patch, not f2701], the organ, flute & most of the strings held the chord before the last, while 3 V's (con sordini) & the (Celesta, top A) took the last chord holding it, with voice, after the others have stopped; then the top violin stops. leaving the voice with the 2 lower V's playing the triad, as a kind of a distant Amen.-this effect is difficult to get with piano-even with one of the [sustaining pedals]. The song may be ended with X measure before X last. omitting the final chord—or if played, this be scarcely audible as against chord before."

For Ives's dedication of this composition to his wife, see Date. (He apparently also dedicated to her, on her birthday, mvt iii [The Last Reader] of Set No. 2).

46. Skit for Danbury Fair

[inc.]

Medium

Ww, brass, dr, pf, str [as indicated on the MS] (see Comment)

Duration

55 mm. extant (Allegro)

Source

Score-sketch, inc., 3 pp. (f2428-30). (see Comment)
Description

Date
Composed c1909 (1902, according to Ives). On f2428: "Labor Day Sep 1902." In Quality List 2: "Danbury Fair October, 1902."
KirkC: before Sept 1902. NG7: [1902], c1909.

Publication
None.

Premiere
West Redding, CT (on Ives's property), 17Aug 1974, Paul Winter Consort (supplemented by musicians from the Yale Theater Orchestra), cond. by James Sinclair, in a realization by Kenneth Singleton in an all-Ives concert entitled "The Charles Ives Show." (Program in the CIP: VII/Box 52/3.)

Derivation
F2428 material relates to Four Ragtime Dances [#043], no. 2 (mm. 1-19, 26-34); f2429 material relates to Four Ragtime Dances, no. 2 (mm. 47-48), followed by material of no. 1 (mm. 20-22, 70-74), with 4 mm. not closely attributable; f2430 relates to Four Ragtime Dances, no. 1 (mm. 86-88) but is even more closely related to that material's use in mvt ii of Set for Theatre Orchestra [#020] (mm. 113-17), with 4 mm. not closely attributable.

Borrowing
BRINGING IN THE SHEAVES, HAPPY DAY.

Literature
KirkC: 1C13; AG: --. Swafford 1996, 163-64.

Comment
A memo on f2428: "Danbury Fair - Oct. 1902 for Tent Band"; another memo, on f2429: "'Skit' -- Con'd -- for Danbury Fair -- (between Races)...Labor Day Sep 1902." Memo on f2430: "Davey Allen beats up Keyes [Winter] - smiles, scolds smirks - then over to Healey's."

The layout and orchestration of the sources of the three pp. is significantly different: f2428 appears in 3-stave systems and cites (in order) cnt, cl, vn and pf, while f2429 is in 4-stave systems labeling vn 1 & 2, cnt, trb, dr set, and pf; f2430 appears in 6-stave systems for pf, vn 1 & 2, high ww, bn, brass (cnt, trb), dr set, low str. (F2430 appears on the verso of f2429; it is possible that their material is unrelated to the "Skit" title even though Ives's memo on f2429--probably done in retrospect--seems certain.)

47. Take-Off No. 7: Mike Donlin-Johnny Evers

[inc.]

Other title(s)
Giants vs. Cubs [see f2660]; Mike Donlin at the bat, A Grounder to Johnny Evers [see CIP: IIIA/Box 33/6 letter draft re "Parody etc."]; Baseball Game[] Mike Donlin and Jonnie Evers at the bat [see MS Work-list 3].

Medium
Ww, brass, str (div.) [as indicated on MS]

Duration
9 mm. extant (Allegro)
Description

Source
Sketch, inc. (mm. 1-9 only; p. 2 lost), 1 p. (f2660).

Date
Composed in 1907, according to Ives. At the top of the source: "July or Aug 1907."
MS Work-list 3 has 1907. AG: summer 1907. NG7: 1907.

Publication
Unpublished; registered as an unpublished work 9 Dec 1977 by Peer International Corp.

Premiere
First documented performance (in a realization by Kenneth Singleton): West Redding, CT (on Ives's property), 17 Aug 1974, by the Paul Winter Consort (supplemented by musicians from the Yale Theater Orchestra), cond. by James Sinclair, in an all-Ives concert entitled "The Charles Ives Show."
Also performed, apparently for the first time, was Take-Off No. 8: Willy Keeler at Bat. (Program in the CIP: VII/Box 52/3.)

Borrowing
Ta-ra-ra Boom-de-ay!, When Johnny Comes Marching Home.

Literature

Comment
This work and Take-Off No. 8: Willy Keeler at Bat, listed as "Take Offs" at the top of the sole surviving sketch page of Mike Donlin--Johnny Evers, are the only such works designated by number (other than Take-Off No. 3: Rube Trying to Walk 2 to 3!!), and are probably the works of Ives referred to as "Athletic" in his Work-lists reference to the take-offs. On an ink list of mvts for Set No. 1 (S1, f2672) Mike Donlin-Johnny Evers is added in pencil as the seventh mvt.

On the source Ives gives the title with the mistaken identification of Johnny Evers as "Jimmy Evers"; a memo at the top of the source p. reads "Giants vs. Cubs' July or Aug 1907. NY Polo Grounds | (A) 1st Mike Jaunts out to C.F.--Johnny at Bat | (B) Mike [recte Johnny] at Bat hits over Mike's head!! Johnny comes marching (sliding) Home | Safe!!"

At the end of the extant source p. is a memo "to [symbol] Sheet back p 8" indicating that a second p. is missing and that this piece was once complete; the extant source for Take-Off No. 8: Willy Keeler at Bat indicates that it continued from a now missing "page 8."

Singleton's realization (used at the 17 Aug 1974 premiere) dovetailed together this inc. take-off into another inc. baseball Take-off No. 8: Willy Keeler at Bat [#048]. Included in "Set of Incomplete Works for Orchestra, E. Other Works".
Description

and Fragments," ed. and arr. by James Sinclair and Kenneth Singleton (available for rent from Peer International).

48. Take-Off No. 8: Willy Keeler at Bat

[inc.]

Medium
Ww, brass, str (div.) [as indicated on MS]

Duration
9 mm. extant

\[
\text{Willy Swings Bat}
\]

\[
\text{Umpire—Trumpet}
\]

\[
\text{Ball}
\]

\[
\text{Strike}
\]

\[
\text{Coach—Bassoon}
\]

\[
\text{Db} \quad \text{Whole-tone Down}
\]

Source
Sketch, inc. (9 mm. extant; p. 1 lost), 1 p. (f0891).

Date
Composed probably in Aug 1907; no date in source, but sketched out contemporaneously with Take-Off No. 7: Mike Donlin—Johnny Evers. (The surviving page of Take-Off No. 7 also lists the title of this work.) AG: summer 1907. NG7: c1907.

Publication
Unpublished; registered as an unpublished work 9 Dec 1977 by Peer International Corp.

Premiere
First documented performance (in a realization by Kenneth Singleton): West Redding, CT (on Ives's property), 17 Aug 1974, by the Paul Winter Consort (supplemented by musicians from the Yale Theater Orchestra), cond. by James Sinclair, in an all-Ives concert entitled "The Charles Ives Show." Also performed, apparently for the first time, was Take-Off No. 7: Mike Donlin—Johnny Evers. (Program in the CIP: VII/Box 52/3.)

Literature


Comment
This work and Take-Off No. 7: Mike Donlin—Johnny Evers, listed as "Take Offs" at the top of the sole surviving sketch page of Mike Donlin—Johnny Evers, are the only such works designated by number (other than Take-Off No. 3: Rube Trying to Walk 2 to 3!), and are probably the works of Ives referred to as "Athletic" in his Work-lists reference to the take-offs.

At the beginning of the extant source is a memo "'Willy Keeler at the Bat' continued from back page 8" indicating that this piece was once complete.

On an ink list of mvts for Set No. 1 (S1, f2672), "Willy Keeler at the Bat" is added in pencil as the eighth mvt.
Description

Singleton's realization (used at the 17 Aug 1974 premiere) has this take-off dovetailed into after beginning with another inc. baseball Take-Off No. 7: Mike Donlin-Johnny Evers [#047]. Included in "Set of Incomplete Works and Fragments," ed. and arr. by James Sinclair and Kenneth Singleton (available for rent from Peer International).

49. **Tone Roads et al.**

Other title(s)

Tone Roads to [the] Town Meeting [see CIP: IIIA/Box 33/6 letter draft re "Parody etc."]

Medium

Fl, cl, bn; tpt, tbn; ch, pf; str

Duration

6 min.

Movements

i. Tone Roads No. 1 (Allegro, 3 min., 42 mm.). Medium: Fl, cl, bn, str (see Comment).

ii. [Tone Roads No. 2] (Slow) [lost? (see Comment)]

iii. Tone Roads No. 3 (Andante con moto-Allegro, 3 min., 48 mm. [designated A-L, 1-36]).

Medium: Fl, cl; tpt, tbn; ch, pf; str.

Source

No. 1

1. Pencil sketch, inc. (mm. 1-37 only), headed "I 'Tone Roads' Rough ones--good ones bad ones Fast ones Slow ones!," 2 pp. (f2709-10); pencil sketch toward mm. 33-35 only, 1 p. (f3055). (see Comment)

2. Ink copy in full score by George F. Roberts, with several emendations by Ives, headed "Tone Roads No. 1," 10 pp. (f2711-20); at end (f2720): "All roads lead to the Centre--in a race to the Town Meetin."

No. 2: No holographs or MS copies extant (but see Comment).

No. 3

1. Pencil sketch, headed "There are many ways, you know beside the Wabash' Rondo RAPID TRANSIT!," 2 pp. (f2721-22); pencil sketch toward mm. 16-17 only, 1 p. (f3055). (see also Comment)

2. Pencil full score, inc. (mm. 7-8 and upper staves of 10-12 only), 1 p. (f2723).
Description


Related fragments: (1) verso of a Wabash Rail Road bond refund form (dated 21 May 1942), a setting of superscription (4 mm. quoting Paul Dresser's "On the Banks of the Wabash"): "There are many Roads you know beside the Wabash. - The B&O and Pennsilvania (E see T[wichell] | E. T. see!)") [a play on the initials of Edward Carrington Twichell], 1 p. (f2724); (2) at the bottom of a pencil sketch (S1) for the song Pictures, a superscription to Tone Roads No. 1: "Over the rough & Rocky roads are ole Forefathers strode on their way to the steepled Village Church or to the farmers Harvest Home Fair or to the Town Meetings, where they got up and said whatever they thought regardless of consequences!," 1 p. (f6710).

Date

Assembled as a set possibly in 1915 from pieces composed 1911-15; no date in the sources. There is no specific listing in Work-list A, which contains a general entry only: "#21-Sets for Basset-Horn, Trumpet, Cornet or English Horn Solos, with small Orchestras -some called 'Cartoons'; and 'Songs without Voices.' Of these some were arranged (1921) for voice and piano. From 1902 to 1917." Work-list B, under general entry "Sets for various small groups of instruments or chamber orchestras (some with voice ad lib.)," lists 3 works under the title "Tone Roads et al. (chamber orchestra)": "FAST 1911 | SLOW 1911-1919 | SLOW & FAST 1915."


Publication

Ives Society critical edn of both mvts in prep.

Premiere

No. 3: First documented performance: New York City, 20 Dec 1963, Tone Roads Chamber Ensemble, cond. by James Tenney, in a concert of 20th-century American music at the New School Auditorium. Also performed was Tone Roads No. 1 and, apparently for the first time, Scherzo: Over the Pavements. (Concert announcement in CIP: VII/Box 51/4.)

First recording


Derivation

A small part of mvt i (mm. 33-34) appears in Universe Symphony [#006], misc. materials (S5). Ives included both extant mvts as no. 12 in his List: Music and Democracy [#x641]. Either mvt i or ii intended for use as mvt iii (Tone Roads: In the Wagon) of the unrealized A Symposium-Five Movements for Orchestra [#x659]. (see Comment)

Borrowing

None, although, in a memo at top of mvt iii sketch (S1, f2721) Ives seems to allude to On the Banks of the Wabash, Far Away and does so again on a possibly related fragment (f2724).

Literature

KirkC: 1C34; AG: v38. Memos, 61, 63-64, 71, 120, 139, 159; Tunebook, 196 (iii).
BlockB: W35, B2-3, B87, B92, B123 (i), B140 (i, iii), B239 (i, iii), B267 (i), B307 (i, iii), B432 (i, iii), B598 (iii), B550 (i, iii), B575 (i), B576 (iii), B586 (i).
Description

Cowell 1955, 169 (iii), 171 (iii); Hitchcock/Perlis 1977, 153 (i), 228 (i), 100 (iii), 153 (iii), 155 (iii), 228 (iii); Lambert 1991b, 135-38 (i); Swafford 1996, 221, 236, 242; Lambert 1997b, 39-52 (i), 174-75 (iii); Feder 1997, 163-76.

Discography

Hall 1964/2, 104; Hall 1964/3, 92; Morgan 1974, 73; Cohn 1981, 908; BlockB: D11.

Comment

Mvt i: On Quality List 9 Ives added in pencil "Fl, Clar, Bassoon, 3 Vs, 2 Violas, 2 Cellos, Bass." On S2 (f2711) Ives added "[Bn] or Trombone." The original instrumentation for mvt. i was fl, cl, bn/tb, and pf. David G. Porter feels that the rej. solo bridge in Tone Roads No. 3 originated in the Pre-Second String Quartet (f#x672) since it went into Aeschylus and Sophocles; this may imply that the preliminary version of Tone Roads No. 3 was a mvt in the Pre-Second String Quartet.

Mvt ii lost or only projected; not inconceivably, one of the realizations of Chromátimélôdtune could serve as a replacement second mvt--it was composed in the same period and is similarly experimental). KirkC suggests that some material on f3055, unrelated to the known pieces represented (Tone Roads No. 1 and No. 3, and Scherzo: All the Way Around and Back), may be a vestige of Tone Roads No. 2. Porter suggests that material at the top of f1844, c8 mm. of canonic counterpoint (with inversions), which Kirkpatrick assumed to be part of Universe Symphony, might be for this mvt (but it appears to be fast music rather than "slow").

On Quality List 5 (p. 2) Ives changed the entry "Tone Roads #2" to read "#3" (same change made on List 6b and 7).

At the top of the sketch for mvt i (S1, f2709) Ives writes: "All Roads lead to Rome and to F. E. Hartwell & Co. Gent's Furnishings."

50. The Unanswered Question

Other title(s)

Largo to Presto: The Unanswered Question (A Cosmic Landscape) [see Work-list C]; "A Contemplation of a Serious Matter" or "The Unanswered Perennial Question" [see Central Park in the Dark (#034), S4 (f 2597)]. (see also title as mvt v of Set for Orchestra: Tone Pictures of Some Bygone Days under Derivation)

Medium

4 fl (or ob and cl for fl 3-4), tpt (or ob/Eng hn/cl), str (str qt or 5-part str orch) (see Comment)

Duration

6 min., 60 mm. (Version 1), 61 mm. (Version 2)

Version 1:

![Version 1 image]

Version 2:
Description

Source

First state (version 1)
1. Pencil sketch, headed "The unanswered Q??," 1 p. (f2514).
2. Photostat repro of S1 on which Ives made pencil and ink emendations, 1 p. (f7790).

Second state (version 2)
3. Ink copy in full score by Copyist 18, made under George F. Roberts's supervision, 5 pp. (lost except for p. 5 [f2766]); photostat repro of all 5 pp., headed "The Unanswered Question For Flute Quartet, Trumpet and String Quartet (or String Orchestra)" (f2756-60); typescript note to performers as a postface, 1 p. (f2761) and same, with Ives memo above (f2768).
4. Negative plates of $S_3$ photostat repro, with emendations [by George F. Roberts?] in white ink, 5 pp. (f7989-93).

Date

Composed 1908, rev. 1930-35; no date in the sources. An annotation at the bottom of $S_1$ (f2514) indicates Ives's office from c1905 to 31 Dec 1906: "return to Chas E Ives c/o Charles H. Raymond & Co 26 Liberty St NY."

Work-list B, under "Sets for various small groups of instruments or chamber orchestras (some with voice ad lib.)," lists: "LARGO TO PRESTO--'The Unanswered Question'-Trumpet, 4 flutes or 4 treble woodwind, string quartet or string orchestra[,] Some time before June 1908."


Publication

1. Montevideo: Boletín Latino-Americano de Música, 5/5, October 1941 (under the title La Pregunta Incontestada); unauthorized. Version 2.

Premiere

Version 2: New York City, 11 May 1946, by a chmbr orch of students from the Juilliard Graduate School, on-stage cond. Edgar Schenkman, off-stage asst. cond. Theodore Bloomfield, in an all-Ives concert at McMillin Theatre, Columbia University, given as part of the Second Annual Festival of Contemporary American Music. Also premiered in the same concert were Central Park in the Dark and String Quartet No. 2. (Program, listing only Central Park in the Dark and The Unanswered Question as "first performances," and with notes on Ives by Elliott Carter, in CIP: VII/Box 50/7.) Reviewed by Olin Downes, NY Times (12 May 1946), Robert A. Hague, PM (14 May 1946), p. 16; Miles Kastendieck, Brooklyn Eagle (12 May 1946); Paul Henry Lang, Saturday Review (1 June 1946),
Description

p. 43; Edward O'Gorman, NY Post (13 May 1946); Francis D. Perkins, NY Herald Tribune (13 May 1946).

Version 1: New York City, 17 Mar 1984, American Composers Orchestra, cond. by Dennis Russell Davies, in the "Wall-to-Wall Ives" series at Symphony Space.

First recording


Derivation

Included as mvt iii of the Set No. 9 of Three Pieces [#018] (for which S3 above was copied c1934). Intended for use as mvt v (The Question of Existence-A Cosmic Landscape) of the projected Set for Orchestra: Tone Pictures of Some Bygone Days [#x650] and for use as mvt iv (The Unanswered Question: In Contemplation) of the projected A Symposium-Five Movements for Orchestra [#x659]. Ives paired this work, with Central Park in the Dark, as mvt i of Two Contemplations [#x638] (see f2597).

Literature


Discography

Hall 1964/2, 102; Warren 1972: 513-20; Morgan 1974, 73; Cohn 1981, 908; Oja 1982: 5521-23; BlockB: D1, D12, D27.

Comment

In Work-list C, Ives emended the title to include the subtitle "(a Cosmic Landscape)" and crossed out "string quartet" in the list of instruments, emending the orchestration to read "Trumpet, 4 flutes or treble woodwind, and string orchestra." On Quality List 9 Ives added in pencil: "can be S.Q., 2 pianos, trumpet."

51. Yale-Princeton Football Game

[inc.??]

Subtitle

Two Halves in Two Minutes [see Comment]

Other title(s) Title

Yale-Princeton Football Game in Tones [see f2203]

Medium

Original version: 2(picc)-2-2-2-cbn; 4-3-3-1; timp, perc (sn dr, b dr, cym); str. Sinclair realization: same as original. Schuller realization: 4(picc)-4(Eng hn)-3-4; bar sax; 4-4-3-1; timp, perc (sn dr, b dr, cym), glock, pf; str
Description

Duration
2 min., 74 mm. [in Sinclair realization]; 3 min., 87 mm. [in Schuller realization] (Allegro)

Source
2. Ink memo with melodies and words of tunes and football cheers used in the work [written c1934-36, for Henry Cowell?], headed "Songs & cheers, etc in Y. P. Football Game as in key & oct. starting in score," 2 pp. (f2208-09).

Date
Sketched in the orch version c1898-99, although undoubtedly first improvised at Yale as a "piano stunt" cNov-Dec 1897); revised c1910-11. MS Work-list 3 has 1898-1900. Though not mentioning this work by title in his typed work-lists, Ives must have considered it one of the "athletic" Cartoons or Take-Offs which he dates "from about 1896 to 1916" (in Work-list A) and "1898-1907" (in Work-lists B-G). In a work-list that the Cowells credit to Ives, cited in Cowell (1955 edn only), this work is list and dated "August 1907." In both Memos (p. 40) and an annotation in S1 (f2203), Ives recalls completing the work and sending an ink copy (now lost) to Huntington Mason in Chicago in 1899 (see Comment). KirkC: [in pencil:] 1897 at Yale. AG: ?1898. NG7: [1899], c1910-11.

Publication

Premiere


First recording

Derivation
Description

Possibly based on the pf A Full Game at The Spot [fx681] (see Comment). The background/crowd sounds (strings) also appear in the sketches for mvt ii of Orchestral Set No. 3 [#009]. In Ives's listing of mvts for the chmbr orch Set No. 1 (S1, f2674) [#010], Yale-Princeton Football Game is entered in ink as no. "6." Possibly also once listed as a mvt ("Athletic") of Set of Cartoons and Take-Offs [fx651]. Intended for use as mvt iii (A Yale-Princeton Football Game) of the projected Set for Orchestra: Tone Pictures of Some Bygone Days [fx650].

Borrowing

Brekeke-kek, ko-ax, ko-ax, Bright College Years, Three Cheers for Old Nassau, Harvard has Blue Stocking Girls, Hold the Fort, Hy-Can Nuck A No, Old Nassau, Yale's Short Cheer (9 "Rah"/3 "Yale"); David Wallis Reeves, Second Regiment Connecticut National Guard March.

Literature

KirkC: 1B3; AG: v10. Memos, 40, 60, 61, 160n; Tunebook, 190. See also correspondence with Nicolas Slonimsky (CIP: IIIA/Box 32/3, n.d. [May 1933]), Julian Mason (CIP: IIIA/Box 30/17, n.d. [June 1933]-5 July 1933), the Fleisher Collection (CIP: IIIB/Box 34/8, 25 Mar 1942).


Comment

Subtitled in S1, bottom of p. 1 (f2203): "A 'Take Off' of 2 Halves in 2 minutes." Quality List 2 has the title as "Yale-Princeton Game (Two Halves in Two Minutes)." The piece probably developed from a piano "stunt" and is based on the Yale-Princeton match up of 20 Nov 1897 in New Haven (see comment below on A Full Game at The Spot). Numerous marginal annotations serve as a programmatic guide to the action of the game. Ives recalls beginning the work while at Yale and playing it on the pf for his classmate Huntington Mason. In 1932, after rediscovering pp. of S1 among his papers, he wrote a letter (June 1933) to Huntington Mason's surviving brother, Julian, explaining the origins of the work and asking if the score had been preserved (it was never found; see Memos, p. 40). S3, written in Ives's shaky handwriting of the mid 1930s, contains a note at the foot of p. [1], "Henry! see over for 'Cheers';" undoubtedly intended for Henry Cowell.

The title as here appears on S1 (f2203) and S3 (f2208) and in Memos, p. 60. In Memos, pp. 40 and 61, the title is given as "A Yale-Princeton Football Game", but, since the take-off is on a specific game, the article "A" is not used here. It is possible that Ives's reference in Memos (p. 61) to a pf take-off "A Full Game at the Spot" could be simply a subtitle or additional title for Yale-Princeton Football Game or it may refer to an early pf version of this work (which would have been appropriate entertainment at a student hang-out such as "The Spot").
II. Works for Band

Description

II. Works for Band

52. Fantasia on "Jerusalem the Golden"

Other title(s)
Paraphrase on "Jerusalem the Golden" [see MS Work-list 2]; Variations on "Jerusalem the Golden" [KirkC, p. 105].

Medium
Original version: Not indicated on the source. Brion edn.: Modern concert band with separate ens of "old fashioned [brass] instruments (or modern brass sextet or quintet)."

Duration
3:30 min., 78 mm. [in Brion arr.] ([no tempo heading in MS])

Source
Ink sketch copied by George Ives, in 2-stave systems, 5 pp. (f5018-22).

Date
Composed in 1888 (see Comment). KirkC: 1889?; AG: ?1888. NG7: [1888].

Publication
New York: Associated Music Publishers, 1974; arr. by Keith Brion for modern concert band (published under the title Variations on "Jerusalem the Golden").

Premiere

Borrowing
EWING.

Literature

Comment
The only direct reference to this work is in Ives's MS Work-list 2 (under the "Brass Band" heading): "Fantasia (or Paraphrase) on Jerusalem the Golden (before leaving Stevens St. Danbury [?], 1888)" [the Ives family moved from Stevens St. to 10 Chapel Place on 9 May 1889]. Ives probably refers to this work (without identifying himself as the composer) in his "Conductor's Note" to mvt ii of Symphony No. 4 (New Music, vol. 2/2, Jan 1929).

The source lacks any orchestral markings or title but appears not to be written for org as assumed in KirkC (p. 105). In the surviving source, essentially a short-score, the music is only awkwardly approachable on the org but it is conceivable that Ives would have worked on the composition at the org keyboard.
Description

53. March in F and C, with "Omega Lambda Chi"

Other title(s)

March "Omega Lambda Chi" [see Publication]; March No. 3 for Band.

Medium

Original version: D-flat Picc, 2 cl; solo E-flat alto [hn], 3 E-flat alto [hn], solo B-flat/E-flat cnt, 3 B-flat cnt, 2 tbn, bar (div.), E-flat bass [tuba]; dr (sn dr, b dr, cym). Brion edn: Modern concert band or original instr.

Duration

3 min., 93 mm. ([no tempo heading])

Source

1. Fragmentary sketches, 1 p. (f2824).
2. Full score (lacking t.p.), with emendations in red ink, 16 pp. (f2825-40).
3. Five ink parts (all that are extant) differing slightly from full score, each on 1 p.: cl 2, copied by Ives (f2841); cl 2, copied by Copyist 3 (f2842); E-flat alto [hn] 2 and 3 together, copied by Copyist 3 (f2843); E-flat bass [tuba], copied by Ives (f2844); drums, copied by Copyist 3 (f2845).

Date


Publication

New York: Associated Music, 1974 (score and parts for sale); ed. and arr. by Keith Brion for modern concert band, with reference to Ives's original instr (published under the title "March: Omega Lambda Chi").

Premiere


First recording

The Incredible Columbia All-Star Band, cond. by Gunther Schuller, 15 and 17 Feb 1975 (issued in 1975 by Columbia Records, M-33513).

Derivation

Arranged from March No. 3 for Piano, with "Omega Lambda Chi" [#111].

Borrowing

Omega Lambda Chi (itself a parody of Sailing, Sailing?).
Description

Literature

Discography
Cohn 1981, 910; Qja 1982: 5376, 5377; BlockB: D4, D8.

Comment
The borrowed tune is associated with a late 19th-century Yale event tradition, "the Omega Lambda Chi, which commemorated the freshman societies abolished by the faculty in 1880. On this occasion sophomores, juniors, and seniors marched by classes around the college cheering the buildings. Then they went to the narrow space between Dwight and Alumni Halls and, in what came to be known as the Pass of Thermopylae, the freshmen ran the gauntlet between the massed upperclassmen. With luck, the new men emerged not too badly bruised. In 1899 [24 May] the Yale Alumni Weekly reported, 'The whole proceeding was business-like and orderly and in half an hour the campus had assumed its ordinary aspect.' But the following year the faculty banned the rough ceremony." [Brooks Mather Kelley, Yale: A History (New Haven: Yale University Press, 1974), p. 307] Ives would have arranged his march for use in the May 1896 event, toward the close of his sophomore year.

54. March "Intercollegiate," with "Annie Lisle"

Other title(s)
March (Two-Step)--"Inter-Collegiate" [see S3]; March No. 5 for Band [see KirkC, p. 55].

Medium
Original version: D-flat Picc, E-flat cl, 2 B-flat cl, t sax; 3 E-flat alto [hn], E-flat cnt, solo B-flat cnt, 3 B-flat cnt, 2 tbn, b tbn, bar, basses [tubas]; dr (sn dr, b dr, cym) [according to S3]

Duration
4 min., 103 mm. [in Brion edn] [(no tempo heading)]

Source
1. Full score in C and A-flat, lacking cover and title, 12 pp. (f2796-2807).
2. Full score in F and D-flat, inc. (pp. 3-10 only), 8 pp. (f2808-15).
3. Photostat repro of 16 printed parts, revised vers. in C and A-flat (f2816-23); solo cnt part (f2818) contains the notice: "Copyright 1896 by C. E. Ives"; no other information regarding the place and date of publication is given (Ives's Work-lists identify the publisher as Pepper & Co., Philadelphia).

Date
II. Works for Band

Description

Publication
1. see S3.

Premiere
According to a memo at the top of S1 (f2796) this work was "played at Danbury Fair Grounds by Danbury Band, Oct. 1892."

First documented performance: Washington, D.C., 4 Mar 1897, the combined New Haven Band and Washington Marine Band, as part of the activities of the presidential inauguration of William McKinley.


First recording

Derivation
Arranged from March No. 5 for Piano, with "Annie Lisle" [#112].

Borrowing
Annie Lisle.

Literature
KirkC 1D5; AG: v4. Memos, 39-40, 130, 148, 149, 153, 154, 183; Tunebook, 189. See also correspondence with the American Music Center (CIP: III/B/Box 34/2, n.d. [reply to 3 Aug 1944?]).

BlockB: W8, W38, W38a-b, B553, B5c, B579.


Discography
Cohn 1981, 909; Morgan 1974, 73; BlockB: D8-9.

Comment
An early copyright, possibly for this work, is the registration of a "College March" following publication 18 June 1915 in the name of "Chas. Ives, jr." [sic in entry].

In Memos (p. 148n14) Kirkpatrick states: "The name here copied as 'Pepper' (from the later lists) looks more like 'Peter'--Gopsill's Philadelphia Business Directory for 1897 does list James W. Pepper (Music Store, also Publisher) at 234 S. 8th, but no Peter nor any similar name in that trade. The Ives Papers has negative photostats of a set of 16 parts (S3) that was lent by the late Julius Mattfeld from the library of the Columbia Broadcasting System in 1957, but it lacks any title page or cover. On the solo cornet part is printed: 'Copyright 1896 by C.E. Ives' - with no mention of Pepper & Co." Possibly Pepper of Philadelphia merely acted as a printer. No score for this work seems to have been printed in 1896; apparently the Solo Cornet part was expected to suffice.

In a draft for a letter in answer to an apparently now lost letter from Helen Dower of the American Music Center (n.d. [c1944?]) Ives refers to this march: "...in 1895 a march ['Intercollegiate'] for Brass Band Mr. Ives now remembers was published by Pepper & Co. of Phila. This was recently played over the Columbia Radio." (This broadcast performance is otherwise undocumented.)

In the "Chronological List of Compositions" of Cowell 1955 (but not in the 1969 second edn), the Cowells indicate that "the composer has listed the piece as 'no good.'"

55. Runaway Horse on Main Street

[mostly lost]
Description

Medium
Pic, E-flat cl, B-flat cl 1(div.) & 2; alto hn, E-flat cnt, 2 B-flat cnt, 3 trb, bar, bass hn [tuba]; perc (sn dr, tom-tom, b dr, cym), glock, xyl (opt. pf)

Duration
16 mm. extant [1 min., 52 mm. in Sinclair realization]

Source
Pencil full score, inc. (pp. 7-8 [mm. 31-46 of Sinclair realization]), 2 pp. (f2846-47).

Date

Publication

Premiere
New Haven, CT, 18 Nov 1977, Yale University Band, cond. by Keith Brion, at Woolsey Hall, in the realization by James B. Sinclair.

Derivation
Arranged for the song Runaway
Horse on Main Street [#340] (also inc.), a portion of which was later adapted in the song Charlie Rutlage [#226]. (see Comment)

Literature

Comment
Sinclair's realization prefaces the extant material with his arr. of material from the song version and uses part of the climax of the song Charlie Rutlage to bring the work to a close. Ives's original band work was possibly one of the take-offs (perhaps "urban") intended for an early version of the Set of Cartoons or Take-Offs.
Description

56. Schoolboy March in D and F, Op. 1
[mostly lost]

Medium
"band" [see f2795]

Duration
9 mm. of melodic incipit extant

Source
Fragmentary sketch of a melodic line, 9 mm. in 6/8 (probably for this work) on t.p. (f2795).

Date
Arranged in Sept 1886 (according to f2795). NG7: --.

Derivation
Probably adapted from a lost pf version. May have developed into chmbr orch Holiday Quickstep [#028] and/or lost band Holiday March [#x662].

Literature
KirkC: 1D1; AG: --. Elkus 1974, 18; Feder 1992, 95, 96.

Comment
Ives's title (f2795): "SCHOOL-BOY MARCH D-F. OP. 1. ARR. BAND. SEPT. 1886. C. IVES." Both title and musical fragment are written on slips of paper, apparently from the same note pad. The MS fragment was found in a buckram cover used as a folder which included a sheet with a memo: "none of these any good | just kept for curiosity." There is no evidence of the earlier work (perhaps for pf) from which this might have been arr. for band, as implied in the title. The incipit represents the complete music given on the source.
III. Works for Chamber Ensemble

Description

III. Works for Chamber Ensemble

A. STRING QUARTETS

57. String Quartet No. 1: From the Salvation Army

Subtitle
"A Revival Service"

Medium
Vn 1-2, va, vc

Duration
22 min. (21-24 min.)

Movements

i. Chorale (Andante con moto; 5:30 min., 115 mm.)

ii. Prelude (Allegro; 5:30 min., 190 mm.)

iii. Offertory (Adagio cantabile; 5:30 min., 97 mm.)

iv. Postlude (Allegro marziale; 5 min., 176 mm. [counting by vc in mm. 147-55])
III. Works for Chamber Ensemble

A. STRING QUARTETS

The Music of Charles Ives

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Description

Source

i. Chorale
2. Ink score, inc. (mm. 0-48 only); t.p. "Qt. #1 Andante m'dt" (f2853); 3 pp., headed "Quartet #1 C major | [mvt] #1. Andante moderato" (f2854-56).

ii. Prelude
1. Pencil sketch, inc. (lacking mm. 136-161), 4 pp. (f2857-60).
2. Ink score, inc. (mm. 1-6 torn off); t.p. "#2 mvt String Quartet no. 1 Allegro" (f2861); 8 pp. (f2862-69).
3. Ink copy by Copyist 9, headed "II," 11 pp. (f7934-44); photostat repro with annotation by Ives on p. 1 (f2870-80).
4. Keyboard arr., ink copy by Copyist 9, with emendations by Ives, headed "II" and above in Ives's hand "S. Quart. #1 A Revival arranged for | piano & copied by Tams & Co!," 9 pp. (f2881-89).

iii. Offertory
1. Fragmentary pencil sketches, 4 pp. (f2890-93); rej. patch on separate p. (f2859).
2. Ink score, inc. (mm. 37-48 and 61-72 torn off); t.p. "Qt s[core?] #3 Adagio" (f2894); 4 pp. (f2895-98); blank p. at end except for annotation "from 1st string quartet C.E Ives" (f2899).
3. Ink copy by Copyist 9, headed "III," 6 pp. (f7945-50); photostat repro with annotations and one emendation by Ives (f2900-05).
4. Keyboard arr., ink copy by Copyist 9, with emendations by Ives, headed "III [changed to "II"] Prelude Org & St Q Center Ch.," 6 pp. (f2906-11).

iv. Postlude
1. Pencil sketch, inc. (mm. 79-95, 157-65 cut off), 7 pp. (f2852, 2912-17).
2. Ink score: t.p. "Q[quatet] s[core?] | IV allegro | 4 (from Organ & Violins | [organ]=LH Viola & Cello. | played at Center Ch. at a (mild) "Revival Service--Oct 2 1896" (f2918); 9 pp., first half of m. 1 torn off (f2919-27).
3. Photostat repro of ink copy by Copyist 9, headed "IV" (changed to "III"), 12 pp. (f2928-39).
4. Keyboard arr., ink copy by Copyist 9, with emendations by Ives, headed "IV" (changed to "III"), 10 pp. (f2940-49).

Complete work
Photostat repro of t.p. or cover for complete work (f2848, 2849); there are several stages of additions on the t.p.-the original text is shown here in roman; words added later (f2849) are shown here in italic: "Organ Quartett for 2 Vio's 1 Viola Cello | (for Strings | & organ (ad lib) | 'From the Salvation Army' | Not Quite | & the old green | Anthem Book | Choral Pre. Collection, Postlude | (for Revival Service.) | C[enter] Ch[urch] | New Haven | Ct | May 1896." Below that (seen only on f2848) is this somewhat cryptic memo (added after f2849):
Description

"Chorale | > Fugue for Parker (1897-9[8])
   1898  1st movement for Symphony
   1900  from

Prelude  3rd & 4th = Organ Pieces 1896
played as
Offertory  copied 1904  (Preludes & Postludes
Post  (as is)

Cen Ch  1896
N H  Choral Service"

Date
Composed in c1897-1900, based on pieces for organ from 1896-98. Annotations on the individual mvts refer to the source pieces: mvts iii (S3, f2900) "(from Organ Prelude) played Feb. 1898"; mvts iv (S2, f2927) "Prelude Postlude, for a 'Revival' Gospel Services | Center Ch N.H. Oct. 1896." Work-list A: "For a 'Revival Service' --Prelude, Offertory and Postlude -- String Quartet 20 min. Manuscript[.] 1896."


Publication
1. New York: Peer International, 1961 and 1963 (score and parts for sale); based on Copyist 9 score.

Premiere
Mvts ii-iv: New York City, 17 Mar 1943, Columbia Concert Orchestra, cond. by Bernard Herrmann, broadcast over WABC and NET. (The listing [in CIP: VII/Box 50/7] has "String Quartet #1 in G, Arranged for String Orchestra" but, given it follows, within the half-hour format [3:30-4:00 P.M.], a performance of mvts i and iii of Symphony No. 4, this only could have been, at most, of the latter three mvts of the quartet.)


In a letter from Julius Mattfeld to John Kirkpatrick (in Kirkpatrick Papers, dated 2 May 1960) replying to Kirkpatrick's queries, Mattfeld claims: "The String Quartet no. 1, in G major, was performed on Mar. 8, 1938, by the Roth Quartet (who sneered at the naive New England psalm tunes)..."

First recording
The Kohon Quartet of New York University, 1963 (issued 1964 by Vox, STDL-501120).

Derivation
Mvts i-iv: Adapted from the lost Fugue for Organ [x688]; reworked as mvts iii (originally the second) of Symphony No. 4 [004].

Mvts ii: Probably derives from an unidentified org prelude.

Mvts iii: Reworked or arr. from the lost org Prelude [f] [x697].

Mvts iv: Derives from the lost org Postlude [f] [x693].
Description

Borrowing

Mvt i: CORONATION, MISSIONARY HYMN; J. S. Bach: *Toccata and Fugue in D Minor* ("Dorian"), BWV 538. Possible borrowing: CHRISTMAS.


Mvt iii: BEULAH LAND, NETTLETON, THE SHINING SHORE.

Mvt iv: CORONATION, THE SHINING SHORE, WEBB.

Literature

KirkC: 2A1; AG: w1. *Memos*, 51-52, 73, 149, 154-55, 183 [Chorale (i), 66n8, 154n; Prelude (ii), 149, 154; Offertory (iii), 54n12, 149, 154; Postlude (iv), 149, 154]; *Tunebook*, 199-200. See also correspondence with Henry Cowell (CIP: IIIA/Box 28/8, 14 June 1951), Lehman Engel (CIP: IIIA/Box 29/3, 14 Oct 1933), Bernard Herrmann (CIP: IIIA/Box 30/4, 23 Mar 1938), and David Stanley Smith (CIP: IIIA/Box 32/6, 22 Nov 1921).


Discography

Hall 1964/1, 142; Morgan 1974, 74; Cohn 1981, 915; Oja 1982: 5413; BlockB: D37-38.

Comment

Ives's marginal annotations on a number of sketch and score pp. indicate that all mvts were derived from pieces for org or for org and str. Ives dates these pieces from 1896, but no scores survive. The str qt is not clearly dated as such in any of the sketches or scores, and Ives's annotations do not provide sufficient evidence to assign a reliable date of completion for the work.

An earlier attempt (*Pre-First String Quartet*) is cited in p. 11 of Ives's earliest extant manuscript (M) of *Memos* "2 String Quartets - 1st in college N[g]ood - destroyed only fair [copy] | 2nd 'Salvation Army' is really a 2nd Edition of 'Revival Service' 1896. It had one movement [with] nothing to do with R[evival] S[ervice] & [was] much better." The latter reference seems to be to mvt i (*Chorale*) which Ives removed from *String Quartet No. 1*.

After the first mvt was revised and rescored (c1909-11) for use as mvt ii (later mvt iii) of *Symphony No. 4*, Ives intended that the quartet consist of only the last three mvts (and is listed as such in the work-lists; iii and iv are renumbered ii and iii in the Copyist 9 scores); however, with John Kirkpatrick's encouragement the work was published in its original 4-mvt form. Scores by Copyist 9 of a keyboard arr. exist for mvts ii-iv. A note by Ives on the keyboard score for ii (S4, f2881) states: "S Quart. #1 A Revival arranged for piano & copied by Tams & Co!"

58. *String Quartet No. 2*

Subtitle

*(see Comment)*

Medium

Vn 1-2, va, vc

Duration

25 min. (22-26 min.)

Movements
III. Works for Chamber Ensemble

A. STRING QUARTETS

The Music of Charles Ives

III. Works for Chamber Ensemble

A. STRING QUARTETS

Description

i. Discussions (Andante moderato-Andante con spirito-Adagio molto; 9 min., 132 mm.)

Other title(s): Conversations and Discussions [see f2950].

ii. Arguments (Allegro con spirito; 4:30 min., 110 mm.)

iii. The Call of the Mountains (Adagio-Andante-Adagio; 11 min., 143 mm.)

Source

1. Pencil sketch, continuous, of all three mvts: i, headed "I Conversations and Discussions," pp. 1-6 (f2950-55), patch (f0491); ii, headed "II Arguments," pp. 6-10 (f2955-60); iii, headed "Intro III," pp. 11-16 (f2962-64, 2966-68). Patch for p. 11, 1 p. (f2961); rej. p. 14 (f2965).


Date

Composed/assembled 1911-13, mvt ii material dating from 1907, according to Ives. Mvt ii: A footnote to m. 77 in S1 (f2959) reads "from movement S.Q., to make Gustave Bach 'wink' See letter Ap 22, '03--65 C. P. W," and an annotation at the bottom of p. 10 of S1 (f2960) reads "good place to stop--not end! | Jan 1 1911 70 W 11." Work-list A: "Second String Quartet (Two movements used in later pieces for orchestra) From about 1904 to 1914"; Work-list B: "2nd String Quartet. (2nd Movement 1907) Photostat[,] 1911-1913"; Work-list D has a typescript error that reads "(and Movement 1907)" meaning "(2nd Movement 1907)."

AG: (i: 1911-13; ii: 1907-11; iii: 1911-13). NG7: c1913-15 (mvt i: [1911], c1913-14; mvt ii: [1907], c1913-14; mvt iii: [1911-13], c1914-15).

Publication

Description

Premiere

New York City, 11 May 1946, by a Juilliard School student ensemble (Robert Koff [vn 1], Walter Levine [vn 2], Rena Robbins [va], and Alla Goldberg [vc]), in a concert devoted to Ives's music at McMillin Theatre, Columbia University, given as part of the Second Annual Festival of Contemporary Music. Also premiered in the same concert were The Unanswered Question and Central Park in the Dark. (Program, listing the Quartet as "first New York performance," and with notes on Ives by Elliott Carter, in the CIP: VII/Box 50/7.) Reviewed by Olin Downes, NY Times (13 May 1946), Robert A. Hague, PM (14 May 1946), p. 16; Miles Kastendieck, Brooklyn Eagle (12 May 1946); Paul Henry Lang, Saturday Review (1 June 1946), p. 43; Edward O'Gorman, NY Post (13 May 1946), Francis D. Perkins, NY Herald Tribune (13 May 1946).

Second documented performance (and first professional performance): Saratoga Springs, NY, 15 Sept 1946, Walden String Quartet (Homer Schmitt [vn 1], Bernard Goodman [vn 2], Eugene Weigel [va], and Robert Swenson [vc]), in one of the concerts at the Seventh Yaddo Music Festival (called the Seventh "Music Period"). Reviewed by Lou Harrison, NY Herald Tribune (22 Sept 1946; excerpt publ. in Burkholder 1996, p. 345); Noel Straus, NY Times (22 Sept 1946); unsigned, The Musical Courier (1 Nov 1946). (A review by "A.V.B" in the NY Sun [8 Oct 1946] of the 7 Oct 1946 Walden Quartet performance of the work in Town Hall, probably does not intend to confuse the chronology of the premiere: "[The Walden String Quartet] could further pride itself on giving the first professional reading of the Second String Quartet of Charles Ives, introduced here by student players at Columbia University, where the Waldens had made their debut the year before.")

First recording

The Walden String Quartet, fall 1946 (issued in c1947 by Disc, set 775).

Derivation

Mvt iii: Ending adapted for use in mvt iv of Symphony No. 4 [#004]. Included as no. 15 in the List: Music and Democracy [#x641].

Borrowing

Mvt i: Columbia, the Gem of the Ocean, Dixie's Land, Hail! Columbia, Marching Through Georgia, Turkey in the Straw. Possible borrowing: Taps; Wagner: Prelude to Tristan und Isolde, I (mm. 1-2).

Mvt ii: Columbia, the Gem of the Ocean, Hail! Columbia, Marching Through Georgia, Massa's in de Cold Ground; Beethoven, Symphony No. 9/iv (mm. 92-95); Brahms, Symphony No. 2/i (mm. 48-53); Tchaikovsky, Symphony No. 6/iii (mm. 81-83).

Mvt iii: BETHANY, NETTLETON, Westminster Chimes.

Literature

KirkC: 2A3; AG: w19. Memos, 73-74, 76, 161, 190, 266; i, 74, 266; ii, 74, 161, 266; iii, 74, 278; Tunebook, 202. See also correspondence with Lehman Engel (CIP: IIIA/Box 29/3, 14 Oct 1933), Lou Harrison (CIP: IIIA/Box 30/2, n.d. [?Oct 1944]), David Stanley Smith (CIP: IIIA/Box 32/6, 22 Nov 1921), and Peter Yates (CIP: IIIA/Box 32/18, n.d. [?Sept 1944]).


Discography

Hall 1964/2, 106; Morgan 1974, 74; Cohn 1981, 915; Oja 1982: 5414, 5415; BlockB: D37-39.
III. Works for Chamber Ensemble

B. VIOLIN SONATAS

The Music of Charles Ives

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Description

Comment
On p. 1 of S1 (f2950) Ives wrote below the title: "S.Q. for 4 men--who converse, discuss, argue (in re 'Politick', fight, shake hands[,] shut up--then walk up the mountain side to view the firmament"

B. VIOLIN SONATAS

59. Pre-First Sonata for Violin and Piano

Medium
Vn, pf

Duration
(see Movements)

Movements
i. Allegretto moderato (5:45 min., 142 mm.)

Rej. ii. Largo (5 min., 62 mm.)

ii. Largo (7 min., 86 mm.)
[for incipit see #060ii]

Rej. iii. Scherzo (41 mm. extant) [inc.]

iii. Largo-Allegro (99 mm. extant [collating S2 & S3]) [inc.]
III. Works for Chamber Ensemble

B. VIOLIN SONATAS

Description

Largo

\[ \text{Vn alone} \]

\[ \text{Ad lib.} \]

\[ \text{MS (f3227)} \]

Source

i. Allegretto moderato

1. Sketches, mostly pencil, some ink, inc. (only mm. 1-13, 23-38, 50-65, 75-90, 98-108, 122-130, 139-141; sketches toward mm. 19-26, 50-55; patches for mm. 47-49 and crossed out versions of mm. 73-78, 88-93), 10 pp. (f3177-86).

2. Ink score: t.p. "This is not—Ist Sonata V & P (but written before that & not completed 3rd movement) not est | I started as Vio. Sonata #1 1903 [changed to 1900] (not used as a whole) only parts 2nd movement, kept see Organ & Vio" (f3187); 6 pp. (f3188-93); photostat repro of t.p. on which Ives made annotations (f7807).

Rej. ii. Largo


2. Ink score: t.p. "II (Adagio from Vio & Piano Sonata I (1901) not 1st V & P Sonata but written before one called I (not completed)" (f3201); 4 pp. (f3203-06); photostat repro (more complete than the torn MS) of the t.p. (f3200) and the first page of the score (f3202); photostat repro of the score on which Ives began inking in notes to be played by cl in the vn-cl-pf version, 4 pp. (f7795-98).

ii. Largo

1. Sketches, inc. (only mm. 5-13, 17-21, 31-47, and toward 73-82), mostly in pencil, some in ink, 5 pp. (f3207-11).

2. For ink score see the sources for mvt ii of Sonata No. 1 for Violin and Piano (f3366-75).

Rej. iii. Scherzo

Fragmentary sketches, mostly pencil, some ink, 3 pp. (f1797, 3212-13).

iii. Largo-Allegro

1. Preliminary sketches and patches, mostly pencil, some ink, 4 pp. (f3214-17).


3. Ink score, inc. (lacking pp. 2-3 and 8-9 of 9, leaving only mm. 1-13, 41-85): t.p. "III Son #2" (f3226); 5 pp., headed "III" (f3227-31).

Complete work

1. Ink copy by Copyist 10, with emendations by Ives, inc. (lacking mvts i, ii), Vn and pf score: p. 1 only of iii (f3232), all else lacking; vn part: t.p. with memo (f2232), p. 1 (headed "Solo Violin") and p. 4 only (mm. 78-109) of iii (f3233-34), all else lacking.

2. Ink copy by Copyist 9, inc. (includes complete mvt i and mm. 0-28 of mvt ii; all else, including vn part, lacking): t.p. "Sonata (C Major) for Violin and Pianoforte C. E. Ives" (f3235); 14 pp., headed "I" and in Ives's hand "Partly from Organ Postlude Center Ch '97 New Haven" (f3236-49).

Date

Composed c1908-13 (extant materials; c1902-07, according to Ives), based in part on material composed possibly as early as 1897; revised c1907. An annotation on the t.p. (f3235) of S2 of the complete work: "This movement not used. | The Sonata with it and as in this book | was a first Edition & copied as in here 1903 or '04 | --but in 1907 & 1908 it was revised and as in copy later parts here | 1st & part of | -- 3rd movement | not used | (see 1st Sonata [for Violin]) | Marked"; and below: "1901- | 2 65 Cent P | W revised--1909." An annotation on p. 1 of S2 of the complete work: "Partly from Organ Postlude | Center Ch '97 | New Haven."
III. Works for Chamber Ensemble

B. VIOLIN SONATAS

Description

Mvt i: An annotation at the bottom of p. 5 of S2 (f3192): "65 Central Park W. finished (Nov. 1903) Circle 831." Rej. mvt ii: Annotation above the heading on the t.p. of S2 (f3201): "Played at Organ recital Central Pres Ch 57 st NY Dec 16--1901--Wm Haesche soloist." Mvt iii: An annotation on the last p. of S1: "sent to Mr. Price, who lost this slip 65 Central Park West NY November 1903."

AG: mvt ii: 1902-703; rej. mvt iii: 1902.

Work-list A: "Allegro and Adagio for Violin and Piano (Started as a First Violin Sonata and never completed) 1902 to 1907’’; Work-list B: "Allegro and Largo for violin and piano. Started as a First Violin Sonata and not completed. The Largo was originally for violin and organ (solo stop) and later for violin, clarinet, and piano. Photostat[.]) 1901-1902.’’

AG: --. NG7: [1901-03], c1908-13 (mvt i: [1902-03], c1909-10, rev. c1911-12; rej. mvt ii: [1901], c1909-10; mvt ii: [1902, 1908], c1911-12; rej. mvt iii: c1908-09; mvt iii: [1908-10], c1911-13).

Publication


Premiere

Rej. ii: New York City, 16 Dec 1901, Central Presbyterian Church, William Haesche (vn), presumably accompanied by Charles Ives (org) (according to memo on f3201).

First recording


Derivation

Mvt i: Derived from the lost org Postlude [II] [#x694]; a portion of the mvt reworked as part of mvt ii for Sonata No. 2 for Violin and Piano [#061].

Rej. mvt ii: Pubd separately under the title Largo (and later arr. as Largo for Violin, Clarinet, and Piano [#073]); apparently derived from the lost Largo for Violin and Organ [#x666] (see S2 memo under Date), the music was probably adapted by Ives as a mvt for the lost Trio for Violin, Clarinet, and Piano [#x678].

Mvt ii: Used as mvt ii of Sonata No. 1 for Violin and Piano [#060].

Rej. mvt iii: Reworked as mvt ii of Sonata No. 2 for Violin and Piano [#061]. Possibly once part of the Nine Ragtime Dances [#044]. (see Comment)

Mvt iii: Reworked as mvt i of Sonata No. 2 for Violin and Piano [#061].

Borrowing

Mvt i: The Battle Cry of Freedom, GOD BE WITH YOU, Tenting on the Old Camp Ground. Possible borrowing: Beethoven, Andante favori in F.

Mvt ii: The Old Oaken Bucket, Tramp, Tramp, Tramp.

Rej. mvt iii: Money Musk, Sailor’s Hornpipe (College Hornpipe), The White Cockade.

Mvt iii: AUTUMN.

Literature


Discography

Mvt i: Oja 1982: 5455, 5456; BlockB: D36

Mvt ii: Cohn 1981, 913

Comment
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Description

The title is supplied editorially. On the rej. mvt ii (S2, f3200) Ives identifies the rej. mvt iii as part of his ragtime materials (possibly *Nine Ragtime Dances* [#044]): "scherzo = 'Ragtime Dance' (put in 2nd Sonata)."

60. Sonata No. 1 for Violin and Piano

**Medium**

Vn, pf

**Duration**

23 min. (20:30-28 min.; see Comment)

**Movements**

i. Andante-Allegro vivace (7 min., 151 mm.)

![First Movement Example]

ii. Largo cantabile (7 min., 86 mm.)

![Second Movement Example]

iii. Allegro (9 min., 213 mm.)

![Third Movement Example]

**Source**
III. Works for Chamber Ensemble

B. VIOLIN SONATAS

Description

i. Andante-Allegro vivace

1. Miscellaneous sketches, 5 pp. (f1802, 2439, 3338-40).
2. Pencil sketch, inc. (mm. 1-36, 57-70, 80-94, 100-11, and 131-135 only), headed "Vi Sonata #2," 6 pp. (f3341-46).
3. Ink score: t.p. "1st Violin Sonata I" (f3347); 8 pp., headed "I" (f3348-56).

ii. Largo cantabile

1. Sketches of the original version in the Pre-First Sonata for Violin and Piano/ii, inc. (only mm. 5-13, 17-21, 31-47, and toward 73-82), 5 pp. (f3207-11).
2. Ink score of the original version in the Pre-First Sonata for Violin and Piano/ii, inc. (mm. 0-28 only), 3 pp. (f3247-49).
3. Ink score: t.p. "II C E Ives 37 Liberty St. 46 Cedar St." (f3366); 5 pp., headed "II" (f3367-68, 3370, 3372, 3374); photostat repro of pp. 2-5 of the original score to which Ives attached patches for mm. 21-24 (f3369), mm. 52-53 (f3371), mm. 70-75 (f3373), and mm. 76-86 (f3375).

iii. Allegro

1. Pencil sketches (neither continuous nor complete) and patches, 16 pp. (f3381-96).
2. Ink score, inc. (lacking mm. 89-111): t.p. "III C E Ives 37 Liberty St | C.E. Ives 38 Nassau St NY 46 Cedar St" (f3397); 14 pp., headed "III" (f3398-3411); on a photostat repro of pp. 1 and 3 Ives attached patches for mm. 4-5, 6-8 (f3399) and mm. 42-43, 52-53 (f3402); on a photostat repro of p. 5, Ives removed a patch originally covering pf LH, mm. 171-72 (f3409).

Complete work

1. Ink copy by Emil Hanke, with emendations by Ives: i, pp. 1-9 (f3357-65); ii, pp. 10-14 (f3376-80); iii, pp. 15-26 (f3412-23).
2. Program note for the work: typescript mimeographed copy attached to a bound photostat repro (formerly in the American Composer's Alliance library) of Hanke's score. (see Comment)

Date

Assembled/recomposed c1914 or c1917 from mvts composed 1901-08. Mvt i: Annotations on the t.p. of mtv i (S3, f3347): "1st Violin Sonata Sonata #2 I 1906 (1st [mtv]) 1909 (3rd [mtv]) | [[last movement revised 1911] (II) 1902 mos[tly?] Oct ?,]" and below "finished Oct 1908 6 pm copied as here Dec 1909 Tams 1910 Saracan [ake] Dave & Ella ?". Mvt ii: An annotation at the bottom of the last p. of S3 (f3374): "2nd movement 1st Sonata for V & P. C E Ives 46 Cedar St NY | 1903 -- finished Feb 1908 -- 34 Gramercy Park NY | (copied as above 1909 -- & see Tams copy later." Mvt iii: An annotation at the bottom of a sketch p. (S1, f3388): "(from organ & soprano song | [sung by] Miss Wilson, Cent Pres Ch. | Service in YMCA - 57 st | Nov 21st 1901 - see old copy / in safe 37 Liberty St.]" (words shown in italics were added to MS after the photostat was shot) and at the bottom of the last p. of S2 (f3411): "3rd movement 1st Sonata for Piano and Violin C.E. Ives 46 Cedar St NY summer--Aug Sep 1907 | (have old lead pencil copy in trunk in Danbury, put in safe at 46 Cedar | played in [? two illegible words] Oct 4--'03."


Publication


Premiere

San Francisco, 27 November 1928, Dorothy Minty (vn), Marjorie Gear (pf), in a recital at the Rudolph Schaeffer Studios, sponsored by the New Music Society of California. (Concert announcement, listing the work, only as "Sonate," without a number, in the CIP: VII/Box 50/2; repr. in Mead 1981, p. 104. In a letter to John Tasker Howard, reproduced in Memos, p. 237,
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Description

Ives identifies the work as Sonata No. 1.) Reviewed by Marjory M. Fisher, Musical America (15 Dec 1928).

First recording

Joan Field (vn) and Leopold Mittman (pf), Sept 1951 (issued in 1951 by Lyric chord, LL-17).

Derivation

Mvt ii: Reworked from the replacement
mvt ii of Pre-First Sonata for Violin and Piano [#059].

Mvt iii: Adapted from the lost song Watchman! [I] [#x727]; adapted for and from the song Watchman! [II] [#386]; this mvt or the derivative song was reworked for inclusion in mvt i of Symphony No. 4 [#004].

Borrowing

Mvt i: The Old Oaken Bucket, THE SHINING SHORE; Ives, Sonata No. 2 for Violin and Piano. Possible borrowing: BRINGING IN THE SHEAVES.

Mvt ii: The Old Oaken Bucket, Tramp, Tramp, Tramp.

Mvt iii: WATCHMAN, WORK SONG; Ives, Sonata No. 2 for Violin and Piano.

Literature

KirkC: 2C4; AG: w16. Memos, 66, 68-69, 70, 118, 123, 126, 128, 130, 150, 160, 170, 237, 240n16; Tunebook, 201. See also correspondence with Lou Harrison (CIP: IIIA/Box 30/3, 9 July [1947] and n.d. [Ives's reply]), Max Pollikoff (CIP: IIIA/Box 31/4, n.d.), T. Carl Whitmer (CIP: IIIA/Box 32/13, 6 June 1927), and Ives's Diaries (CIP: V/Box 45/12, autobiographical notes).


Discography

Hall 1964/2, 102; Morgan 1974, 74; Cohn 1981, 913; Oja 1982: 5457, 5458, 5459; BlockB: D30, D35, D44, D46.

Comment

In Memos, p. 126 Ives takes two points of view about the quality of the piece: "the First Violin Sonata in part was a kind of slump backward, although in some places it is quite the opposite."

In Work-list D Ives gives the duration as "20 min." In a mimeographed page pasted in front of a bound copy of photostats of the Hanke score (Complete work, S2), Ives gives a program note:

This sonata is in part a general impression, a kind of reflection and remembrance of the peoples' outdoor gatherings in which men got up and said what they thought, regardless of consequences--of holiday celebrations and camp meetings in the 80's and 90's--suggesting some of the songs, tunes, and hymns, together with some of the sounds of nature joining in from the mountains in some of the old Connecticut farm towns.

The first movement may, in a way, suggest something that nature and human nature would sing out to each other--sometimes. The second movement, a mood when "The Old Oaken Bucket" and "Tramp, Tramp, Tramp, the Boys are Marching" would come over the hills, trying to relive the sadness of the old Civil War days. And the third movement, the hymns and actions at the farmers' camp meeting inciting them to "work for the night is coming."

This sonata was composed mostly in 1903 and completed in detail in 1908.

(61. Sonata No. 2 for Violin and Piano)
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Description

Medium
Vn, pf (see Comment)

Duration
15 min. (13:30-15:30 min.; see Comment)

Movements
i. Autumn (Adagio maestoso-Allegro moderato, 6 min., 109 mm. [see Comment])

\[
\text{Adagio maestoso}
\]

\[
\text{G. Schirmer (1951)}
\]

ii. In the Barn (Presto-Allegro moderato, 5 min., 230 mm.)

\[
\text{Presto}
\]

\[
\text{G. Schirmer (1951)}
\]

iii. The Revival (Largo-Allegretto, 4 min., partly unbarred)

\[
\text{Largo}
\]

\[
\text{G. Schirmer (1951)}
\]

Source
i. Autumn
1. See sources for the original version in the Pre-First Sonata for Violin and Piano/iii, sketches (f3214-25), ink score (f3226-31), and ink copy (f3232).
2. Ink and pencil patches, 4 pp. (f3424-27).
Description

3. Ink score: t.p. "2nd Violin Sonata 1st movement 1908-10 2nd 1902-7 3rd 1906-9" (f3428); 11 pp., headed "I Autumn" (f3429-39); photostat repro of p. 6 (f3435), p. 7 (f3437), and p. 8 (f3439).
   ii. In the Barn
   1. For sketches towards mm. 8-39, 64-70 see Pre-First Sonata for Violin and Piano, rej. iii: sketches (f3212-13); for early version of mm. 193-224, see Pre-First Sonata for Violin and Piano, i: mm. 129-39 (sketches [f3177-86], ink score [f3187-93], and ink copy [f3236-49]).

2. Miscellaneous pencil and ink sketches and patches, 7 pp. (f3440-46).

3. [First] ink score, inc. (various pp. and portions of pp. missing), 8 pp. (f3447-54).

4. [Second] ink score: t.p. "2nd movement started 1902 (a small Theater orch score) revised 1908 34 Gramercy Park Nov. 1907" (f3455); 11 pp. (f3456-66); photostat repro of p. 1 (f3457) and 2 (f3459) to which Ives added patches.

   iii. The Revival

   1. See sources for the original version in Sonata No. 4 for Violin and Piano/rej. iv, sketches (f3251-53) and lithographed score (f3268-81).

   2. Fragmentary ink and pencil sketches and patches, 3 pp. (f3467-69).

   3. Ink score: t.p. "III 3rd movement" (f3470); 5 pp., headed "III 'The Revival'" (f3471-74); photostat repro of p. 5. with no changes (f3475).

Date

Assembled/recomposed c1914-17 from mvts composed 1901, 1903, and 1907-10; revised 1919.


Publication


Premiere


First recording

Complete work: Patricia Travers (vn) and Otto Herz (pf), 17 Apr 1950 (issued in 1951 by Columbia Records, ML-2169). First recording of mvts ii and iii: Sol Babitz (vn) and Ingolf Dahl (pf), early 1940s (issued c1947 by Alco, set AR-101).

Derivation

Mvt i: Derived from the Pre-First Sonata for Violin and Piano [#059]; the concluding section (mm. 95-109) was arr. as the song His Exaltation [#265].
Description

Mvt ii: Mm. 8-39, 64-70 derived from the rej. mvt iii (Scherzo) of Pre-First Sonata for Violin and Piano [#059]; mm. 193-224 derived from mvt i of Pre-First Sonata for Violin and Piano (mm. 129-139) [#059].

Mvt iii: Derived from the rej. iv of Sonata No. 4 for Violin and Piano [#063].

Borrowing

Mvt i: AUTUMN.


Mvt iii: NETTLETON.

Literature

KirkC: 2C5; AG: w17. Memos, 69, 70, 118, 119n7, 121, 123, 130, 150, 161-62, 237 [i, 67n4, 170n; ii, 42n2, 67n4, 69, 162; iii, 54n12, 162, 165n]; Tunebook, 201-02. See also correspondence with Jerome Goldstein (CIP: IIIA/Box 29/13, 10 Oct 1922), John Kirkpatrick (CIP: IIIA/Box 30/14, 31 Aug 1944), T. Carl Whitmer (CIP: IIIA/Box 32/13, 8 June 1927), and Ives's Diaries (CIP: V/Box 45/12, autobiographical notes).


Discography

Hall 1964/2, 102; Morgan 1974, 74; Cohn 1981, 913; Oja 1982: 5460, 5461, 5462, 5463; BlockB: D30, D35, D43-44, D46.

Comment

Goldstein must have used a now-lost score and part for his 1924 performance. This may have been a copy made by Hanke for Ives in the early 1920s. See KirkC, p. 78, for a memo on Ives's ink score (S3): "Mr. Ives, Am sorry I missed you to-night. When ready I shall be pleased to make any corrections that have occurred if you will call me up..." In Work-lists D-G Ives gives the duration as "15 min.," in Work-list H, "c. 20 min."

On the last 2 pp. (mm. 195-229) of mvt ii (S4), Ives gives an opt. piano-drumming part for a 2nd player (or the page-turner). KirkC notes that "m. 14 is 7/4; the [Schirmer] edn [mistakenly] divides it by a solid, instead of a dotted, barline."

62. Sonata No. 3 for Violin and Piano

Medium

Vn, pf

Duration

29 min. (25:30-36 min.; see Comment)

Movements

i. Adagio (14 min.; Verse 1 and refrain, mm. 0-86; Verse 2 and refrain, mm. 87-158; Verse 3 and refrain, mm. 159-240; Verse 4, partly unbarred, with 13 mm. refrain.)
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Description

ii. Allegro (5 min.; 99 mm. in S2; 101 mm. in Dahl and Babitz edn). Other title(s): Scherzo [see MS Work-list 3]

iii. Adagio cantabile (10 min., 225 mm.)

Source

i. Adagio
1. Fragmentary pencil and ink sketches for the refrain and verses 1 and 2 only, 10 pp. (f3476-85); photostat repro (as seen in f3482) with ink emendations by Ives, sent to Ingolf Dahl (f3677).
2. Ink score: t.p. "S #3 1st movement" (f3486); 15 pp., headed "I" (f3487-3501).

ii. Allegro
1. [First] pencil sketch, inc. (mm. 15-79, 83-88, 94-95 only), 5 pp. (f3502-06). (see Comment)
2. [Second] pencil sketch, inc. (lacking portions of mm. 15, 17, 66 and 96): t.p. "3 Sonata II | III | Sonata #3" (f3507); 11 pp. (f3508-18).
3. Ink score: t.p. "S #3 2nd movement" (f3519); 9 pp., headed "II" (f3520-28).

iii. Adagio cantabile
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Description

1. Fragmentary pencil sketches, 9 pp. (f3529-37).
2. Pencil sketch, inc. (mm. 0-50, 131-50, 152-72, 178-85 only), headed "mostly from organ Prelude - Flute Stop & Choir see copies Library Cent. Pres Church play 1901--Nov--", 6 pp. (f3538-43).
3. Ink score: t.p. "Sonata #3 3rd movement" (f3544); 10 pp., headed "III file old organ prelude score in Central Pres ch. Library NY with this" (f3545-54).
4. Vn part by Copyist 12, inc. (mm. 144, 179-214 only), 1 p. (f3607).
5. Vn part by Copyist 13: t.p. "Violin III" (f3608); 4 pp., headed "1st Violin III" (f3609-12).

Complete work
1. Ink copy by Copyist 12, with numerous emendations by Ives: t.p. "Sonata #3 for Piano and Violin | Chas E. Ives 38 Nassau St. N.Y" (f3555); 49 pp. (f3556-3604); patch hinged to p. 49 (f3605); patch on separate p. (f3606).
2. Photostat repro of ink copy by Copyist 12, with copious emendations by Ives (made after those in S1) for use by Sol Babitz and Ingolf Dahl: t.p. and 49 pp. (f3613-62); patch (f3663).

Date
Assembled/recomposed in 1914 from mvts composed 1901-04, according to Ives. An annotation on the t.p. of mvt i (S2, f3486): "This sonata #3 is not much good. It was finished just after a famous German Virtuoso violinist [Mölcke] by name, was here in Redding to play Oct 1914 the 1st Sonata." An annotation on the t.p. of the ink copy of the complete work (S1, f3555): "written for flute | 1902-1913 | III 1914 | Tunes--1st movement Organ Pre--1901 3rd | last movement | middle part after lost ms score | for small orchestra | 2nd 1904 -- | finished & emasculated | 1914 | after Prof. M[ölcke] had got off his reg. stuff." An annotation (crossed out) at the end of the ink copy of the complete work (S1, f3605): "(ended)-- not fine | Dec 2 [or 20? 1914]."

Mvt i: Two annotations on p. 1 of S2 (f3487): "Adagio--1st verse & 2nd & 3rd Verses & Refrains | from Organ Preludes, played C.P church Nov 1901" and above "II--Movement from Theater Orches Score played 14th Nov 1905"; annotation on p. 20 of S2 (f3633) of the complete work: "(1902)."

Mvt ii: An annotation on p. 1 of S2 (f3508): "(started as Organ Toccata | for Central Pres Ch concert May 8 [or 18?]--1901, | later used in a Violin Sonata 1914 [15?] as a Sonata N.G.;"; at the bottom of the t.p. of S3 (f3519): "(Some of this movement was in a Rag-time Dance--Theater Orchestra--a short piece & played in Globe Th[eater]--14th in 1905--put in this movement later"; a memo at the bottom of p. 22 of the ink score of the complete work (S1, f3577) slightly amplifies: "Mr. Ross [the pianist for the first performance in 1917]: This movement was written first for small theater orchestra in 1902-03-- & played in Globe Thea NY Dec. 1905"; annotation on p. 32 of S2 (f3645) of complete work: "(1905)."

Mvt iii: An annotation at the top of p. 1 of S2 (f3538): "mostly from organ Prelude--Flute stop & choir | see copies Library Cent. Pres Church play 1901 Nov"; annotation on p. 49 of S2 (f3626) of complete work: "(1902-14)."


Publication

Premiere
New York City, 22 Apr 1917, David Talmadge (vn) and Stuart Ross (pf), at a "small invited concert" at Carnegie Chamber Music Hall (see Memos, p. 69).

Description

First recording
Sol Babitz (vn) with Ingolf Dahl (pf), 1940s (issued in 1940s by Alco Records).

Derivation
Mvt i: Derived from the lost org Preludes [#x702] and/or Piece for Voices and Organ [#x711] (see Comment).
Mvt ii: Partly derived from the lost org Toccata [#x706] and the lost orch Ragtime Dance [#x648].
Mvt iii: Derived mostly from the lost org Prelude [III] [#x699].

Borrowing
Mvt i: BEULAH LAND, NEED.
Mvt ii: THE BEAUTIFUL RIVER, THERE’LL BE NO DARK VALLEY.
Mvt iii: NEED.

Literature
KirkC: 2C6; AG: w21. Memos, 69-71, 118, 126, 150, 163, 171n, 237; Tunebook, p. 202. See also correspondence with Madeleine Carabo (CIP: IIIA/Box 27/10, n.d. [reply to letter of 1946]), Henry Cowell (CIP: IIIA/Box 28/6, n.d. [reply to 1 May 1942] and n.d. [reply to 21 Sept 1944]), T. Carl Whitmer (CIP: IIIA/Box 32/13, 8 June 1927), Ives’s Dairy 7 (CIP: V/Box 45/7, 22 May 1917), and Ives’s Diaries (CIP: V/Box 45/12, autobiographical notes).
BlockB: W62, W62a-c, B90, B113, B131, B170, B177, B185, B187, B236, B252, B330, B365-66, B378, B400, B586, B608-09, B611-12, B615-17, B619-24, B626, B628, B630-32.
Cowell 1955, 65, 71-72; Perlis 1974, 134 (Elliott Carter), 199 (Lou Harrison); Rossiter 1975, 41, 43, 97, 98, 155, 288, 310, 374n1; Hitchcock/Perlis 1977, 72, 127-29, 131, 133-37; Burkholder 1995, 142, 154-61, 166, 174-78, 206-12, 243; Swafford 1996, 220, 221, 236, 237, 266, 269, 279, 416, 457n74.

Discography
Hall 1964/2, 106; Morgan 1974, 74; Cohn 1981, 913; Oja 1982: 5464, 5465, 5466, 5467, 5468; BlockB: D30, D35, D44, D46.

Comment
A memo on the ink copy of the song Tom Sails Away (S3, f6899) may indicate the existence of a lost, rej. sketch for mvt i (or an abandoned mvt): "Scetch [sic] for a Vio. Sonata--M[ilcke]. looked at it when on a visit to us in Redding Oct. 1914 --was to put in 3rd--Didn't--too much for M | put into this song Sep 1917." In a letter draft to Henry Cowell, n.d. [in reply to Cowell’s of 21 Sept 1944], Ives indicates a different derivation: "This 1st movement is from an old piece for voice & organ. Voices all in E, organ in D-flat and when the singers got used to keeping the two keys in mind & heart, they seemed to enjoy it..."

Babitz and Dahl may have done their first performance of this sonata during the Aug-Sept 1940 Ives festival put on by Peter Yates. In Work-list D-F Ives gives the duration as "20 min."

In Memos, p. 126 Ives describes this work a bit negatively: "Some of the Third and Fourth Violin Sonatas...[were] a kind of slump backward."

63. Sonata No. 4 for Violin and Piano: Children's Day at the Camp Meeting

Medium
Vn, pf (see Comment)

Duration
10:30 min. (8:30-12 min.; see Comment)

Movements
i. Allegro (2:30 min., 87 mm.)
Description

ii. Largo-Allegro (conslugarocko)-Andante con spirito-Adagio cantabile-Largo cantabile (6 min., partly unbarred)

iii. Allegro (2 min., 57 mm.)

Rej. iv. Adagio-Faster (Partly unbarred [60 mm. as published in Sonata No. 2 for Violin and Piano][ii]; see Comment)
Description

i. Allegro

For original versions of mm. 49-55, 59-69, 75-77 see the ink score of George Ives's *Fugue in B-flat*, with Charles Ives's emendations, 1 p. (f7397).

ii. Largo-Allegro (conslagarocko)-Andante con spirito-Adagio cantabile-Largo cantabile

2. Pencil sketch, inc. (lacking final 3 mm.), headed "II", 4 pp. (f3254-57).

iii. Allegro

Miscellaneous pencil sketch fragments, headed "III", 3 pp. (f3259-61).

Rej. iv. Adagio-Faster


Complete work

1. Lithographed score (made by Greinert, ?1916), complete copy with all four mvts, 24 pp. (f3268-81); title on front cover "Sonata No. 4 | 'Children's Day' | for | Violin & Piano" (see S6 below).

2. Bound photostat repro (in blue cardboard) of the lithographed score, inc. (i-iii only), with numerous emendations by Ives, 19 pp. including front cover (f3288-3306); patches, 4 pp. (f0560, 3250, 3258, 3262).


4. Set of proof pages for the Arrow edn, with emendations by Ives, headed in Harmony Ives's hand "Sonata for Violin and Piano--no. 4 ["Children's Day at the Campmeeting"]:

   pp. 2-6, 16 only (f3323-29).

5. Another [second?] set of proof pages with emendations by Ives (a few of which are in Harmony Ives's hand): pp. 2, 8, 11-12, 16, 18-20 only (f3330-37).

6. Vn part by Copyist 17 for the first three mvts, 6 pp. (f3282-87); this part agrees with S1 above.

Date

Assembled c1914-16 from mvts composed 1900-16. An annotation at the bottom of p. 14 of the complete work (S3, f3318): "actually finished--as copy Oct 20 1914 see 1st copy see end pencil copy[ly]"; dated 1915 at the end of complete work (S3, f3322).

Mvt i: No date; S1 must predate the sketches of *In the Night* (c1913; *Set for Theater Orchestral* iii) since one p. (f2608) contains a sketch of mm. 3-6 of *In the Night* added after the violin sonata material. Mvt iii: Annotation at the bottom of a sketch p. (f3261): "started as Cornet & Violins Qu piece 1905 (with Dave C [Twichell]] at Saranac Aug 1905 finished later as Violin Sonata."

MS Work-list 2: "Fourth Violin and Piano Sonata 20 min. Lithograph[,] 1916"; Work-list B: "4th Violin Sonata -- 3 Movements[,] Lithograph, 1916" (but someone, perhaps Ives, has added "Published Arrow Music Pres 17 E 42" and changed the date to "1914-15").


Publication

1. Private printing by Ives of the score, c1916? (see Source).


Premiere
III. Works for Chamber Ensemble

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Description


An undated concert series announcement [early 1939] for six programs sponsored by the "Evenings on the Roof" concert series, Los Angeles, lists a concert for 25 June 1939, featuring the "Fourth Sonata for violin and piano, 'Children's Day'" to be performed by Orline Burrow (vn), Frances Mullen (pf). (Announcement in the CIP: VII/Box 50/5; no further information located regarding this concert.)

First recording

Joseph Szigeti (vn) with Andor Foldes (pf), 14 Feb 1942 (issued in 1942 by New Music Recordings, NMR no. 1612).

Derivation

Mvt i: Derived from the lost Sonata for Trumpet and Organ [#x675].

Mvt iii: Derived from the lost Piece for Cornet and Strings (on "The Beautiful River" [#x668]; the last section of the mvt (mm. 33-57), quoting Robert Lowry's gospel song "The Beautiful River," arr. as the song At the River [#214].

Rej. mvt iv: Revised slightly as mvt iii (The Revival) of Sonata No. 2 for Violin and Piano [#061].

Borrowing

Mvt i: OLD OLD STORY; George Ives, Fugue No. 4 in B-flat.

Mvt ii: JESUS LOVES ME.

Mvt iii: THE BEAUTIFUL RIVER.

Rej. mvt iv: NETTLETON.

Literature

KirkC: 2C3; AG: w22. Memos, 72, 126, 151, 165, 170n; Tunebook, 202-03. See also correspondence with David Talmadge in Misc. (CIP: IIIIC/Box 37/1, n.d. [on inside cover of Ives's private printing of the sonata]) and T. Carl Whitmer (CIP: IIIA/Box 32/13, 8 June 1927).

BlockB: W63, W63a-b, B63, B87, B113, B131, B177, B187, B236, B252, B279, B286, B291, B365-66, B378, B586, B606-07 (excerpts of reviews are publ. in Burkholder 1996, 337-38), B615-17, B616-26, B628, B630-32.

Cowell 1955, 65-66, 71, 113, 129n, 130; Perlis 1974, 156 (Bernard Herrmann), 199 (Lou Harrison); Rossiter 1975, 41, 97-98, 288, 293, 310, 374n1, 375n17; Hitchcock/Perlis 1977, 127-30, 134-36, 149, 162; Gingerich 1986, 85-93 (iii); Feder 1992, 184, 190-91 (iii); Hepokoski 1994, 749-50 (iii); Burkholder 1995, 167-68, 177-84, 189, 193; Swafford 1996, 177, 417, 457n74.

Discography

Hall 1964/1, 146; Morgan 1974, 74; Cohn 1981, 913; Oja 1982: 5469, 5470, 5471, 5472, 5473, 5474, 5475; BlockB: D30, D35, D42, D44-46.

Comment

The lithograph of Greinert's score (complete work, S1) was printed with all four mvts; Ives later ripped out mvt iv from most of the copies on deciding to withdraw it from this work and the mvt was revised slightly for publication as mvt iii of Sonata No. 2 for Violin and Piano. A brief program note appears in a letter draft to David Talmadge, n.d., written on the cover of a copy of Greinert's lithograph (CIP: IIIIC/Box 37/1): "It is bi-called 'Children's Day at the Camp meeting'--and why not? It was finished that summer in [?] 1915 you remember at Redding. [The following sentence is added in pencil:] I think I played some of it at 27 W 11" [Ives's residence Nov 1914-8 May 1915].

Mvt ii has a now inc. part for two drums (mm. 39-49 are extant; a corner of S2 is torn away).
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S6 was prepared possibly for the Evenings on the Roof concert planned for 25 June 1939 (although we have no evidence that the work was played; if so, it would have been a premiere); Lehman Engel of Arrow Music Press corresponded with Ives about publication in July 1939; the first proofs went to Ives on 14 May 1940, second proofs on 1 Nov 1940, 3rd proofs on 24 Jan 1941, and the work was ready for printing on 25 Feb 1942. Ives and Roberts therefore must have begun working on the piece beginning in fall 1939 or spring 1940.

In the postface to the Arrow/AMP 1942 edn, Ives notes that the position of the first and third mvts may be switched with one another.

In Work-list E Ives gives the duration as "about 10 min."

In Memos, p. 126 Ives describes this work a bit negatively: "Some of the Third and Fourth Violin Sonatas...[were] a kind of slump backward."

C. OTHER WORKS

64. Decoration Day for Violin and Piano

Medium
Vn, pf

Duration
7 min., 149 mm. [in Kirkpatrick reconstruction] (Very slowly-Allegro)

Source
1. Pencil sketch, 5 pp. (f0705-0709); patches, 2 pp. (f0710-11).

Date
Arr. c1919 from music composed in Sept 1912, according to a patch (f0711) listed within S1, “Scetchs [sic] Decoration Day | Saranac Lake NY | Sep 1912.” AG: 1912. NG7: arr. c1919.

Publication
Ives Society critical edn of reconstruction by John Kirkpatrick in preparation for Peer International.

Premiere

Description

First recording

Derivation
The middle section (quoting ADESTE FIDELES) may have been based on the lost Slow March, with "Adeste Fideles" for band; arr. from the original form of mvt ii (Decoration Day) of A Symphony: New England Holidays [#005], later used for the 1920s revision of that orch mvt.

Borrowing

Literature

Discography
BlockB: D44.

Comment
KirkC (p. 81) suggests that this piece was part of a projected arr. for vn and pf of all four mvts of the orch A Symphony: New England Holidays. The only reference to a complete sonata is a note on S6, p. 1 (f0712) of mvt ii of A Symphony: New England Holidays: "Sonata #5 'N.E. Holidays.'" But only the Decoration Day mvt exists in a MS which can be clearly identified as intended for vn and pf. Kirkpatrick always maintained that this sonata version came before any orchestral version and believed that Ives was hiding the truth by calling this version an "arrangement from."

65. From the Steeples and the Mountains

Other title(s)
Allegro: From the Steeples and the Mountains [see Work-list C]; Bells and Rocks Chime [see Quality List 2, p. 6a]; Bells and Rocks [see Quality List 5].

Medium
Tpt, tbn, 4 sets of bells [ch or church bells]/2 pf (opt. tpt 2)

Duration
4 min., 48 mm. (Moderato [but see Other Title(s)])
Description

Source
1. Sketches, mostly pencil, some ink, with numerous marginal annotations, headed "From the Steeples--" and the probably unrelated memo "(a new sexton | telephone Smith's," 6 pp. (f2416-20, 3080).
2. Ink score by Copyist 18, made under George F. Robert's supervision and with his emendations, headed "From the Steeples," 7 pp. (f2421-27). (see Comment)

Date
Composed in 1901, according to Ives; no date in the sources. An annotation at the bottom of a p. in S1 (f2417), "Mr. Price: Copy only Brass pa[ge] 2-7 & return Chas. E Ives 65 Central P. W. NY," lists Ives's second Poverty Flat residence, 1901-Sept 1907. Dated 1901 in pencil in Work-list C and thereafter typed as such into Work-lists D-G. AG: 1901-?02. NG7: [1901], c1905-06.

Publication
New York: Peer International, 1965 (score and parts for sale); based on S2.

Premiere
First documented performance: Waltham, MA, 26 Apr 1963, by a student ensemble, cond. by Wayne Shirley, in an all-Ives concert presented by the Department of Music, Brandeis University. (Program in the CIP: VII/Box 51/4.)


First recording

Borrowing
Possible borrowing: Taps.

Literature
KirkC: 1C12; AG: w3. Memos, 70-71, 158; Tunebook, 200.

Discography
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Description

Morgan 1974, 73; Cohn 1981, 916; BlockB: D31-32.

Comment

An annotation in Ives's hand at the end of S2: "From the Steeples--the Bells!-- then the Rocks on the Mountains begin to shout!" The full title (in the version shown under Other Titles above) appears for the first time pencilled onto Work-list C. In Memos (p. 71) Ives calls this his "church bell piece."

Roberts undoubtedly wrote out a pencil score (now lost) for the guidance of Copyist 18 in producing S2.

66. Fugue in B flat

[inc.]

Medium

Str qt (see Comment)

Duration

50 mm. extant ([no tempo heading])

Source

Pencil score in 4-stave systems, inc. (first page[s] missing, end is inc.), 4 pp. (f3023-26).

Date

Composed possibly in 1893 or 1895; no date in the sources. KirkC: say 1895?. AG: --. NG7: --.

Publication

None.

Literature

KirkC: 2B2; AG: --. Memos, 183.

Comment

The unlabeled 4-stave systems clearly imply the medium of str qt. This possibly could be the work mentioned in Ives's letter to George Ives, 11 Nov ?1893 [CIP: IIIA/Box 33/1]: "Your letter just received...The 'Fence' was out this week, I will [send] Moss a copy. I am trying to finish up the 'fugue' [?] now, which I began last winter..." ("Moss" is Ives's brother, Joseph Moss Ives II.)

67. Fugue in D

[mostly lost]

Medium

Str qt

Duration

(see Source) ([no tempo heading])

[Principle theme:]

extrapolated from MS (I7484)
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68. Fugue in Four Greek Modes

[inc.]

Other title(s)
Greek Fugue in 4 Keys [see KirkC, p. 63]

Medium
Str qt

Duration
8 mm. extant ([no tempo heading])

Source
Sketch, inc. (mm. 1-8 only, on 2-stave systems), headed "Greek (modes) Fugue," 1 p. (f3038).

Date
Composed possibly in 1897; no date in the source. KirkC: 1897?. AG: --. NG7: --.

Publication
None.

Derivation
Adapted for the song Aeschylus and Sophocles [#206], mm. 1-8, str qt parts.

Literature
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Description

Comment

Ives gives the title adopted here in Quality List 2, p. 6a, #111: "Fugue for S O in 4 Greek Modes." The sketch was begun on p. 2 of the sketch of A Song of Mory’s (#201). Ives labeled the successive fugal entries "Phrygian," "Hypo[lydian]," and "Dorian." The first entrance is in mixolydian.

69. Fugue in Four Keys on "The Shining Shore"

[inc.]

Medium

Fl, cnt, str [in Kirkpatrick realization]

Duration

4 min., 77 mm. (Allegro moderato) [in Kirkpatrick realization]

Source

1. Pencil sketch on 4-stave systems, inc. (mm. 1-33 [26-33 rej. (upper 3 parts in 26-29 same as in S2)]), laid out for 4-part str, 1 p. (f3036).

2. [Second] pencil sketches and patches in 2- and 3-stave systems, mentioning org, str orch and cnt with "Cornet" at m. 13, "Trumpet [or] Cornet" at m. 58, and "flute" at m. 59, 2 pp. (f5563 [m. 1-36] & f3037 [m. 36 etc.]); a patch for mm. 29-33 is found in upper RH corner of S1.

Date

Composed possibly c1903; no date in the sources. In Work-lists B-G, Ives lists "Fugues for organ and strings 1892-1895"; in Memos (p. 38) Ives gives the date as 1896. KirkC: say 1895?; AG: 1897. NG7: c1903. (see Comment)

Publication

Bryn Mawr, PA: Merion, 1975 (score and parts for sale); Ives Society critical edn [realization] by John Kirkpatrick.

Premiere

First documented performance (Kirkpatrick realization): New Haven, CT, 3 Mar 1974, Yale Theater Orchestra, cond. by James Sinclair, in a concert of Ives's music for theater orchestra given in Sprague Hall, Yale University, and sponsored by the School of Music in celebration of the Ives centenary. (Program, in CIP: VII/Box 52/2), does not list the performance of this work as a premiere.)

First recording


Borrowing

AZMON, THE SHINING SHORE.

Literature
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Description


Discography

Oja 1982: 5322. (see Comment)

Comment

This may be the work Ives referred to in Memos, p. 38: "The first serious pieces quite away from the German rule book were a Fugue for strings, or organ and violins, [in] four keys (1896), (though this was suggested by a Fugal Song [Song for Harvest Season] for tuba, trombone, cornet, voice--in C, F, B-flat, E-flat--see Father's copy book)." S1 acknowledges "Cornet" and "Organ or [str];" S2 appears to be a work for str qt; Quality List 2 also describes this work as for "organ or strings." Kirkpatrick's realization calls for the str to divide, thus requiring a chmbr orch.

The only other reference to instrumentation is in Memos, p. 38: "for strings, or organ and violins." In his critical edn, Kirkpatrick states: "Starting for string quartet this [work] soon became string orchestra with trumpet (or cornet), flute, and possibly organ (though no organ part is specified)."

70. The Gong on the Hook and Ladder or Firemen's Parade on Main Street

Other title(s)

(see entry under #038)

Medium

Pf, str qt or qnt (opt. gong/bell)

Duration

2 min., 35 mm. ([Allegro moderato])

Source

Pencil sketch, headed "(Space or Duration) RHYTHM | MEASURE of this space=40," 3 pp. (f2661-63).

Date

Composed perhaps c1912 or as early as 1905 (when it might have been intended as part of the Pre-Second String Quartet); no date in the sources. Not listed individually in Work-list A, which contains general entries (with no individual titles specified) for "#21-Sets for Basset-Horn, Trumpet, Cornet or English Horn Solos, with small Orchestras--some called 'Cartoons' and 'Songs without Voices' From 1902 to 1917" and for "#24-Pieces for various small groups of instruments --strings, woodwind, etc.--a few with voice, some with choruses. From about 1904 to 1914." Subsequent work-list entries for this work are clearly for the orchestrated version but do cite an early date (here in Work-list B version, listed under Ives’s group title): "Sets for
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Description

various small groups of instruments or chamber orchestras (some with voice ad lib.). ALLEGRO MODERATO—"The Gong on the Hook and Ladder" ‘Fireman’s Parade on Main Street’... (date uncertain) Some time before 1912." Memos (p. 61): "About this time, running say from 1906 (from the time of Poverty Flat days) up to about 1912-14 or so, things like...*The Gong on the Hook and Ladder...*were made." KirkC: say 1911?; AG: ?1911. NG7: c1912.

Publication

Ives Society critical edn by James B. Sinclair in prep for Peer International.

Premiere

*(see Comment)*

First recording


Derivation

Apparently originally part of the lost *Pre-Second String Quartet* [#x672] *(see Comment)*; arr. by Ives for orch as *The Gong on the Hook and Ladder* [#038]. In mm. 21-29 this piece uses the same pf part as in mm. 32-41 of mvt v (*Calcium Light Night*) of Set No. 1 [#010] (the same material found in *Three Improvisations* [#117]).

Borrowing:

*Few Days*, *Marching Through Georgia*, *Oh, My Darling Clementine*.

Literature


Comment

*S*1 is an str ens or str orch piece (with pf). Apparently Ives supplied to Carl Pagano a set of now lost photostat repros with orchestral annotations and his indications on constructing the final 5 mm. from earlier material.

*Memos*, p. 73 implies that this piece was part of the plan for a now lost work: "The [*Pre-Second String Quartet*] is a series of short movements, each having its own theme. They were supposed to be related by contrasts, that is, related only by not being related...

Some of these were used later or turned into other things, as songs, *Hymn*, etc.--*Hallowe'en, Hook and Ladder.*"

See the orch *The Gong on the Hook and Ladder* [#038] for further information.

Continuum presented the premiere of this chamber ens version (date not established, apparently in the mid-1980s).

71. Hallowe'en

Other title(s)

Allegro vivace: *Hallowe'en* [see Work-lists B-H]

Medium

Str qt (vn 1-2, va, vc), pf (opt. b dr/timp or any dr)

Duration

2:30 min. (taking repetitions indicated), 18 mm. (Allegretto to Presto)
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Description

![Allegretto to Presto](image)

**Source**

1. Pencil sketch, headed "'Halloween' (on the 1st of APRIL!)," 1 p. (f3063); patch, 1 p. (f3064); photostat repro of the sketch page (f3062).

2. Photostat repro of ink copy [by Victor van der Molen?], headed "Hallowe'en," 4 pp. (f3065-68); note to performers as postface on separate p. (f3069); this source probably was intended for use as mvt i of *Set of Three Pieces for Small Orchestra*. The original ink copy was at one time in the possession of Carl Ruggles.

**Date**

Composed c1914. No date in the sources except for "1st of April"; after the photostat repro of S1 was made, Ives added "Pine Mt" to the heading in the MS [he spent weekends at Pine Mountain beginning 1901; 1 Apr 1906 was a Sunday but the paper of S1 was not available until 1907]. Dated 1911 in Work-lists B-H.

KirkC: 1 Apr 1907? surely 1906; AG: 1 Apr 1906. NG7: [1911], c1914.

**Publication**


2. Ives Society critical edn in preparation for Mobart.

**Premiere**

New York City, 22 Apr 1934, by an unidentified chamber orchestra, cond. by Albert Stoessel, in a concert of music and dance (with Martha Graham and Group) at the Alvin Theater, sponsored by the Pan American Association of Composers. The Ives works, performed as an instrumental interlude, included *The Pond* and *The Gong on the Hook and Ladder*, all apparently for the first time. (Concert announcement and program in the CIP: VII/Box 50/4.)

Second documented performance: San Francisco, 28 May 1934, by an unidentified ensemble (according to BlockB, p. 24, the "Stringart String Quartet") in a concert of music and dance (with the Betty Horst Concert Dance Group) at the Community Playhouse, directed by Henry Cowell and sponsored by the New Music Society of California. (Program in the CIP: VII/Box 50/4; repr. in Mead 1981, p. 285.) Reviewed by Alexander Fried, SF Chronicle (29 May 1934).

**First recording**
Description

The Polymusic Chamber Orchestra, cond. by Will Lorin (under the name "Vladimir Cherniavsky"), summer 1951 (issued in 1951 by Polymusic Records, PRLP-1001).

Derivation

Used as mvt i of Set of Three Pieces for Small Orchestra [#x658] and intended as mvt i of Three Outdoor Scenes [#x644].

Literature

KirkC: 2B13; AG: w11. Memos, 73, 90-91, 108n2, 157. See also correspondence with Arthur Cohn (CIP: IIIA/Box 27/12, n.d. [reply to 20 July 1935]), and the Fleisher Collection (CIP: IIIB/Box 34/8, n.d. [reply to 23 Mar 1944]).

BlockB: W51, B2, B92, B97, B140, B252, B307, B378, B411, B413, B419, B582, B585, B601.


Discography

Hall 1964/1, 146; Morgan 1974, 73-74; Cohn 1981, 909; BlockB: D3, D11.

Comment

Originally published by Bomart as if it was mvt i of Three Outdoor Scenes, the intended others being The Pond and Central Park in the Dark; Bomart did not carry through identifying the collective title when it, after long delay, published the other two pieces. The group title is given by Ives only in his work-lists, and is probably not from earlier. John Kirkpatrick, in an unpublished commentary to his realization of the first state of Hallowe’en, suggests also that the work may have been intended "to fit between the two pieces of 1906 for string quartet and piano called Largo Risoluto." Kirkpatrick's conjectural realization attempts to distinguish between "its earlier state (1906, simpler) and the later states (perhaps as late as the 1930s, full of added dissonance)." A final measure (a IV-I cadence) in S1 (f3063), not in the 1949 Bomart publication, has some interesting memos related to it: "conductor beat | no sound here | last [m.] | ad lib. | or MEN'S Voices only | or Nothing | but fiddles | hold bows | as [if] about | to play | then stop | or sing!"

Quality List 2 has: "#82 - (5 negatives) - Orchestral parts 'Halloween'"; this indicates that a now missing set of performance parts existed before 1934 (undoubtedly the set used at the premiere).

72. In Re Con Moto et al.

Other title(s)

Studies in Space, Pulse, Phrase, Accent, Rhythm [see Quality List 2; see Comment]

Medium

Str qt, pf, dr (Roberts version omits dr part; see Comment)

Duration

3 min., 61 mm. (As fast as it can be played)
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Description

As fast as it may be played

Source

1. Pencil sketch, headed "Intro. II," 4 pp. (f3151-54); p. [2] (f3152) is a photostat repro on which Ives made annotations.

2. Fragment of ink score (mm. 42-47 only), 1 p. (f3155).

3. Photostat repro of lost ink copy by Copyist 18, made under George F. Roberts's supervision, 16 pp. (f3156-71).

Date


Publication


Premiere


First recording

Paul Zukovsky (vn), Romuald Tecco (vn), Jean Dupouy (va), Timothy Eddy (vc) and Gilbert Kalish (pf), 25 May 1970 (issued by Columbia Records, M-30230).

Derivation

None. (In Quality List 2, Ives writes that In Re Con Moto et al. was "used partly in 2nd Movement, 3rd Orchestral Set" but no appreciable connection can be seen between the works.)

Literature


Discography

Morgan 1974, 74; Cohn 1981, 916; Oja 1982: 5346.

Comment

The subtitle in the copy by Copyist 18 (not repr. in the publication itself): "An etude, - not a nice piece for string quartet and piano." What may be S1 for this work is listed in Quality List 2 as item #64: "(1 negative) - Marked on margin - 'Studies in Space, Pulse, Phrase, Accent, Rhythm' - for
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Description

String Quartet and Piano (incomplete, used partly in 2nd Movement, 3rd Orchestral Set)"; the title also appears as item #116: "Studies in rhythm, time duration, space, pulse, metre, accent, together and in various ways--called 'IN RE CON MOTO ET AL." The work also appears to be item #216, in vol. 3 of Quality List 6a: "Con Moto 16 p.," which would correspond to the number of pp. of the Copyist 18 score (S3) above; this would date the copy as before summer 1935.

The heading "II" on p. 1 of S1 (f3051) raises the possibility that this was a second mvt in some grouping, most likely surrounded by the two Largo Risoluto (perhaps in a set that drew together these and Hallowe'en, all of which share the medium of pf qnt).

On S2 (f3152) Ives writes: "(personally I wouldn't have drum part | played except at rehearsal|--]listeners ought to be able to | be able to keep time fundamentals in mind."

73. Largo for Violin, Clarinet, and Piano

Medium

Vn, cl, pf

Duration

5 min., 62 mm. (Largo)

Source

1. See sources for Pre-First Sonata for Violin and Piano/rev. ii.
2. Photostat repro of p. 1 of ink score for Pre-First Sonata for Violin and Piano/rev. ii, with Ives's markings for incl. cl with vn and pf, 1. p (f7795).
3. Ink copy by Copyist 18, made [before 1935] under George F. Roberts's supervision, with one emendation by Ives (m. 33), headed "Largo," 4 pp. (f3040-43); this source was probably intended for use as mvt i of Set of Three Pieces for Chamber Ensemble, No. 1.
4. Negative photostats of S3 with corr. in white ink carrying out all but one of Ives's corr. on S5, 4 pp. (f8079-82).
5. Photostat repro of pp. 2-4 of S4 (earlier state before white ink corr.) on which Ives made emendations (f3044, 7793-94).

Date

Arranged possibly in 1907 or 1934 (see Comment) from music composed in 1901, according to Ives; no date in the sources. Work-lists B-H include this work under "Sets for various small groups of instruments or chamber orchestras (some with voice ad lib.): LARGO--Violin, clarinet and piano. 1901." KirkC: arr. 1902?; AG: ?1902. NG7: arr. ?1934.

Publication
Description


Premiere

Possible first documented performance (see Comment): New York City, 10 May 1951, in a concert of chamber music at McMillin Theater, Columbia University presented by the New Music Society. Other Ives works performed, apparently for the first time, were Allegretto sombresoso (from Set No. 1 for chmbr orch) and Luck and Work (from Set No. 3 for chmbr orch). (Concert announcement, listing the work only as "Largo," in the CIP: VII/Box 51/1.)

Second documented performance: Minneapolis, MI, 29 May 1955, by unidentified performers in a Sunday service at the First Unitarian Society of Minneapolis entitled "Charles Ives (A Musical Sermon)." (Program in the CIP: VII/Box 51/1.)

First recording

David Weber (cl), Elliot Magaziner (vn) and Frank Glazer (pf), summer 1951 (issued in 1951 by Polymusic Records, PRLP-1001).

Derivation

Arranged from the rej. mvt ii of the Pre-First Sonata for Violin and Piano [#059] which mvt itself developed from the lost version Largo for Violin and Organ [#x666]; possibly once a mvt of the lost Trio for Violin, Clarinet, and Piano [#x678].

Literature

KirkC: 2B8; AG: w5. Memos, 33n4, 67n2, 156, 157n. See also correspondence with Lou Harrison (CIP: IIIA/Box 30/2, n.d. [16 Feb 1937] and n.d. [23 Mar 1937]), and Edith Sagul (CIP: IIIA/Box 31/14, 15 Mar 1951).


Discography

Hall 1964/1, 144; Morgan 1974, 74-75; Cohn 1981, 914; Oja 1982: 5354, 5355, 5356, 5357; BlockB: D30, D33-34.

Comment

KirkC guesses that this adaptation dates from 1902 but the paper type for the ink copy for the version for vn and pf was available starting only in 1906. The adaptation to cl trio could have followed the rejection of this music as a mvt for the Pre-First Sonata for Violin and Piano.

Citing the entry in Work-lists B-H (listed separately from that cited above within Date) "TRIO--Violin, clarinet and piano. About 1902-03", KirkC and AG maintain that this Largo was part of a multi-mvt, now lost Trio for Violin, Clarinet, and Piano composed (or planned) shortly after the rejection of the original mvt ii of the Pre-First Sonata for Violin and Piano. No substantial evidence has appeared for the multi-mvt work. Ives's first mention of the Largo as a trio is in Work-list B (after 1935, possibly 1937) where it appears first in a series of three pieces which apparently were intended to appear as a set (catalogued here as the projected Set of Three Pieces for Chamber Ensemble, No. 1). The defining of this set may well have been the motivation for the adaptation of the Largo to include cl.

On 22 Jan 1935 Nicolas Slonimsky wrote to Ives "I wish I could get a copy of your piece for Violin, Clarinet and Piano (was it Largo?) ... It think Henry ought to publish this in his regular edition, along with some other compositions for a small ensemble from your early works" (CIP: IIIA/Box 32/4).

Lou Harrison indicates what may be the first performance, in a letter, n.d. [postmarked 16 Feb 1937], to Ives: "I am pleased to tell you that three enthusiasts, a clarinetist, a violinist, & a pianist, want to do the Largo in the 4th book of Chamber Music on March 22nd in Berkeley." The date must have been moved as indicated in Harrison's next letter, n.d. [postmarked 23 Mar 1937]: "We all want to thank you for your kindness in sending the scores [Ives sent more scores to
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Description

Harrison]. The work [Largo?] is being rehearsed and we are very fond of it. It will be played in April, along with a suite for the same instruments which I made for the occasion [sic], for the Violin Club in Berkeley..." Edith Sagul's letter, 15 Mar 1951, states that "I have scheduled a broadcast performance [by the Sagul Trio] of the 'Largo' for May 3rd, at 10 p.m. on Station WABF..."

There is a question concerning the first performance. John Kirkpatrick added a note in pencil to the concert announcement in the CIP: "not mentioned in the review in Musical America, 71/8, p. 18. Not performed as announced?" Kirkpatrick then drew an arrow pointing to Allegretto Somreroso [sic; it is misspelled this way in the announcement], and queried: "Not given?" There is no mention, in an otherwise detailed review, in the NY Herald review of 11 and 12 May 1951. No actual program for this concert has been located.

74. Largo Risoluto No. 1

Other title(s)

Prelude & Statement (of the law of diminishing returns (in economics (and Tennis!)) [see f3070]; As to the Law of Diminishing Returns, etc. [see f3078].

Medium

Str qt (vn 1-2, va, vc), pf

Duration

3 min., 26 mm. (Largo risoluto)

Source

1. Pencil sketches, 4 pp. (f3070, 3072-74); photostat repro of the first sketch p. on which Ives made annotations (f3071).
2. Ink copy by Copyist 18, made under George F. Roberts's supervision and with a few emendations by Ives, headed "Largo Risoluto No. 1," 4 pp. (f3075-78).

Date

Composed c1908-09; no date in the sources. KirkC: before 1907 1906?; AG: 1906. NG7: c1908-09.

Publication

2. Ives Society critical edn by Philip Lambert in prep for pubn by Peer.

Premiere
Description

Washington, DC, 4 May 1958, Kohon String Quartet (Harold Kohon [vn 1], Raymond Kunicki [vn 2], Paul Bellam [va], Richard Kay [vc]), with Isabelle Byman (pf), in an all-Ives program of chamber music, given in the East Garden Court of the National Gallery of Art as the first concert of the Fifteenth American Music Festival. Also performed for the first time was Largo Risoluto No. 2 (Program, listing both works as "first performance," in the CIP: VII/Box 51/1.)

Second documented performance: New York City, 19 Feb 1965, Kohon String Quartet in a concert at Town Hall. Other Ives works performed were Largo Risoluto No. 2 and, for the first time, the Scherzo: Holding Your Own for str qt. Reviewed by "T.M.S.," NY Times (20 Feb 1965), p. 16.

First recording

Paul Zukofsky (vn), Romuald Tecco (vn), Jean Dupouy (va), Timothy Eddy (vc) and Gilbert Kalish (pf), 22 May 1970 (issued in 1970 by Columbia Records, M-30230).

Derivation

Mm. 3(beat 3)-9 were adapted for Scherzo: Over the Pavements [#082] (mm. 73-80); mm. 24-25 are taken from the str parts, mm. 41-42, of the Overture and March "1776"[#024].

Literature


Discography

Morgan 1974, 74-75; Cohn 1981, 916; Oja 1982: 5358.

Comment

Another work for str qt and pf, In Re Con Moto et al., is headed "II" on p. 1 of its S1 (f3051); this raises the possibility that it was a second mvt surrounded by the two Largo Risoluto (perhaps in a 4-mvt set that drew together these and Hallowe'en, all of which share the medium of pf qnt).

75. Largo Risoluto No. 2

Other title(s)

Silhouette (or "Making a Shadow!") [see f3074]; A Shadow Made--A Silhouette [see f3083]; Largo Risoluto No. 3 [see AG, p. 512].

Medium

Str qt (vn 1-2, va, vc), pf

Duration

2 min., 29 mm. (Largo risoluto)
III. Works for Chamber Ensemble

C. OTHER WORKS

The Music of Charles Ives
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Description

Source

1. Pencil sketches, 3 pp. (f3074, 3079-80); photostat of second p. (f3079) on which Ives added "[Quality Photo no.] 119" and other emendations (f8103).

2. Ink copy by Copyist 18, made under George F. Roberts's supervision and with a few emendations by Ives, headed "Largo Risoluto No. 2," 3 pp. (f3081-83).

Date


Publication

2. Ives Society critical edn by Philip Lambert in prep for pubn by Peer.

Premiere

Washington, D.C., 4 May 1958, Kohon String Quartet (Harold Kohon [vn 1], Raymond Kunicki [vn 2], Paul Bellam [va], Richard Kay [vc]), with Isabelle Byman (pf), in an all-Ives program of chamber music, given in the East Garden Court of the National Gallery of Art as the first concert of the Fifteenth American Music Festival. Also performed for the first time was Largo Risoluto No. 1 (Program, listing both works as "first performance," in the CIP: VII/Box 51/1.)

Second documented performance: New York City, 19 Feb 1965, Kohon String Quartet in a concert at Town Hall. Other Ives works performed were Largo Risoluto No. 1 and, for the first time, the Scherzo: Holding Your Own for str qt. Reviewed by "T.M.S.," NY Times (20 Feb 1965), p. 16.

First recording

Paul Zukofsky (vn), Romuald Tecco (vn), Jean Dupouy (va), Timothy Eddy (vc) and Gilbert Kalish (pf), 22 May 1970 (issued in 1970 by Columbia Records, M-30230).

Literature


Discography

Morgan 1974, 74-75; Cohn 1981, 916; Oja 1982: 5359.

Comment
Description

KirkC conjectures that a third *Largo Risoluto* might have been projected or lost; AG renumbers the second as No. 3, stating "no. 2 lost." Another work for str qt and pf, *In Re Con Moto et al.*, is headed "II" on p. 1 of its S1 (f3051); this raises the possibility that it was a second mvt surrounded by the two *Largo Risoluto* (perhaps in a 4-mvt set that drew together these and *Hallowe'en*, all of which share the medium of pf qnt).

76. An Old Song Deranged

Medium

Cl/Eng hn (or low voice), hp/gui, vn/va, va, vc 1-2

Duration

2:30 min., 40 mm. ([Largo])

Source

Pencil sketch, headed "An old Song Deranged | Clar. Solo or E.H | Arrangement of Songs--My mother Taught for (Clar. String Q. & Harp)," 2 pp., (f3049-50); photostat repro of p. [1], more complete than the now deteriorated MS (f3048).

Date

Arranged c1903 from music composed in possibly c1899-c1901 or 1905 (the latter date according to Ives); no date in the source. KirkC: arr. (say 1903?); AG: ?1903. NG7: arr. c1903.

Publication


Premiere

New Haven, CT, 3 Mar 1974, Yale Theater Orchestra, cond. by James Sinclair, in a concert of Ives's music for theater orchestra given in Sprague Hall, Yale University, and sponsored by the School of Music in celebration of the Ives centenary. (The program lists the work, along with nine others, as "first performance" and identifying the edn as by Kenneth Singleton).

First recording


Derivation

Arr. from the song *Songs My Mother Taught Me* [#361].

Literature


Discography
Description

Oja 1982: 5391.

77. **Piece in G for String Quartet**

[inc.]

**Medium**

Str qt

**Duration**

56 mm. extant ([no tempo heading])

![Musical notation](image)

**Source**

1. Sketch, 14 mm. only, 1 p. (f5090).

**Date**

Composed possibly in 1891; no dates in the sources. KirkC: say 1891? AG: --. NG7: --.

**Publication**

None.

**Derivation**

(see Comment)

**Literature**

KirkC: 2B1a; AG: --.

**Comment**

The title is supplied editorially. Possibly the piece was developed as a mvt of the lost *Pre-First String Quartet*. According to KirkC S1 may be a sketch for org, and is found on the pencil sketch for the org *Fugue in E-flat* [#136]. On the top of p. 2 of S2 is the heading “The Bachelor Girl.” The third page of S2 is mostly va only.

78. **Polonaise**

[inc.]

**Medium**

2 ?cnt, pf

**Duration**

18 mm. and cadenza extant (Andante)
Description

Source
Ink score by George Ives, inc. (18 mm. and cadenza, second ending with modulation from C to F), 1 p. (f3019).

Date
Composed possibly in 1887; no date in the source. KirkC: say 1887?. AG: --. NG7: c1887-89.

Publication

Model

Literature

Comment
A note on the verso of the picc part for the orch *Holiday Quickstep* (f5988): "for II [part, see] back [of] fathers copy of Polonaise."

79. Practice for String Quartet in Holding Your Own!

Medium
Str qt

Duration
0:30 min., 7 mm. ([no tempo heading])

Source
Pencil sketch with title as above, 1 p. (f3090).

Date
Composed in Feb 1903 according to Ives's memo on the source ("Practice/Study for
Description

String Q't 'In Holding Your Own! | Dedicated to Gustave Bach | (from the line of John Seb. [Bach])-- | after a Rehearsal Feb 12, 1903--65 C.P.W. NY*). Work-lists B-C & H, through perhaps inadvertent changes of word placements and punctuation, seem to imply that the Scherzo for String Quartet dates from 1903 and this piece from 1914. NG7: 1903.

Publication
(see A Set of Three Short Pieces[ii])

Premiere
(see A Set of Three Short Pieces[ii])

Derivation
Compositionally combined with Scherzo for String Quartet [#083] to form mvt ii (Scherzo: Holding Your Own!) of A Set of Three Short Pieces [#084].

Literature
(see A Set of Three Short Pieces[ii])

Discography
(see A Set of Three Short Pieces[ii])

Comment
KirkC does not acknowledge this as a separate piece but this MS is distinct from the pp. for Scherzo for String Quartet and the appearance of the MSS for the two pieces is quite different. It appears that Ives combined the two works (using this "practice piece" for the middle section of a da capo structure) only when assembling A Set of Three Short Pieces possibly in 1914 (a date mentioned in the Work-lists) or, more likely, at the time of the 1935 premiere.

80. Prelude on "Eventide"

Other title(s)
Abide With Me [see Memos, p. 119]

Medium
bar/tbn, org, 2 vn (sord.)/Echo org

Duration
1 min., 11 mm. (Adagio)
III. Works for Chamber Ensemble

C. OTHER WORKS

### Description

The Music of Charles Ives

**Source**

1. Diagrams of chords, 1 p. (f1803).

**Date**

Composed c1907-08 (by 1902 according to Ives); no date in the sources. An address at the bottom of S2, "317 W 58 St. N[Y]," was Ives's first Poverty Flat residence, Sept 1898-1901.

In Memos (pp. 57-58), Ives states: "The last part of the third movement [In the Night from Set for Theatre Orchestra], where the cello starts Abide With Me [hymn tune EVENTIDE], was played in an evening service (and at an organ recital) at Central Presbyterian Church, New York, some time before May 1902 (when I resigned as a nice organist and gave up music)...as I remember, this attempt in the church service was not successful—it went better in an organ recital—in fact Dr. Merle[-]Smith [the pastor of Central Presbyterian, 1889-1920] turned around and glowered at the choir." Memos (p. 119): "When I was living at 317 West 58th St [Ives's first Poverty Flat residence, Sept 1898-1901]...Dave Smith [David Stanley Smith] came in one afternoon to call on Ned Park. I was then working on the Abide With Me organ and chorus piece, built around the tune in off-beats, and with the three keys used as the three triads of the main key (see above, last movement, Theatre Orchestra Set). Dave said, ‘Why do you take a good tune like that and spoil it with a lot of burlesque?’ At the time, I didn’t know but what he might be right. But the last time I heard this played, not many years ago [this must have been a performance of the version in the Set for Theatre Orchestra], I came to the conclusion that he was decidedly wrong..."

KirkC: 1899?; AG: ?1899. NG7: [by 1902], c1907-08.

**Publication**

Unpublished and unassigned.

**Premiere**

First documented performance: New Haven, CT, 21 Oct 1974, Charles Krigbaum (org) with students of the Yale School of Music, cond. by Jere Lantz, in a concert of Ives's sacred songs and organ music, given in Center Church on the Green as the sixth concert of the Ives Centennial Festival-Conference, sponsored by the Institute for Studies in American Music, Brooklyn College, CUNY, and the School of Music, Yale University. (Program repr. in Hitchcock/Perlis 1977, p. 265.)

**Derivation**
III. Works for Chamber Ensemble

C. OTHER WORKS

Description

Developed into the lost choral *Hymn-Anthem on "Eventide"* [#x708], which in turn was used in part of mvt iii (*In the Night*) of *Set for Theatre Orchestra* [#020]; chord plan used in mvt i of *Orchestra Set No. 2* [#008].

**Borrowing**

EVENTIDE.

**Literature**


**Comment**

The title is supplied editorially. EVENTIDE is the name of the hymn tune to which Rev. Lyte's "Abide With Me" is usually sung. The sketch of this *Prelude* seems to be instrumental (although Ives's option of "Baritone or Trombone" probably refers, in the first case, to a vocalist rather than the valved brass instrument), but is probably almost identical with the lost *Hymn-Anthem*. The existing sketch specifies '3rd verse' whose words "Hold Thou thy Cross before my closing eyes" relate closely to the image of an old man dying, the subject of the *In the Night* mvt.

Quality List 2, #91, has: “Sketch Organ ‘Prelude’ from which ‘In the Night’ was made, one page showing organ parts playing two violin parts left out in the score purposely, but think it better to have them played, and copies were made when played last time and should go with the score as a reference.”

81. Scherzo: All the Way Around and Back

**Other title(s)**

Take-Off No. 3: All the Way Around and Back [see Comment]

**Medium**

Cl/fl; bugle/tpt, bells (middle)/hn; 2 pf (or pf/4 hd); vn (see Comment)

**Duration**

1 min., 39 mm. (Allegro)

**Source**

1. Pencil sketches, headed "All the way around and back,“ 4 pp. (f3054-57).
2. Photostat repro of lost ink copy by Copyist 18, made under George F. Roberts’s supervision, headed “Scherzo 'All the Way Around and Back',“ 4 pp. (f3058-61); this source was probably intended for use as mvt ii of *Set of Three Pieces for Chamber Ensemble, No. 1*. 
III. Works for Chamber Ensemble

C. OTHER WORKS

Description

Date
Composed c1907-08; no date in the sources. An annotation in the margin of the last p. of S1 (f3057), "Mr. Greinert [copyist] --Please send this sheet back | 26 Liberty St.,” lists Ives's business address c1905-31 Dec. 1906. Dated "before 1908" in Work-lists B-H. KirkC: before 1908, say 1906?; AG: 1906. NG7: c1907-08.

Publication
New York: Peer International, 1971 (score and parts for sale); edn based on S2.

First recording
Chamber orchestra, cond. by Gunther Schuller, 31 Mar or 1 Apr 1969 (issued in 1970 by Columbia Records, MS-7318).

Derivation
Included as mvt ii of a projected Set of Three Pieces for Chamber Ensemble, No. 1 [#x673]. (see Comment)

Literature

Discography
Morgan 1974, 73.

Comment
On S1 (f3056) is an identification "#3 (Practice scrimmage!) All the way around to 3rd & - back again! = Fou!!"; this numbering as "#3" may indicate that this work was intended as a mvt ("Athletic") of the Set of Cartoons or Take-Offs where Trying to Walk 2 to 3!! holds the placement of no. 3. Quality List 10 has title as "All the Way Round and Back"; on the same list Ives added a pencil memo "Cl, Vio, 2 piano (or 1), Trumpet, Bells."

82. Scherzo: Over the Pavements

Medium
Picc, cl, bn/bar sax; tpt, *3 tbn; perc (cym, b/t dr), pf (*listed as "ad lib." in Work-lists B-H)

Duration
5 min., 129 mm. (Allegro)

Source

Peer (1954)
Description

1. Fragmentary pencil sketches, 6 pp. (f2491-96).

2. Photostat repro of the lost ink copy in full score by Copyist 18, made under George F. Roberts's supervision, headed "Scherzo 'Over The Pavements,'" 17 pp. (f2497-2513); this source probably was intended for use as mvt ii of Set of Three Pieces for Chamber Ensemble, No. 2. (see Comment)

Date

Composed possibly c1910 based on material composed possibly c1909; revised probably in c1926-27 (see Comment). An annotation on a p. of S1 (f2491): "2 Bands! C.P.W. 'D.D.' May 1906." Dated "1906-13" in Work-lists B-H. The Copyist 18 (S2) version appears in vol. 2 of "Chamber Music in 7 Volumes" (sent out to Arthur Cohn in summer 1935; see his letter of 22 July 1935 to Ives); the copy work was probably done in late 1934 or early 1935. AG: 1906-13. NG7: c1910, rev. c1926-27.

Publication

New York: Peer International, 1954 (score and parts for sale); edn based on the Copyist 18 score.

Premiere

First documented performance: New York City, 20 Dec 1963, Tone Roads Chamber Ensemble, cond. by James Tenney, in a concert of 20th-century American music at the New School Auditorium. Other Ives works performed, also apparently for the first time, was Tone Roads No. 3. (Concert announcement in the CIP: VII/Box 51/4.)

First recording

The Polymusic Chamber Orchestra, cond. by Will Lorin (under the name "Vladimir Cherniaevsky"), summer 1951 (issued in 1951 by Polymusic Records, PRLP-1001).

Derivation:

Partly derived from Take-Off No. 3: Rube Trying to Walk 2 to 3!! [#085]; a small part (mm. 68-72) developed from or into material near the end of Study No. 1 [#090]; part may have been used in mvt iv of Sonata No. 1 for Piano [#087], Study No. 23 [#107]. Mm. 73-80 are adapted from Largo Risoluto No. 1 [#074] (mm. 3[beat 3]-9).

Ives included this as mvt ii of a projected Set of Three Pieces for Chamber Ensemble, No. 2 [#x674]. Possibly also once listed as a mvt ("Urban") of the lost orch Set of Cartoons or Take-Offs [#x651].

Literature

KirkC: 1C24; AG: v20. Memos, 42n2, 61, 62-63, 120, 158, 159n, 160n, 266.


Discography

Hall 1964/2, 106; Morgan 1974, 73; Cohn 1981, 904; BlockB: D11.

Comment

An annotation on a sketch p. of S1 (f2494) above a sketch toward the cadenza (mm. 81-96 in the Peer edn): "Storm & distress to 'Tony Bill' not so to Dolan! or to 'Disturber'" [the names probably refer to Ives's Poverty Flat roommates--certainly to Wm. Raymond Maloney (known as Tony), possibly to Cornelius Delano Wood, and lastly to Ives himself]. An address on a sketch page (f2494), "r. to Chas E. Ives c/o Chas H Raymond & Co 26 Liberty," refers to Ives's office, c1905-31 Dec 1906.

The work putatively was begun in 1906, given the address and an actual date ("May 1906") found in S1. There is no evidence, however, for it being completed in 1913 except for Ives's say-so in his work-lists. There must have been a now lost pencil or ink score based on the
III. Works for Chamber Ensemble

C. OTHER WORKS

Description

fragmentary sketches from which Copyist 18 made his score (also now lost, surviving only in a photostat repro).

83. Scherzo for String Quartet

Medium
Str qt

Duration
0:30 min., 20 mm. (Allegro)

Source
Pencil sketch, 2 pp. (f3087-88).

Date
Composed in Dec 1904 according to Ives's memo on the source (f3087): "Dec 24, 1904. C E Ives 65 Central P. W." Work-lists B-C & H, through perhaps inadvertent changes of word placements and punctuation, seem to imply that this piece dates from 1903. The paper type and hand, however, seem to indicate c1907-14. NG7: 1904.

Publication
(see A Set of Three Short Pieces)

Premiere
(see A Set of Three Short Pieces)

Derivation
Compositionally combined with Practice for String Quartet in Holding Your Own! [#079] to form mvt ii (Scherzo: Holding Your Own!) of A Set of Three Short Pieces [#084].

Borrowing
BRINGING IN THE SHEAVES, My Old Kentucky Home, Sailor's Hornpipe (College Hornpipe), Streets of Cairo.

Literature
(see A Set of Three Short Pieces)

Discography
(see A Set of Three Short Pieces)

Comment
The MS for this piece is separate from the p. for Practice for String Quartet in Holding Your Own! and the appearance of the MSS for the two pieces is quite different. It appears that Ives combined the two works (using this scherzo as the outer sections of a da capo structure) only when assembling A Set of Three Short Pieces possibly in 1914 (a date mentioned in the work-lists) or, more likely, at the time of the 1935 premiere.

84. A Set of Three Short Pieces

Other title(s)
Set for String Quartet, Bass, and Piano [see f3097]; Three Pieces for String Quartet, Piano, and Basso [see Quality List 2, #95].

Medium
Str qt, db, pf

Duration
Description

6:30 min.

Movements

i. Largo cantabile: Hymn (3 min., 32 mm.). Medium: Str qt and db, or str orch.

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Largo cantabile
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ii. Scherzo: Holding Your Own! (Fast; 1:30 min., 50 mm.). Medium: Str qt.

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Scherzo: Holding Your Own!
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iii. Adagio cantabile: The Innate (2 min., 26 mm.). Medium: Str qt, pf (opt. db).

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Adagio cantabile
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Source

i. Largo cantabile: Hymn

1. Pencil sketch, 3 pp., (f3084-86).
3. Ink copy by Walter Lachowski, with one emendation by Ives (m. 21): t.p. "HYMN I (String Quartett and Bass)" (f3097); 4 pp., headed "I" (f3098-3101).

ii. Scherzo: Holding Your Own!
Description

1. Pencil sketch of *Scherzo for String Quartet*, 2 pp. (f3087-88); photostat repro on which Ives made emendations and annotations (f7809, 3089).

2. Pencil sketch of *Practice for String Quartet in Holding Your Own!*, 1 p. (f3090).

3. Ink copy by Copyist 19, with several emendations by Ives, headed "II Scherzo," 5 pp. (f3102-06).

iii. Adagio cantabile: The Innate

1. Pencil sketch, 2 pp. (f3091, 2912); photostat repro of the first p. (mm. 1-7 only) on which Ives made emendations (f3092).

2. Ink copy by Copyist 19, headed "III," 4 pp. (f3106-09) [this copy begins on p. 5 of S3 for mvt ii]; photostat repro of last p. with one corr. added by Ives (f3110).

Date

Assembled probably in 1935 (possibly in 1914) from mvts composed 1903-08. Mvt i: An annotation on p. 3 of S1 (f3086): "(Song for 'Cello from String Q & bass] Morristown NJ Aug 1904 Kaltenborn tried it for [fun?] in Dec. 1904 at his house N.G."

Mvt ii: Annotation in S1, at the bottom of t.p. (f3087): "Dec 24, 1904. C E Ives 65 Central P.W.", annotation at the bottom of S2: "Practice for String Q'T 'In Holding Your Own! Study Dedicated to Gustave Bach (from the line of John Seb. Bach)-- after a Rehearsal Feb 12, 1903--65 C.P.W. NY" (see Comment).

Mvt iii: An annotation at the bottom of the first p. of S1 (f3091): "Saranac Lake NY | Nov 24 1908."


Publication


Premiere

First documented performance of the complete set (see Comment): Syracuse, NY, 8 Feb 1965, by a student chamber ensemble in an all-Ives concert of vocal and chamber music given in Crouse Auditorium, Syracuse University, sponsored by the School of Music. (Program in the CIP: VII/Box 51/4.)

Second documented performance of the complete set: New York City, 1 Dec 1966, Hartt Chamber Players, Bertram Turetzky director (Abraham Mishkind [vn 1], Elaine Mishkind [vn 2], Louise Schulman [va], Judith Glyde [vc], Bertram Turetzky [db], Charles Gigliotti [pf]), in a concert of contemporary chamber music at Carnegie Recital Hall. (Program, announcing "first performance of complete set anywhere," in the CIP: VII/Box 51/5.)

Possible first performance of mvt i: (see Comment).

Second documented performance of mvt ii: New York City, 19 Feb 1965, Kohon String Quartet in a concert at Town Hall. Other Ives works performed were *Largo Risoluto No. 1* and *Largo Risoluto No. 2*. Reviewed by "T.M.S.," *NY Times* (20 Feb 1965), p. 16.

First recording


Derivation

Mvt i: Partly derived from one of the mvts of the lost *Pre-Second String Quartet* [#x672]; mm. 7-32 arr. as the song *Hymn* [#267].
Description

Mvt ii: A cobbling of *Scherzo for String Quartet* [#083] (for the outer sections here) and *Practice for String Quartet in Holding Your Own!* [#079] (the middle section here).

Mvt iii: Arr. as the song *The Innate* [#284].

Borrowing

Mvt i: MORE LOVE TO THEE, OLIVET. Possible borrowing: DAVID or HEXHAM.


Mvt iii: THE BEAUTIFUL RIVER, NETTLETON.

Literature

KirkC: 2B16; AG: w15. *Memo*ns, 34, 157 [i, 68, 73, 157, 169, 324; ii, 34, 157, 264; iii, 157, 170]; *Tunebook*, 201. See also correspondence with Arthur Cohn (CIP: IIIA/Box 27/12, 27 July 1935) and Bernard Hermann (CIP: IIIA/Box 30/4, 26 Oct 1937 and 23 Mar 1938).


Discography


Comment

In addition to the dedication to Gustave Bach mentioned under Date above, there is this reference to him on a sketch p. for *String Quartet No. 2* (*S1, f2959*): "from movement S. Q. to make Gustave Bach 'wink.'"

It appears that this grouping is first indicated on the mvt i copyist's score (*S3, f3097*) where Ives added "Piece | Set for S.Q. Basso & Piano" and changed the title "Hymn" to "I."

Mvt ii: *S1* was complete in 20 mm. and is headed simply "Scherzo"; *S2* is a separate and seemingly unrelated sheet labeled "Practice for String Quartet 'In Holding Your Own![[']" The former is used in *S3* as mm. 1-21a and reprised as mm. 29-48 (and Ives calls for the last chord to "repeat as 3 cheers!", realized as mm. 49-50; the later is used in *S3* as mm. 21b-28. The cobbling of the two source pieces was executed in 1935 as can be seen on *S1* photostats (f3089 and 7809) where Ives numbered the mm. for a combined single mvt using an ink pen and shaky hand common in his 1930s writing.

An earlier first performance of the set is anticipated in a letter from Arthur Cohn to Ives, 27 July 1935: "I intend performing the Largo [cantabile], Scherzo, Adagio [cantabile] [these three works making up A Set of Three Short Pieces] & Hallowe'en--shall I title it our programs thus--'Set' Charles E. Ives / Largo cantabile/Scherzo/etc ?"

A possible first performance of mvt i is anticipated in a letter from Bernard Hermann to Ives, 26 Oct 1937: "In about two weeks, I think I will be able to do your Two Pieces for Strings, the Largo [from A Set of Three Short Pieces] and Halloween on a Friday program, but I will surely write you when I know definitely." (In a letter of 23 Mar 1938 Edith Ives writes to Hermann for Ives "...enclosing a check to cover copying the parts, and for two records each of your 'Skating Piece,' his 'Largo' [from A Set of Three Short Pieces], and the Quartette in G [String Quartet No. 1?] by the string orchestra..."

85. Take-Off No. 3: Rube Trying to Walk 2 to 3!!

Medium

Cl, bn, tpt, pf

Duration
III. Works for Chamber Ensemble
C. OTHER WORKS

Description

1:15 min., 62 mm. (30 mm. repeated, plus 2 mm. closing)

Source
Pencil sketch, 2 pp. (f3051-52); photostat repro of the sketch, p. [1] only, headed "'1, 2, 3'" (f3053).

Date

Publication
None.

Derivation
Material employed in Scherzo: Over the Pavements [#082], in the song "1, 2, 3" [#321], in mvt iv\(^{a}\) (mm.36-47) of Sonata No. 1 for Piano [#087], in mvt ii (Hawthorne) of Sonata No. 2 for Piano: Concord, Mass. [#088], and in Study No. 23 [#107].

Literature

Comment
A note on p. [1] of the source: "Some of this worked into a | song later, for book '114' -- '1 2 3.'" A note on p. [2] of the source: "written as a joke | & sounds like one! | Watty McCormack | only one to see it! & | Harry Farrar! at 2.45 am."

Scherzo: All the Way Around and Back is also numbered "#3" on a page of its S1 (f3056); it too could be the intended as "Take-Off No. 3."

86. Trio for Violin, Violoncello, and Piano

Other title(s)
Trio Yalensia & Americana [see f3128] (see Comment)

Medium
Vn, vc, pf

Duration
24 min. (21-28 min.)

Movements
III. Works for Chamber Ensemble

C. OTHER WORKS

Description

i. Moderato (5 min., 80 mm.)

![Score page for Moderato]

Peer (1986)

ii. Presto ("TSIAJ" or Medley on the Fence [or] on the Campus!; 6 min., 217 mm.)

![Score page for Presto]

Peer (1986)

iii. Moderato con moto (13 min., 143 mm.)

![Score page for Moderato con moto]

Peer (1986)

Source

III. Works for Chamber Ensemble

C. OTHER WORKS

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Description

2. Pencil score [1911?], continuous, of all three mvts: i, pp. 1-3 (f3111-12, 3114); ii, headed "TSIAJ" (or Medley on the Fence & Campus!), pp. 3-9 (f3114-16, 3118, 3120-22); iii, numbered as pp. 1-10 (f3127, 3129-37); photostat repro of ii, p. 6 (f3117) and p. 9 (f3123), the latter with emendations by Ives.

3. Two sets of photostat repro of S2 on which Ives made emendations: set 1 (lacking p. 7 of ii), 18 pp. (f7646-63); set 2 (lacking iii), 9 pp. (f7664-72).

4. Photostat repro of mvt i from lost ink copy by George F. Roberts, on which Ives made emendations, 6 pp. (f7721-26).

5. Ink copies by Copyist 18, made under George F. Roberts's supervision, of mvt ii, with emendations by Ives, 22 pp. (f7699-7720), and iii, 13 pp. (f7673-85).

6. Two sets of photostat repro of S5, mvt iii only, on which Ives made emendations; set 1 (f7686-98); set 2, with emendations on pp. 1, 3-4, 12-13 (f3138-50).

Date


Work-list G: "Trio--violin, cello and piano 1904-11." Ives's letter draft to John Wolaver at Baldwin Wallace College, 22 April 1948, regarding the premiere: "It was composed mostly in 1904 but fully completed in 1911. Mr. Ives doesn't think it was ever played in a public concert--but it was in a private concert in New York some 30 years ago."


Publication

1. New York: Peer International, 1955 (score and parts for sale); edn based on uncorr. photostats of the copyists' scores.


Premiere

Berea, OH, 24 May 1948, Baldwin-Wallace College Faculty Trio (George Poinar [vn], Esther Pierce [vc], John Wolaver [pf]), in a chamber-music recital in the Kulas Musical Arts Building of the Baldwin-Wallace Conservatory of Music. (Program in the CIP: VII/Box 50/8.)

First recording


Derivation

Mvt ii: m. 204 used in pf Study No. 18: Sunrise Cadenza [#102]. Probably also once listed as a mvt ("Undergraduate") of the mostly lost orch Set of Cartoons or Take-Offs [#x651].

Mvt iii: Portions derived from the song The All-Enduring [#209] (mm. 13-40 from mm. 7-34 of the song; mm. 91-113 from mm. 46-68, mm. 114-125 from mm. 71-82).

Borrowing

Description

Mvt iii: TOPLADY.

Literature

KirkC: 2B17; AG: w9. Memos, 40n2, 42n2, 71, 158; Tunebook, 200-01. See also correspondence with Sidney Cowell (CIP: IIIA/Box 28/8, 11 Apr 1954) and Baldwin-Wallace faculty trio (CIP: IIIB/Box 34/5, 22 Apr 1948 and n.d. [18 May 1948]).


Discography

Morgan 1974, 74-75; Cohn 1981, 914; Oja 1982: 5515, 5516, 5517, 5518.

Comment

Mvt ii title, "TSIAJ" is on S2 (f3119, which is verso of p. 6): "This Scherzo Is A Joke The Gods of Egypt | Bid Us Hail! | Tom? who's this?" The tune name refers to the anthem (mm. 178-87, pf) of the Wolf's Head senior-year secret society (Ives was a member in 1897-98; "Tom" is undoubtedly Thomas S. McLane, president of the society in Ives's year). On S1 (f3128) Ives writes an extended version of the additional title: "Trio for Violin | Cello | Piano -- | Yalensia & Americana | Fancy Names | Real Name = | Yankee jaws--at | Mr (or Eli) Yale's School | for nice bad boys!!"
IV. Works for Piano

Description

IV. Works for Piano

A. SONATAS

87. Sonata No. 1 for Piano

Medium
Pf

Duration
36 min. (30:30-41:30 min.)

Movements

i. Adagio con moto-Andante con moto-Allegro risoluto-Adagio cantabile (9 min., partly un-barred
[103 mm. in the 1979 corrected Peer publication])

ii. Allegro moderato-Andante (1:30 min., 57 mm.)

iii. Allegro-Meno mosso con moto (4 min., 128 mm.). Subtitle: In the Inn

iii. Largo-Allegro-Largo (7:30 min., 71 mm.)
IV. Works for Piano
A. SONATAS

Description

iv. [no tempo heading] (1:15 min., 51 mm.)

v. Andante maestoso-Adagio cantabile-Allegro-Andante (11 min., partly unbarred [229 mm. in the 1979 corrected Peer pubn])

Source

i. Adagio con moto-Andante con moto-cadenza-Allegro risoluto-Adagio cantabile
1. Sketches in pencil and ink: t.p. "I" (f3678); 17 pp. (f3679-95).
2. [First] ink score: t.p. "Piano Sonata #2 1 | 1st Movement | I," and written below "37 Liberty St. 38 Nassau St." (f3696); blank p. [verso of the t.p.] with "see ink copy in safe 37 Liberty" (f3697); 18 pp., headed "I" (f3698-3715).
3. [Second] ink score: t.p. "I" (f3716); 11 pp., headed "I" (f3717-27); patches, 5 pp. (f3728-32).

ii. Allegro moderato-Andante (see Comment)
1. Pencil sketch, 2 pp. (f2450-51); patch, 1 p. (f2449).
2. Ink sketch, 4 pp. (f2469-72).

iii. Allegro-Meno mosso con moto ("In the Inn") (see Comment)
IV. Works for Piano
A. SONATAS

Description

1. Pencil sketch, 3 pp. (f2452-54).
2. Ink sketch, 5 pp. (f2464-68).
3. Ink score: t.p. "II" (f3733); 6 pp. (f3734-39); patch for mm. 42-44, 1 p. (f3740).
4. Ink copy by Emil Hanke, only p. 5 of 5 survives (f3741); complete copy in photostat repro, 5 pp. (f3742-46).
5. Two sets of photostat repro of Hanke's copy with annotations by Ives, 5 pp. each (f3747-51, 3752-56) [set 1 has addenda by Ives in red ink, black ink and pencil, and engraver's markings in pencil]; photostat of p. 1 of the mvt ii insert in the New Music pubn of Set for Theatre Orchestra, with title changed from "II" to "II.B" (f3757). (f3758-64=photostats of mvt ii insert in the New Music pubn, pp. 2-8.)

iii. Largo-Allegro-Largo
2. [First] ink score: t.p. "Piano | Sonata # | 2 1 | 3rd movement | III | 11 min" (f3776); 13 pp., headed "III" (f3778-90); patch, 1 p. (f3777).
3. [Second] ink score: t.p. "III | CE IVES | Hartsdale NY | or 37 Liberty St | New York City" (f3791); 8 pp., headed "III" (f3792-99).

iv. [ -- ] Sketch, 1 p. (f2461).
iv½. Allegro-Presto (see Comment)
1. Pencil sketch, 3 pp. (f2458-60).
2. Ink sketch, 6 pp. (f2475-80); patches, 6 pp. (f3693, 3800-03, 3850).

v. Andante maestoso-Adagio cantabile-Allegro (allegretto)-Andante
1. [First?] sketch, in ink and pencil: t.p. "1st Sonata IV | 1st theme & development..." (f3804); 12 pp., headed "IV" (f3805-16); a positive photostat repro shows p. 5 (f3817) combined with an otherwise unidentified fragment (chords labeled "Mountain Calls"; f7573).
2. Other pencil sketch pp. and patches, 14 pp. (f3818-31).
3. Ink score: t.p. "IV | 4th movement | 1st Piano Sonata | Chas. E IVES | West Redding | Conn" (f3832); 13 pp., headed "IV" (f3833-45); extra ink pp. and patches supplementing the ink score, 5 pp. (f3846-50).

Complete work
Bound photostat copy, with Ives's pencilled emendations on almost every page, 48 pp. (f3851-99); this emended copy was assembled by Ives from various source materials as follows: i (S3, f3717-27), ii (S1, f2450-51), ii½ (S4, f3742-46), iii (S3, f3792-99), iv (f2461), iv½ (S2, f2475-80, 2446), v (S3, f3833-45).

Date
Assembled or revised perhaps as late as c1915-16; incorporates music composed 1901-09, according to Ives. Mvt iv½ was probably the last new music to be added, but mvt v caused particular problems and was revised in 1914-17, according to Ives (but the surviving first sketch is on paper available no earlier than 1917). At the bottom of mvt i, S2 (f3698): "1st Pia. Sonata | I 1902-09 | II 1902-10 | III [blank] | IV -04-8 | V [blank] | all copied 1910." In a letter to Henry Bellamann, 4 July 1921, Ives writes: "The first piano sonata which you kindly ask about, was written about 6 or 7 years ago" (the pencil draft for this letter originally stated: "about 7 or 8 years ago," but the numbers were crossed out and replaced by "6 or 7"). (see Comment)

Mvt i: An annotation at the top of the second p. of S1 (f3680): "Pine Mt. Aug 4--01." At the bottom of the last p. of S3 (f3727): "1st movement -- 1st Piano Sonata | (1902-09) | CE IVES. | 37 Liberty St. | NY | to Ives & Myrick | 46 Cedar St | NY." MS Work-list 3 has "before 1909." AG: 1901-09.


Description


Mvt v: Under a draft for a t.p. (S2, f3818): "Started the same time the score t[o] 3rd Symphony | and copied | about June 1910- | [revised] movement in 1914-7 | Ragtime 1902 | [ragtime mvts in] 1907-11." Ives added dates and addresses on other sketch or patch pages as follows: mvt v, S2 (at bottom of f3822): "Ended fine! Jan 2 | 1908 | 125 Woodland St | H'f Ct"; and (at bottom of f3823): "1906-7-10 Finet." MS Work-list 3 has "Jan. 2, 1908 at Hartford." AG: 1905-08.

NG7: assembled c1915-16, c1921 (mvt i: c1909-10, c1915-16, rev. c1921, c1926-27; mvt ii\(a\): c1915-16, c1920-21; mvt ii\(b\): c1915-16, c1920-22; mvt iii: c1915-16, rev. c1921-22; mvt iv\(a\): c1921; mvt iv\(b\): c1921; mvt v: c1920-22, c1926-27).

Publication

1. Mvt ii\(b\): as an insert in Set for Theatre Orchestra, San Francisco: New Music, vol. 5/2, January 1932.

Premiere


First recording


Derivation

Mvt i: Based in part on the lost org Recital Piece for Organ [x703] (see Comment).
Mvt ii\(a\): Incorporates no. 2 (S3 & 4) of Four Ragtime Dances [\#043].
Mvt ii\(b\): Reworked from no. 1 (S3) of Four Ragtime Dances [\#043]; further developed and orchestrated as mvt ii (In the Inn) of Set for Theatre Orchestra [\#020].
Mvt iv\(a\): Mm. 36-47 resemble material in Take-Off No. 3: Rube Trying to Walk 2 to 3!! [\#085] (and its derivatives, Scherzo: Over the Pavements [\#082] and Study No. 23 [\#107]).
Mvt iv\(b\): Incorporates no. 4 (S2 & 3) of Four Ragtime Dances [\#043].
Mvt v: Partly adapted for or from (probably the latter) mvt iv (Scene Episode) of Set of Five Take-Offs for pf [\#122]; mm. 180-81 borrow from Study No. 22 [\#106] (mm. 16-17).

Borrowing

Mvt i: LEBANON, WHERE IS MY WANDERING BOY?
Mvt ii\(a\), ii\(b\): BRINGING IN THE SHEAVES, HAPPY DAY, WELCOME VOICE.
Mvt iii: ERIE.
Mvt iv\(a\): WELCOME VOICE.
Mvt iv\(b\): BRINGING IN THE SHEAVES, HAPPY DAY, WELCOME VOICE.
Mvt v: LEBANON. Possible Borrowing: Home! Sweet Home!

Literature

KirkC: 3A1; AG: x17, Memos, 57, 74-76, 94n, 150, 156, 240n16, 255; Tunebook, 204-05. See also correspondence with [Jean?] Behrend (CIP: IIIIA/Box 27/3, n.d. [c1938]), Henry Bellamann (CIP: IIIIA/Box 27/8), 4 July 1921), Lou Harrison (CIP: IIIIA/Box 30/2, n.d. [24 July 1946] and 9 Aug
IV. Works for Piano

A. SONATAS

Description


Discography

Hall 1964/2, 102; Morgan 1974, 75; Cohn 1981, 911; Oja 1982: 5447; BlockB: D47-53.

Comment

On p. 7 of mvt i S3 (f3723) Ives wrote a note explaining the program of the work: "what is it all about--Dan S asks. mostly about the outdoor life in Conn. villages in '80s & '90s. Impressions, Remembrances, & Reflections, of Country Farmers in Conn. Farmland | On pg 14 back Fred's Daddy got so excited that he shouted when Fred hit a Home Run & the school won the baseball game | but Aunt Sarah was always humming--Where is my wandering Boy--after Fred an John left for a job in Bridgeport |--there was usually a sadness |--but not at the Barn Dances with it jigs foot jumping & reels | mostly on Winter nights | In the Summer times, the Hymns were sung outdoors, Folks | sang--as ole Black 'JOE'--& the Bethel Band--Quick-step | Street Marches, & the people like[d to] do [recte say] things as they wanted to say | and to do things as they wanted to in their own way-- | and many old times...there were feelings, and of spiritual | Fervency!"

On one p. of mvt v, S2 (f3818), Ives drafted a title: "Sonata #1. for Piano (3 movements) (4 ? 5) | 1st Adagio--slowly, serious) ('but not too') | 2nd Allegro (The rhythm of the gospel furiously) | 3rd Largo, Andante appassionato (slowly & seriously) | (then fast and seriously) | 4th Allegro discordant not copied in ink)."

Ives did not personally rework his early ragtime materials for mvts ii and iv of this sonata. The bound copy of photostats that constitutes his "final" version of the work incorporates the sketches for no. 2 (pencil, S3) and no. 4 (ink, S3) of the Four Ragtime Dances. This bound copy has some pencil revision but Lou Harrison apparently worked from unmarked photostats and, therefore, had to cope with sketches that were unfinished and which presented to him multiple options for some passages. Any performing version of these two sections necessarily must be considered merely provisional. (For additional, especially early, source materials for the ragtime mvts, see Four Ragtime Dances, no. 1, no. 2, and no. 4.)

Concerning the first performance of mvt ii

(In the Inn), Wiecki's article in American Music 10/1 (Spring 1992), p. 12, states: "In 1928 Ives sent Schmitz some piano music, acknowledged by Schmitz in a letter written [July 1928] during his Denver master class session: 'I received with much pleasure the new pot-pourri from the sonata...' In his next letter [20 Aug 1928], Schmitz noted that the 'Potpourri' had been played by Violet Duncan of St. Louis, the winner of the 1927 Schmitz Scholarship...in the American contest of the 1928 Master Class Session." (Wiecki then misassumes that this is the same work that Rovinsky played at a Pro Music concert in NY on 14 Nov 1928.)

At some point Ives had a complete ink copy made (copyist unknown) which Ives then lent to John C. Griggs, but after Griggs's death in California in 1932, it could not be found.

Ives refers to the derivation of mvt i in these memos (in his Misc. correspondence): "This [1st piano] sonata was composed mostly in 1900-04, one movement is partly from a organ piece played in a Organ Recital in Center Church New Haven in 1897" and "The first piano Sonata was composed mostly around 1902-1904 tho' part of the rather slow first movement was played at an organ recital in Danbury in 1896 and was finished in 1909." [CIP: IIIC/Box 37/1]

88. Sonata No. 2 for Piano: Concord, Mass., 1840-60

Medium
Description

Pf (opt. va in mvt i; opt. fl in mvt iv)

Duration

43 min. (36-52 min.)

Movements

i. Emerson (Slowly; 16 min., partly unbarred)

ii. Hawthorne (Very fast; 11:30 min., mostly unbarred)

iii. The Alcotts (Moderately; 5:30 min., partly unbarred)

iv. Thoreau (Starting slowly and quietly; 11:30 min., mostly unbarred)

Source

i. Emerson

1. Sketches [on paper first available in 1915], mostly in pencil, some in ink, together with patches and revisions, 17 pp. (f3900-16).
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Description

2. Ink score [copied during the fall 1918 or spring 1919 (see KirkC, p. 88)], headed "I. 'Emerson','" 16 pp. (f3917-32).

3. Patches, in pencil and ink, made by Ives and George F. Roberts for the second edn (including patches made for proof sheets), 19 pp. (f3933-36, 3938-50, 4891, 5819, 5844).

4. Ives's private recording made 24 Apr 1943 at the Mary Howard Recordings studio in New York City; three takes covering passages from mvt i ( pp. 5-6 and p.14-18), totaling 6 min.

ii. Hawthorne


2. Ink score, inc. t.p. "(Piano Sonata #2) Concord Mass (1850) #2 'Hawthorne'" (f3961); 9 pp. (pp. 1, 4A, and 18-24 of 24 extant, the rest missing), headed "II. 'Hawthorne'" (f3962, 3964-71); pencil patches on a page numbered "4A" (f3963) and a page headed "see -11-A & 12 A" (f3964).

3. Photostat repro of various pp. from S2, with emendations by Ives: pp. 21, 22, 24 (f3972-74); pp. 20-24 (f7810-14).


5. Patches for the second edn, with several annotations by George F. Roberts, 4 pp. (f3975-78).

6. Ives's private recording made 11 May 1938 at the MeloTone Recording Studio, New York City: one take of just 13 seconds at the beginning of side 5, of phrases like those at the beginning of the mvt

iii. The Alcotts

1. Sketches and patches, mostly in ink, some in pencil, 7 pp. (f3979-83, 3252, 3993) [the latter 2 pp. are possibly for Alcott Overture].

2. Ink score: t.p. [mostly torn off] "III Sonata #2 'Concord [...tom...] #3. 'the A[cotts]"") (f3984); 6 pp., headed "III 'The Alcotts'" (f3986-91); patch for p. 1 of this score on the verso of t.p. (f3985).

3. Pencil patch by Ives, copied in ink by George F. Roberts, for the second edn, 1 p. (f3992).

4. Ives's private recording made 24 Apr 1943 at Mary Howard Recordings in New York City, of the complete mvt (see Comment).

iv. Thoreau

1. Sketches and patches, in pencil and ink: t.p. "Ives &c Concord Mass mvt IV Thoreau" (f7437); 6 pp. (f3994-98, 0784); possible sketches toward the obbligato fl part at the end of the mvt, 2 pp. (f3993, 3252 [both possibly for Walden Sounds]).

2. Ink score, inc. (t.p. torn off, missing the opening of the mvt), 8 pp. (f4003-12); patches on 2 pp. (f4002, 4013).

3. Patches, rej., mostly pencil with some ink, for the first edn, 5 pp. (f3983, 3999-4001, 4870).

4. Pencil patches toward the second edn, including patches for proofs, 3 pp. (f4014-16).

Complete work

1. Emendations and patches by Ives and George F. Roberts, mostly for the second edn, on pp. from 15 different copies of the first edn of the sonata, 346 pp. (f4017-4362). See KirkC, p. 91a, for an annotated list of these copies (numbered R0-R14; later renumbered by Kirkpatrick [here in former order]: r1, r2, r3 [Copy F3], r7 [Copy A], r5, r6 [Copy C], r10, r11, r12, r13, r17 [Copy E], r8, r14 [Copy F1 (1-6), F2 (9-18)], r15 [Copy D], r16 [Copy B]) and the pages therein containing emendations by Ives.

2. Ten sets of proof sheets for the second edn, with emendations and patches by Ives and George F. Roberts (also some in Harmony Ives's hand), 357 pp. (f4363-4719). See KirkC, p. 92a, for an annotated list of these proof sheets (sets numbered [0], [pre-I], I, II, Ila-b, III, Ila, IV, V, VI).

Date
Description


Mvt iii: An annotation at the bottom of the last p. of S2 (f3991): "ended Nov 28-1914 (from some themes for an Orchard House Overture Aug. 1904 - but a page!" [added below:] "don't print." AG: 1912-14.

Mvt iv: An annotation on p. 1 of S4 (f4002), written in ink over a footnote for the first edn: "finished May 30 1915 from some ideas -- 'Walden Sounds' -- Ch Bells, flute Harp (Aeolian) to go with Harmony’s Mist -- Elk Lake 1910."


Publication

1. Redding, CT: Charles E. Ives, 1920 [actually delivered Jan 1921]; first edn, privately printed by G. Schirmer for Ives; repr. (reduced to a study score size) without other alteration by Edwin F. Kalmus & Co via Warner Bros.).


3. Edn by John Kirkpatrick available from Associated Music Publishers by special arrangement (largely based on the 1st edn, in pursuit of the earliest state of the sonata).

Premiere

Mvt i: First documented performance: Paris, 5 Mar 1928, Katherine Heyman, on a radio broadcast from the Sorbonne station of the Radio Institute of Paris (according to BlockB: B65g).

First documented U.S. performance: San Francisco, 19 Sept 1928, Arthur Hardcastle (pf), in a recital at the Rudolph Schaeffer Studios, sponsored by the New Music Society of California. (Program in the CIP: VII/Box 50/2.)

Mvt iii: First documented performance: [location unknown] 3 Aug 1921, Clifton Furness in a lecture-recital (citation from the CIP: VII/Box 53/1, which contains a pencil list by John Kirkpatrick headed "Programs & Performances Mentioned in this Scrapbook"; program in Ives Scrapbook No. 6, p. 21 in the CIP: IV/Box 43).

Second documented performance: New York City, 1 May 1928, Oscar Ziegler (pf) in a recital of American vocal and piano music at the New-York Historical Society. (Program in the CIP: VII/Box 50/2.)


Unidentified excerpt(s): Columbia, SC, between 19 Sept 1921 and 4 Jan 1922, Lenore Purcell (pf) in a lecture-demonstration by Henry Bellamann (citation from BlockB, p. 28).

Unidentified excerpt(s): Atlanta, 4 Jan 1922, Lenore Purcell (pf), in a lecture-demonstration by Henry Bellamann given for the Atlanta Music Club. Unsigned review in the Atlanta Constitution (5 Jan 1922), p. 10.
IV. Works for Piano
A. SONATAS

Description

First performance of complete sonata: Cos Cob, CT, 28 Nov 1938 at The Old House, John Kirkpatrick (playing from memory). (Concert announcement in the CIP: VII/Box 50/5.) Kirkpatrick later classified this as a "private" affair, but it was, in fact, advertised for the public and reviewed. Reviewed by Paul Rosenfeld, Modern Music 16/2 (Jan-Feb 1939), pp. 109-112. (An earlier, truly private performance of the entire work took place-- "not yet from memory"--at Kirkpatrick's lecture/recital ["American Impressionists," part of a History Series] in Stamford, CT, 21 June 1938 [see letter from Kirkpatrick to Ives, n.d. (22 June 1938), CIP: IIIA/Box 30/14].)


For a private performance by Ives of the sonata in Hartsdale, NY, 1912, for Max Smith, see Memos, pp. 186-88. Ives also reported that "at an impromptu church concert in New York in the spring of 1914, I played the Emerson and part of the Hawthorne movements" (Memos, p. 201; see also letter of Harmony Ives to John Kirkpatrick, 11 Oct 1935).

First recording

First recording of mvt iii: Charles Ives, 24 Apr 1943 (issued in 1974 by Columbia Records, M4 32504, and in 2006 by New World Records, 80642-2).

Derivation

Mvt i: Partly derived from the inc. Emerson Overture for Piano and Orchestra [#022] and from Study No. 1 [#090] (at p. 1, L.3, mm. 2-3), No. 2 [#091] (at p. 1, L.5, mm. 2-3 to p. 2, L.1, midpage), No. 9 [#097] (at p. 1, L.1-2), No. 11 [#099] (at p. 19, L.4) and No. 23 [#107] (at p. 7, L.1-2); developed into the pf Four Transcriptions from "Emerson" [#123].

Mvt ii: Initially based on the lost Hawthorne Concerto for Piano and Orchestra [#x640] and at least two lost pieces for pf, The Slaves' Shuffle [#x684] and Demons' Dance around the Pipe [#x680] (and perhaps an early notion of The Celestial Railroad, see Memos, p. 81); adapted in part (along with the original, now lost Hawthorne Concerto materials) for Symphony No. 4 ii [#004] and The Celestial Railroad for pf [#116]. Quality List 2, item 122, has an additional reference, so far untraced: "Sketch 'Largo contabile' put into Hawthorne Movement - Concord Sonata (two negatives)."

Mvt iii: Developed from the lost orch Alcott Overture [#021] (see Comment). Arr. by Ives for the lost The Alcotts for Organ [#x687].

Mvt iv: Developed from the lost Walden Sounds [#x679]. Arr. by Ives for the lost Thoreau for Organ [#x705]. Adapted for the song Thoreau [#373] (see Comment); possibly adapted for the song Smoke [#351]. Possibly intended to serve as mvt iv the projected Set: Sounds! [#x649].

Ives intended to include at least some of this work (perhaps omitting mvt iii) as no. 9 in his List: Music and Democracy [#x641].

Borrowing

Mvt i: CRUSADER'S HYMN, MARTYN; Beethoven, Piano Sonata No. 29, Op. 106 ("Hammerklavier")i (mm. 1-2), Symphony no. 5i (mm. 1-2); Wagner, Tristan und Isolde/Prelude (mm. 1-3).

Mvt ii: Columbia, the Gem of the Ocean, MARTYN; Beethoven, Piano Sonata No. 29, Op. 106 ("Hammerklavier")i (mm. 1-2), Symphony No. 5i (mm. 1-2); Debussy, Children's
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Description

Corner’s “Golliwog’s Cake-Walk”; Ives, “Country Band” March (mm. 5-15), He Is There! (mm. 27-33), Take-Off No. 3: Rube Trying to Walk 2 to 3!!.

Possible borrowing: Peter, Peter, Pumpkin-Eater.

Mvt iii: Loch Lomond, MARTYN, MISSIONARY CHANT, Stop that Knocking at My Door; Beethoven, Piano Sonata No. 29, Op. 106 ("Hammerklavier") i (mm. 1-2), Symphony No. 5 i (mm. 1-2); Wagner, Lohengrin/Wedding March.

Mvt iv: MARTYN, Massa’s in de Cold Ground; Beethoven, Piano Sonata No. 29, Op. 106 ("Hammerklavier") i (mm. 1-2), Symphony No. 5 i (mm. 1-2).

Literature

KirkC: 3A2; AG: x19; Essays, passim—xiii-xxiv, xxv, 3-102, 253n 52. Memos, 54n11, 76, 79, 81-82, 99n7, 150, 152, 162-63, 185-204; Tunebook, 205. See also correspondence with Henry Bellamman (CIP: IIIA/Box 27/8, 6 Jan 1922), E. Power Biggs (CIP: IIIA/Box 29/9, n.d. [reply to 15 Apr 1948]), Henry Cowell (CIP: IIIA/Box 28/1, 12 Apr [1928]), Lehman Engel (CIP: IIIA/Box 29/11, 28 May [1920]), Henry Gilbert (CIP: IIIA/Box 28/1, 12 Apr [1928]), Walter Goldstein (CIP: IIIA/Box 29/13, 10 Mar 1921), John Kirkpatrick (CIP: IIIA/Box 30/13, 11 Oct 1935), George F. Roberts (CIP: IIIA/Box 31/8, 21 Nov 1940), Edwin Stringham (CIP: IIIA/Box 32/7, 22 June [?1921]), American Music Center (CIP: IIIB/Box 34/2, 7 Dec 1942), Arrow Music Press (CIP: IIIB/Box 34/4, 12 Mar 1939-2 Apr 1947), and Thoreau Society (CIP: IIIB/Box 36/1, 21 Jan 1928).


Discography

Hall 1964/3, 92; Morgan 1974, 75; Cohn 1981, 911; Oja 1982: 5448, 5449, 5450, 5451, 5452, 5453 (excerpts), 5454 (iii); BlockB: D47-49, D54-57.

Comment

In his Work-list B Ives gives this succinct statement: "This Sonata is an attempt to present one person's impression of the spirit of the literature, the philosophy, and the men of Concord, Mass. of over a half century ago. This is undertaken in 4 Movements: 1. 'Emerson'; 2. 'Hawthorne'; 3. 'The Alcotts'; 4. 'Thoreau'. The first movement was to be a piano concerto and was partially written as such. There are 4 transcriptions of this for piano."
IV. Works for Piano

A. SONATAS

Description

Sonata.” (Lists D-G have the Alcott Overture date as simply “1904.”) But in a letter to Raymond Adams of the Thoreau Society, 21 Jan 1928, Ives notes: “The Thoreau movement was originally from a score of some wood and string instruments with piano, and the printed copy loses somewhat by the reduction.” In letter draft replying to E. Power Biggs’s letter of 15 Apr 1948, Ives refers to otherwise unknown versions of mvts iii and iv: “He [i.e. Ives in the third person] remembers playing at an organ recital some 30 years ago the 3rd movement ‘The Alcotts’ and the 4th ‘Thoreau’ of his 2nd Piano Sonata, though he can’t find these arrangements for organ here.”

The enthusiastic critical response to John Kirkpatrick’s 20 January 1939 performance of the complete sonata led Ives to an immediate desire for a corrected reprinting of the sonata (see American Music Center-Ives correspondence, and Arrow Music Press-Ives correspondence, and Lehman Engel-Ives correspondence). As Ives reconsidered his score his plan escalated into a new edition of the work, one that would add to the piano version, as much as possible, omitted material found in the original orchestral source pieces. (For mvt i he had already done this in his Four Transcriptions from “Emerson.”) Ives turned to Kirkpatrick for help but Kirkpatrick found himself quite attached to the relative clarity of the original printing and repulsed by Ives’s plan to add to the keyboard so much of the orchestral density and dissonance. Kirkpatrick resisted so long that Harmony Ives was sent to retrieve the photostat materials given to him for the task.

Ives went at the revisions himself, engaging George F. Roberts to enter clear changes onto the original printing. (See letter draft and ASL by Harmony Ives for Ives to George Roberts, 21 Nov 1940: “...I remember when we went all over it together last spring [of 1940] it was quite clear to you—you made the corrections in ink & the few passages & pages which you copied were all well & correctly done & put in their right places.”). From the first submission to Arrow Press of changes in early 1940 the project experienced problems and a succession of engravers struggled with Ives's many changes of mind. World War II brought a hiatus of 1944-46.

On 2 April 1947 Godfrey Turner (of Arrow Music Press) wrote to Harmony Ives: “I do hope that Mr. Ives is not again re-writing the SONATA by means of extensive corrections. The plates absolutely will not stand any more and secondly, inasmuch as the original engraver is out of business, the re-engraving will not match too well...and thirdly, this proof was supposed to be a complete and final corrected proof.” In late September 1947 Ives sent in the last, apparently tenth, proof. Publication of the second edition came on 7 October 1947.

The recordings listed as sources for mvt i-iii are included in the Columbia Records 1974 set Charles Ives: The 100th Anniversary (5 discs, M4 32504, record 4/side 1). The mvt ii excerpt in the Columbia set is transcribed 6% too fast. Ives seems not to have recorded any part of mvt iv.

89. Three-Page Sonata

Medium

Pf (opt. glock)

Duration

7 min., 135 mm. [in Kirkpatrick edn] (Allegro moderato-Andante-Adagio-Allegro-March time)

Source

1. Sketch, mostly pencil, some ink, 3 pp. (f4769-71); patches on a two separate pp. (f1788, 4772).
IV. Works for Piano
B. STUDIES

Description

2. Copy of Mercury 1949 publication, with memo on p. 3 (see Comment), 1 p. (f4773).

Date


Publication


Premiere


First recording


Borrowing

B-A-C-H, Westminster Chimes. Possible borrowings: NEED, PROPRIOR DEO; Carl Foepl, Comet Fantasy on "Ever of Thee" by Foley Hall.

Literature

KirkC, 3B15; AG: x14. Memos, 155; Tunebook, 204.

Discography

Hall 1964/1, 144; Morgan 1974, 75; Cohn 1981, 912; Oja 1982: 5509, 5510, 5511; BlockB: D11, D47-48, D53, D58.

Comment

On p. 3 of S2, Ives added: "Mostly made as a joke to knock the mollycoddles out of their boxes! (from a slip pinned on an old MSS)." According to Ives's diary he vacationed with the Twichell family at Roberts Camp, Saranac Lake from 1-8 Sept 1905. See KirkC, p. 96 and Kirkpatrick's critical notes to his edn for dating evidence. The patches can be dated 1919 or later as they are on the same page as part of the score-sketch for Orchestral Set No. 3. Cowell's editing misconstrues the form of the march/ragtime rondo.

B. STUDIES

90. Study No. 1: Allegro

[inc.]

Medium

Pf
IV. Works for Piano
B. STUDIES

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Description

Duration
Mostly unbarred (c.40 quarter beats of music extant) (Allegro)

Source
Fragmentary pencil sketch (missing first of 2 pp.), 1 p. (f4782).

Date

Publication

First recording
Donald Berman, 8-9 April 2003 (issued 2004 by New World Records, 80618-2).

Derivation
Materials from late in this study taken from or developed into Scherzo: Over the Pavements [082] (mm. 68-72) and in part went into Emerson Overture for Piano and Orchestra [022] (Cadenza No. 2) and mvt i of Four Transcriptions from "Emerson" [123]. The equivalent of two mm. appears in mvt i (Emerson) of Sonata No. 2 for Piano: Concord, Mass. [088] (at p. 1, L.3, mm. 2-3) and one m. is shared with Study No. 2 [091].

Literature
KirkC: 3B17; AG: x16:i. Memos, 108n1, 150, 155. BlockB: W78.

Comment
The tempo heading in the title is supplied editorially. According to KirkC, p. 98, this study may have comprised one full p. and part of another, of which the first p. is missing; the source contains the end of this study and the beginning of Study No. 2 (S3). At some time, perhaps in the 1930s, Ives renumbered some of the studies; this study was renumbered "10."

91. Study No. 2: Andante moderato—Allegro molto

Medium
Pf

Duration
2:30 min., mostly unbarred (43 mm. in Porter edn) (Andante moderato-Allegro molto)
Description

Source
1. First pencil sketch, 2 pp. (f4782-83); patches on separate pp. (f2225-26 & f4784) for "Emerson Concerto" but duplicating material from this Study); photostat repro of the latter patch p. with added heading "%Quality List 2\#97" (f4785).
2. Second pencil sketch (made 1925 or later), 2 pp. (f2221-22); photostat repro with added heading "%Quality List 2\#97" (f4780-81).
3. Ives's private recording of mvt i of Four Transcriptions from "Emerson" made 12 June 1933 at Columbia Graphophone Co., London (Disc TT-1419-1). \(\text{(see Comment)}\)
4. Ives's private recording of S2 made 11 May 1938 at MeloTone Recording Studio, New York City: p. 1 of MS (side 2, cuts 2 and 3, and side 3, cut 1); p. 2 (side 3, cut 2). \(\text{(see Comment)}\)
5. Ives's private recording made 24 Apr 1943 in New York City on Mary Howard Recordings disc C, side 1: beginning only.

Date

Publication
Unpublished, assigned to Associated Music Publishers; Ives Society critical edn by David G. Porter in preparation. \(\text{(see also Three Improvisations/ii, which is substantially the same music as on f2222)}\)

Premiere
New York City, 23 Mar 1968, Alan Mandel in a piano recital at Town Hall, in which he also premiered the Set of Five Take-Offs and Study Nos. 5, 6, 7, 15, 20, and 23. \(\text{(Concert announcement and program, listing the works as "world premieres," in the CIP: VII/Box 51/7.)}\)
Reviewed by Peter G. Davis, NY Times (24 Mar 1968), p. 92; and Michael Brozen, High Fidelity/Musical America 18/6 (June 1968), p. MA 17.

First recording

Derivation
Shares a few beats of music with Study No. I [\#090]. Used almost completely in the Emerson Overture [\#022] and the third of its "centrifugal cadenzas" for pf; closely related to mvt i of Four Transcriptions from "Emerson" [\#123] \(\text{(see Comment)}\). The beginning of the study appears early in mvt i (Emerson) of Sonata No. 2 for Piano: Concord, Mass. [\#088]. \(\text{(see Comment)}\)

Literature

Discography
Cohn 1981, 912; BlockB: D48.

Comment
Much of this study is heard in Ives's recording (S3) of mvt i of Four Transcriptions from "Emerson"; this recording is included in the Columbia Records 1974 set Charles Ives: The 100th Anniversary (5 discs, M4 32504, record 4/side 1/cut 5). What John Kirkpatrick identified as "Improvisation Y" [Three Improvisations/ii] from Ives's 11 May 1938 private recording session is actually a performance of p. 2 of this study (S1, f4783); this recording is included in the Columbia Records anniversary set (record 4/side 2/cut 4), the source cited here in S4.

S1 (f4784) and S2 apparently were intended for use with the Emerson Overture materials. Letter codes interrelate this study with Copy C of mvt i of Four Transcriptions from "Emerson." At some
IV. Works for Piano
B. STUDIES

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Description

time, perhaps in the 1930s, Ives renumbered some of the studies; this study was renumbered "11."

92. Study No. 4: Allegro moderato

[inc.]

Medium
Pf

Duration
Mostly unbarred (37 quarter beats of music extant) ([no tempo heading])

Source
Fragmentary pencil sketch (missing the first 2 of 3 pp.), 1 p. (f4786).

Date
Composed probably in 1907-?08. An annotation at the end of the source: "Thus played at Redding Concert! July 3-1914 [before] F[ran]cis. Ryder! the audience then goes out & breaks or Rocks--by Sky Rocket for Danbury!" KirkC: say 1907-09? AG: 1907-?08. NG7: --.

Publication
Unassigned and unpublished.

Premiere
(see under Date above)

First recording
Donald Berman, 17 Feb 2004 (issued in 2004 by New World Records, 80618-2).

Literature

Comment
The tempo heading in the title is supplied editorially. According to KirkC, p. 98, this study comprised two pp. and part of a third, of which the first two pp. are missing; the source contains the end of this study and the beginning of Study No. 5.

93. Study No. 5: Moderato con anima

Medium
Pf

Duration
3 min., mostly unbarred [304 mm. in Mandel's edn, counting each quarter-note as one "measure"] (Moderato con anima)
### Description

Moderato [con] anima

![Musical notation](image)

Merton (1988)

#### Source

Pencil sketch, headed "#5," 6 pp. (f4786-91).

#### Date


#### Publication


#### Premiere

New York City, 23 Mar 1968, Alan Mandel in a piano recital at Town Hall, in which he also premiered the *Set of Five Take-Offs* and pf Study Nos. 2, 6, 7, 15, 20, and 23. (Concert announcement and program, listing the works as "world premieres," in the CIP: VII/Box 51/7.) Reviewed by Peter G. Davis, *NY Times* (24 Mar 1968), p. 92; and Michael Brozen, *High Fidelity/Musical America* 18/6 (June 1968), p. MA 17.

#### First recording


#### Literature


#### Discography

Cohn 1981, 912.

#### Comment

The source gives the tempo heading as "moderato anime." On p.2 of the source (f4787): "To Strengthen & give more muscle to the ear, brain, heart, limbs & Feat." At some time, perhaps in the 1930s, Ives renumbered some of the studies; this study was renumbered "13."

94. **Study No. 6: Andante**

#### Medium

Pf (see Comment)

#### Duration

4 min., 28 mm. (Andante)
IV. Works for Piano
B. STUDIES

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Description

Source

Date

Publication
Unassigned and unpublished.

Premiere
New York City, 23 Mar 1968, Alan Mandel in a piano recital at Town Hall, in which he also premiered the Set of Five Take-Offs and pf Study Nos. 2, 5, 7, 15, 20, and 23. (Concert announcement and program, listing the works as "world premieres," in the CIP: VII/Box 51/7.) Reviewed by Peter G. Davis, NY Times (24 Mar 1968), p. 92; and Michael Brozen, High Fidelity/Musical America 18/6 (June 1968), p. MA 17.

First recording

Borrowing
Possible borrowing: BETHANY.

Literature

Discography
Cohn 1981, 912.

Comment
At some time, perhaps in the 1930s, Ives renumbered some of the studies; this study was renumbered "14." A memo on f4791 indicates a plan for orchestrating this study: "or tune of | 3-4-flat chords | may be played | by woodwinds | lower clef Trombones | Bassoons | Piano play | only all counter parts | arpeg. back | & forth | in 5s."

95. Study No. 7: Andante cantabile

Medium
Pf

Duration
2:30 min., c17 mm. (Andante cantabile)
Description

Pencil sketch, headed "#7," 2 pp. (f4793-94) [2 crossed-out mm. at the end of the source are for Study No. 6 (f4792)].

Date

Publication
Unassigned and unpublished.

Premiere
New York City, 23 Mar 1968, Alan Mandel in a piano recital at Town Hall, in which he also premiered the Set of Five Take-Offs and Study Nos. 2, 5, 6, 15, 20, and 23. (Concert announcement and program, listing the works as "world premieres," in the CIP: VII/Box 51/7.) Reviewed by Peter G. Davis, NY Times (24 Mar 1968), p. 92; and Michael Brozen, High Fidelity/Musical America 18/6 (June 1968), p. MA 17.

First recording

Literature

Discography
Cohn 1981, 912.

Comment
At some time, perhaps in the 1930s, Ives renumbered some of the studies; this study was renumbered "15."

96. Study No. 8: Trio (Allegro moderato-Presto)

Medium
Pf

Duration
1:30 min., mostly unbarred (Allegro moderato-Presto)
IV. Works for Piano

B. STUDIES

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Description

Allegro moderato

Source

Pencil sketch, headed "Trio. #8," 5 pp. (f4794-98).

Date

Composed probably c1912-13. Annotation on the t.p. of the vn part of the Pre-First Sonata for Violin and Piano iii (complete work, S1, f2232): "See piano studies #8-9 in chromatic Leap around the block | Steppin nice, backwo[r]ds ['backwards'? or 'backwoods'?], etc. (but now to serious purpose! | Dec 21 1908 70 W 11 st N[Y]." KirkC: 1907-09?; AG: 1907-?08. NG7: c1912-13.

Publication

Unassigned and unpublished.

Premiere

First documented performance: New Haven, CT, 21 Nov 1966, Bruce H. Eberle (pf), in a Master of Music degree recital for the Yale University School of Music at Sprague Memorial Hall, Yale University. (Program in the CIP: VII/Box 51/5.)

Second documented performance: New York City, 23 Mar 1968, Alan Mandel in a piano recital at Town Hall, in which he premiered the Set of Five Take-Offs and pf Study Nos. 2, 5, 6, 15, 18, 20, and 23. (Concert announcement and program, listing the works, including this study, as "world premieres," in the CIP: VII/Box 51/7.) Reviewed by Peter G. Davis, NY Times (24 Mar 1968), p. 92; and Michael Brozen, High Fidelity/Musical America 18/6 (June 1968), p. MA 17.

First recording


Derivation

(see Comment)

Literature


Discography

Cohn 1981, 912; BlockB: D48.

Comment

Some chords in this study are the same as found in Waltz-Rondo and Three Improvisations iii. At some time, perhaps in the 1930s, Ives renumbered some of the studies; this study was renumbered "13(29)." As this "trio" follows Study No. 7, KirkC speculates that it could be meant as a trio for that study. On the source (f4798) Ives added (below music for Study No. 9) a memo "Harry Keator comes down and sings whiskey first | tenor-- tis the night before Xmas. Waverly Pl. [NYC] | 1911."
Description

97. Study No. 9: The Anti-Abolitionist Riots in the 1830's and 1840's

Medium
Pf

Duration
3:00 min., mostly unbarred [41 mm. in Ward edn] (Adagio maestoso-Allegro)

Source
1. Pencil sketch, headed "#9," 1 p. (f4798); photostat repro numbered by Ives as "17" (f4799).
3. Ives's private recording made 12 June 1933 at the Columbia Graphophone Co., London: one take on side 1 of the only surviving disc, an improvisation that begins with 1:58 min. of this study (incorporating some of Study No. 2 and the end of Study No. 1) and dovetails into a substantial portion of mvt i of Four Transcriptions from "Emerson."
4. Ives's private recording made 11 May 1938 at the MeloTone Recording Studio, New York City: one take, complete (apparently with interpolated improvisations) on side 2.
5. Ives's private recording made 24 Apr 1943 at the Mary Howard Recordings studio, New York City: one take, complete (with interpolated improvisations) on disc B, side 1.

Date
Composed probably c1912-13. An annotation at the end of the source: "Harry Keator comes down and sings whiskey first | tenor--tis the night before Xmas. Waverly Pl. [NYC] | 1911." On the vn part of the Pre-First Sonata for Violin and Piano iii [#059] (complete work, S1, f2232), Ives writes "See piano studies #8-9 in chromatic Leap around the block Steppin nice, backwors[?]'s backwoods etc (but now to serious purpose! Dec 21 1908 70 W. 11 st N[Y]."

Publication

Premiere
Possible first performance: New York City, 3 April 1950, Jerrold Cox in a recital at Carl Fischer Hall sponsored by the League of Composers (?or the International League of Composers).
Description

Also included was the premiere of Study No. 21: Some Southpaw Pitching. Reviewed by Virgil Thomson, NY Herald Tribune (4 Apr 1950), p. 19.

First recording


Derivation

Used almost completely for the opening 3 pp. and the first of the "centrifugal cadenzas" of the Emerson Overture [#022]; portion used in mvt i (at p. 1, L.1-2) of Sonata No. 2 for Piano: Concord, Mass. [#088]; used as an interpolation in the expanded version (Copy C) of mvt i of Four Transcriptions from "Emerson" [#123]. Included as no. 9 in his List: Music and Democracy [#x641] and as mvt ii of his projected Set of Three Pieces for Piano [#x683]. Possibly intended to serve as mvt iii of the projected Set: Sounds! [#x649].

Borrowing

Beethoven, Symphony No. 5i (mm. 1-2).

Literature

KirkC: 3B17; AG: x16:ix. Memos, 80, 150, 155. See also correspondence with Peter Yates (CIP: IllA/Box 32/17, n.d. [reply to 25 June 1941]).

BlockB: W78, W78a, B50, B160, B307, B634, B638, B641, B711, B718-19, B723.


Discography

Hall 1964/2, 102; Cohn 1981, 910; Oja 1982: 5476, 5477; BlockB: D48, D53, D57-58.

Comment

At some time, perhaps in the 1930s, Ives renumbered some of the studies; this study was renumbered "17."

Two of Ives's recordings (S3 and S5) are included in the Columbia Records 1974 set Charles Ives: The 100th Anniversary (5 discs, M4 32504, record 4).

The 1949 Mercury publication appeared at first with the title "The Anti-Abolitionist Riots in Boston in the 1850's." Ives changed the title on one of his personal copies of the early printing (S2, f8122); he also boldly corrected a misreference in the published preface, changing the identification of his grandfather from "anti-abolitionist" to "abolitionist" (S2, f8123). Subsequently the corrections were included in all printings.

98. Study No. 10

[mostly lost]

Medium

Pf

Duration

Unbarred (5 quarter beats extant) ([no tempo heading])
Description

Fragmentary pencil sketch for the conclusion, 1 p. (f4800).

Date


Publication

Unassigned and unpublished.

Literature

KirkC: 3B17; AG: x16:[x]. Memos, 150, 155. BlockB: W78.

Comment

This numbering is supplied editorially. KirkC, p. 98: "The numbering of [Studies nos.] 10-11 is arbitrary." Note that, at some time, perhaps in the 1930s, Ives renumbered some of the studies; Study No. 1 was renumbered "10."

99. Study No. 11: Andante

[inc.]

Medium

Pf

Duration

Mostly unbarred (c.70 quarter beats of music extant; 27 mm. in Porter edn) (Andante)

Source

1. Pencil sketch toward most of the work, 1 p. (f4800).
2. Pencil patch, possibly for this work, 1 p. (f4783).
3. Ives's private recording made in the mid 1930s on Speak-O-Phone discs, probably in New York City: inc., five attempted takes on two sides of the 7" disc B.
4. Ives's private recording made 11 May 1938 at the MeloTone Recording Studio, New York City: one take with interpolated improvisations, on side 1.

Date

Description

Publication

First recording
Charles Ives, 11 May 1938 (issued in 1974 by Columbia Records, M4-32504, and more completely in 2006 by New World Records, 80642-2).

Derivation
Perhaps developed into Emerson Overture [#022]; shares material with the end of mvt i (Emerson) of Sonata No. 2 for Piano: Concord, Mass. [#088] and the Copy C variant ending of mvt iv of Four Transcriptions from “Emerson”[#123].

Literature
KirkC: 3B17; AG: x16:[xi]. Memos, 150, 155.

Discography
Oja 1982: 5478.

Comment
KirkC, p. 98: "The numbering of [Studies nos.] 10-11 is arbitrary." Note that, at some time, perhaps in the 1930s, Ives renumbered some of the studies; Study No. 2 was renumbered "11."

100.  Study No. 15: Allegro moderato

Medium
Pf (see Comment)

Duration
3:30 min., c40 mm. (Allegro moderato)

Source
Sketch, in ink and pencil, headed "l," 2 pp. (f4801-02).

Date

Publication
Unassigned and unpublished.

Premiere
New York City, 23 Mar 1968, Alan Mandel in a piano recital at Town Hall, in which he also premiered the Set of Five Take-Offs and Study Nos. 2, 5, 6, 7, 20, and 23. (Concert announcement and program, listing the works as "world premieres," in the CIP: VII/Box 51/7.)
Description

Reviewed by Peter G. Davis, NY Times (24 Mar 1968), p. 92; and Michael Brozen, High Fidelity/Musical America 18/6 (June 1968), p. MA 17.

First recording


Literature

KirkC: 3B17; AG: x16:xv]. Memos, 150, 155. BlockB: W78, W78b, B113, B711-12, B719.

Discography

Cohn 1981, 912; BlockB: D48.

Comment

The title (and its tempo heading) is supplied editorially. At the bottom of p. [1] of the source: "I
Movement--2 or 3 violins F1 or clar can play top part | Hard WORK! then something nice to eat | only pianists who are there with both feet can play [the rest is cut off]." On a photostat repro of this p. (held at Yale in the John Kirkpatrick Papers, Box 73, Folder 690) Ives writes "marked in part #15" (see KirkC, p. 97). Note that, at some time, perhaps in the 1930s, Ives renumbered some of the studies; Study No. 7 was renumbered "15."

In AG, Kirkpatrick, noting the heading "I" on the source, lists this study as mvt i of a possible "Unidentified ?3-mvt. piece" along with Study No. 16: Andante cantabile as mvt ii; in pencil addenda in his copy of KirkC, Kirkpatrick calls such a piece "3rd Piano Sonata."

In KirkC, Kirkpatrick notes that this material is in the "style of Browning Ov."

101. Study No. 16: Andante cantabile

[inc.]

Medium

Pf

Duration

c14 mm. extant (Andante cantabile) [2 min., 35 mm. in Kirkpatrick/Berman realization]

Source

Pencil sketch, headed "II," 1 p. (f4802).

Date


Publication

Unassigned and unpublished.

Premiere

Middletown, CT, 19 Apr 1991, Donald Berman in a realization by John Kirkpatrick and Donald Berman, in a piano recital at Wesleyan University.

First recording


Borrowing
Description

*Home! Sweet Home!*

**Literature**

KirkC: 3B17; AG: x16:[xvi]. *Memos*, 150, 155; *Tunebook*, 204.

**Comment**

The title is supplied editorially; the tempo heading is Ives's. On a photostat repro of the source (held at Yale in the John Kirkpatrick Papers, MS56: Box 73/690), Ives writes “marked in copy #16” (see KirkC, p. 97).

In AG Kirkpatrick, noting the heading "II" on the source, lists this study as mvt ii of a possible "Unidentified ?3-mvt. piece" along with *Study No. 15: Allegro moderato* as mvt i; in pencil addenda in his copy of KirkC, Kirkpatrick calls such a piece "3rd Piano Sonata."

The realization done by John Kirkpatrick, with the assistance of Donald Berman, combines the music of *Study No. 16* and *No. 19* (f4802-04)--as suggested by a memo at the top of *Study No. 19*--with some patches possibly for these studies.

102. **Study No. 18: Sunrise Cadenza (Adagio)**

*[inc.]*

**Medium**

Pf

**Duration**

c12 mm. (*S1* has c44 quarter beats extant), mostly unbarred (Adagio)

![Musical notation](MS (f4775))

**Source**

2. Pencil patches [?], possibly for this work, 1 p. (f4803).

**Date**

Composed possibly in 1908 (but *S2* must be from the mid-1920s, probably after 1925). KirkC: 1907-09?; AG: 1907-708. NG7: --.

**Publication**

Unassigned and unpublished.

**Derivation**

Developed from or later used in mvt ii (m. 204) of *Trio for Violin, Violoncello and Piano* [#086].

**Literature**
IV. Works for Piano
B. STUDIES

Description

KirkC: 3B17; AG: x16:[xviii]. Memos, 150, 155. BlockB: W78.

Comment
The title is supplied editorially. Alan Mandel's 1967 recording of Study No. 23 is incorrectly labeled as "Study No. 18."

103. Study No. 19
[incl.]

Subtitle
Study in major and minor intensities

Medium
Pf

Duration
c30 mm. extant (Allegro)

all pp but Even Me

\[ \text{MS (f4803)} \]

Source
Pencil sketch, inc., headed "This in a way is a study in major and minor intensities," 2 pp. (f4803-04).

Date

Publication
Unassigned and unpublished.

First recording

Borrowing
EVEN ME.

Literature
KirkC: 3B17; AG: x16:[xix].
Memos, 150, 155; Tunebook, 204. BlockB: W78.

Comment
The title is supplied editorially. AG: "untitled, amorphous sketch." At the top of f4803 is a memo: 
"[from] bottom of study 16."

104. Study No. 20: March (Slow Allegro or Fast Andante)

Subtitle
Study in even durations--unevenly divided
Description

Medium
Pf

Duration
7 min., 187 mm. [in Kirkpatrick edn]

Source
2. Ink score, beginning at the bottom of the last p. of S1, headed "#20," 6 pp. (f4808-13).

Date
Composed c1917-19. On S2 (f4811) Ives added a memo "Dear Mr. Price: Please copy only Trio 70 W 11" [70 West 11th Street was Ives's NYC residence 25 June 1908-2 May 1911]. KirkC: 1907-09?; AG: 1907-?08. NG7: c1917-19. (see Comment)

Publication

Premiere
New York City, 23 Mar 1968, Alan Mandel in a piano recital at Town Hall, in which he also premiered the Set of Five Take-Offs and Study Nos. 2, 5, 6, 7, 15, and 23. (Concert announcement and program, listing the works as "world premieres," in the CIP: VII/Box 51/7.) Reviewed by Peter G. Davis, NY Times (24 Mar 1968), p. 92; and Michael Brozen, High Fidelity/Musical America 18/6 (June 1968), p. MA 17.

First recording

Derivation
There is a nearly identical usage of the material quoting "Alexander" in mvt ii of Orchestral Set No. 3 [#009] (on f1796-97).

Borrowing
Alexander, Battle Hymn of the Republic, The Girl I Left Behind Me, I've Been Workin' on the Railroad, Turkey in the Straw.

Literature

Discography
Description

Cohn 1981, 912; Oja 1982: 5479; BlockB: D47, D48, D58.

Comment

The title incorporates "March" on the basis of S1 (f4807) where Ives writes "Quasi or antiquasi 'Marche.'" Kirkpatrick, in the critical commentary of his edn dates the pencil sketch "1908?" and the ink copy as "after 1914." The ink copy is dated 1914 because pp. 2-3 "are upside-down on left-over pp. 23-22 of the Third Violin Sonata, i, ink copy, 1914 or 15?" and pp. 4-5 "are upside-down on left-over pp. 11-10 of the Third Violin Sonata, iii, ink copy, 1914 or 15?)."

Ives's recording of this study (S3) is included in the Columbia Records 1974 set Charles Ives: The 100th Anniversary (5 discs, M4-32504, record 4/side 2/cut 8).

105. Study No. 21: Some Southpaw Pitching

Medium

Pf

Duration

3 min., 52 mm. [in Kirkpatrick edn] (Adagio maestoso-Allegro)

Source

1. Pencil sketch, headed "'Some South Paw Pitching!!' and to toughen up the [line drawn back to the word "Paw"])." 2 pp. (f4814-15).
2. Ink score (beginning at the bottom of the last page of S2 of Study No. 20), headed "#21," 3 pp. (f4813, 4816-17).
3. Copy of Mercury 1949 publication, with corr. by Ives for preface, 1. p (f4826).

Date


Publication


Premiere

New York City, 3 April 1950, Jerrold Cox in a recital at Carl Fischer Hall, sponsored by the League of Composers (?or the International League of Composers). Also included was the premiere of Study No. 9: The Anti-Abolitionist Riots. Reviewed by Virgil Thomson, NY Herald Tribune (4 Apr 1950), p. 19.

First recording


Derivation

Mercury (1975)
Description

Mostly adapted from Symphony No. 2 [#002] (mm. 9-14 from mvt iii: 59-63, 65-67; mm. 18-29 from mvt v: 80-92; mm. 30-34 from mvt v: 23-29; mm. 35-36 from mvt v: 183-185; mm. 37-42 from mvt v: 94-98, 100-101).

Borrowing

ANTIOCH, Massa's in de Cold Ground; Bach, Three-Part Sinfonia in F Minor, BWV 795.

Literature


Discography

Hall 1964/2, 102; Cohn 1981, 910; Oja 1982: 5480; BlockB: D48, D53, D57-58.

Comment

Kirkpatrick, in the critical commentary to his edn, notes that the pencil sketch was notated on a "single leaf of 16-staff paper torn from the 2nd ink copy of the first movement of the First Piano Sonata, where it was blank p. 12-13 (since Ives dates this movement '1902-09,' one may presume that this 2nd ink copy was made in 1909." Kirkpatrick dates the ink score "after 1914?" since it was notated on "blank p. 10 of the ink copy of the 2nd mvt, and...on blank p. 18-19 of the ink copy of the 1st mvt, of the Third Violin Sonata (Ives writes of finishing this sonata after Franz Milcke's visit to West Redding, which is dated as Sunday 4 [or 11?] October 1914)."

106. Study No. 22: Andante maestoso--Allegro vivace

Medium

Pf

Duration

2 min., 28 mm. [in Kirkpatrick edn] (Andante maestoso-Allegro vivace)

Source

1. Pencil sketch, 1 p. (f4818).
2. Ink score, on the same page as S1 (f4818).

Date

Composed c1918-19 and c1922-23. An annotation at the bottom of the source page (f4818): "This ending voted [page torn here] vote - after Thanks [...] Dinner '1912 Hartsdale N [page torn here]" [this annotation is not necessarily coeval with the composition]. AG: ?1909. NG7: c1918-19, c1922-23.

Publication

**IV. Works for Piano**  
B. STUDIES

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**Description**

**First recording**


**Derivation**

Mm. 16-17 used in mvts v (mm. 180-81) of *Sonata No. 1 for Piano* [#087].

**Literature**


**Discography**

Cohn 1981, 912; Hall 1964 (Nov.), 104; BlockB: D48, D53, D58.

---

107. **Study No. 23: Allegro**

**Medium**

Pf

**Duration**

4min., 99 mm. [in Kirkpatrick edn] (Allegro)

---

**Source**

1. Preliminary pencil sketches: "burlesque" cadenza (toward LH, mm. 4-10 and RH, mm. 13-15), 1 p. (f4822); sketch (toward mm. 42-43, 47, and 50-52; for this work or more likely for "Centrifugal Cadenza #4" of the *Emerson Overture* [see Comment]), 1 p. (f2225).

2. Pencil sketch, complete, 3 pp. (f4819-21).

3. Possible pencil patches on 4 separate pages (f3210, 4805, 4823, 6810).

4. Ives's private recording made 12 June 1933 at Columbia Graphophone Co., London: a small portion at the end of the second of the two surviving discs (following mvts 3 of *Four Transcriptions from "Emerson"*).

5. Ives's private recordings made 11 May 1938 at the MeloTone Recording Studio, New York City: 1) one take on side 3, an improvisation which includes mm. 40-64 (following *Study No. 2*); 2) one take on side 4, an improvisation which includes mm. 74-97 (following mvts 1 of *Four Transcriptions from "Emerson"*); 3) possible patch appearing on side 1 and side 5.

6. Ives's private recording made 24 Apr 1943 at the Mary Howard Recordings studio, New York City: one take, complete (flowing out of *Study No. 2* material).

**Date**

Composed c1920-22. An annotation at the bottom of a preliminary sketch (f4822): "a Knock Out Chord play with BASE Ball BAT. Elk Lake" (Kirkpatrick in the critical commentary to his edn states: "This was apparently added in the summer of 1907 or 1909-11.") AG: ?1909. NG7: c1920-22. (see Comment)

**Publication**

IV. Works for Piano
B. STUDIES

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IV. Works for Piano
B. STUDIES

Description

Premiere
New York City, 23 Mar 1968, under the title "Study No. 18," Alan Mandel in a piano recital at Town Hall, in which he also premiered the Set of Five Take-Offs and Study Nos. 2, 5, 6, 7, 15, and 20. (Concert announcement and program, listing the works as "world premieres," in the CIP: VII/Box 51/7.) Reviewed by Peter G. Davis, NY Times (24 Mar 1968), p. 92; and Michael Brozen, High Fidelity/Musical America 18/6 (June 1968), p. MA 17.

First recording

Derivation
Based in part on Take-Off No. 3: Rube Trying to Walk 2 to 3!! [#085] and/or its derivative Scherzo: Over the Pavements [#082]; shares some material with the "Centrifugal Cadenza #4" of the Emerson Overture [#022], mvt i (Emerson) of Sonata No. 2 for Piano: Concord, Mass. [#088] (at p. 7, L.1-2 of 1947 edn), and Four Transcriptions from "Emerson"ii [#123].

Borrowing
Hello! Ma Baby. Possible borrowing: THROW OUT THE LIFE-LINE.

Literature
Burkholder 1995, 277.

Discography
Oja 1982: 5481; BlockB: D48.

Comment
The title is supplied editorially. KirkC, p. 99: "[The] numbering of [Study no.] 23 is arbitrary." Kirkpatrick gave it this number since it follows Study No. 22 in the bound set of photostat repro given to him by Ives around 1938. James B. Sinclair, in the preface to the score of 1990 states: "Study No. 23 may have originated in a sketch for a burlesque cadenza possibly dating from 1892 (the basis for mm. 4-10 LH and 13-15 RH here)...The complete pencil sketch of the study must have been made after Ives completed the ink score of the 'Concord' Sonata's 'Hawthorne' movement (dated 'Oct. 12, 1911'), while the second patch for the study postdates work on the Third Orchestral Set of 1919." (The last pages of the pencil sketch (f4821) was written on the blank p. 24 of the ink copy of "Hawthorne" dated "Oct. 12, 1911.")

Kirkpatrick, in the critical commentary to the pubd edn, states: "On Wednesday, May 11, 1938, Ives recorded himself at the MeloTone Recording Studio, New York, performing improvised reminiscences [S5] which include bars 40-64 and 74-97. The recordings keep only approximately to [S2], and have some frantic rushing as if trying to compensate for waning strength and incomplete textures. However, these versions of 57-64 and of 84 and 97 make excellent variants for the repeat... and they are given here as nearly as can be transcribed." Ives's 1938 recording of this study is included on the Columbia Records 1974 set Charles Ives: The 100th Anniversary (5 discs, M4 32504, record 4/side 2/cut 9).

108. Study No. 27: Chromêtimelêdtune
[inc.]

Medium
1 or 2 Pf

Duration
3 mm. extant?
IV. Works for Piano
C. MARCHES

Description

Sketch for 2 cnt and org, including plan for substitution of pf, headed “Chromâtimelôdtune” or ‘Ear Study’ (aural and mental exercise!), 1 p. (f3172); 3 m. sketch for showing how to arpeggiate pf chords, 1 p. (f3175).

Date
Composed possibly in 1913; no date in the sources. AG: --. NG7: --.

Publication
None.

Derivation
Developed from orch Chromâtimelôdtune [#035].

Literature
KirkC: 3B17; AG: --. Memos, 150, 155. BlockB: W 57, B554, B585, B711.

Comment
The incipit given here is probably just a clarification of the manner of performing the chords on pf within the ens version (but included here as the clearest idea of what might have been intended for a pf study). Ives probably began Chromâtimelôdtune as a chmbr ens piece, later possibly intending it to function also as a piano study for two pianos (8 hands). The chmbr orch Chromâtimelôdtune sketch toward brass parts (S2, f3173) contains an annotation “for [?] #27”; its score-sketch for brass parts (S3, f3174) contains an annotation at the top of the page: “#27 Piano & Brass Quartett (can be played by 2 pianos--4 playing).” Ives included f3172 (along with f3174 of the orch version) in one of this 1938 bound volumes of chmbr works (as #27 in the series of studies).

Varied Air and Variations is also an “ear study”; it is labeled “Study #2 for Ears or Aural and Mental Exercise”—perhaps these were intended to form a pair (with Chromâtimelôdtune as no. 1).

C. MARCHES

109. March No. 1 for Piano, with "Year of Jubilee"

Medium
Pf

Duration
3 min., 145 mm. (Marziale)
IV. Works for Piano
C. MARCHES

Description

Source
Ink score: t.p. "March or two Step No. 1 in F & B" and above, added later "Danbury Band Standard Orchestra 1890-D Fair" (f4767); 6 pp. (f4723-28); written above m. 15 "air (The year of Jubilee) etc."

Date
Composed c1894-95. Dated 1890 in the source. AG: ?1890. NG7: [1890], c1894.

Publication

First recording
Donald Berman, 29-30 March 2004 (issued in 2004 by New World Records, 80618-2).

Derivation
Adapted for the lost chmbr orch March No. 1 [#x642]; possibly adapted for a hypothetical band march using Year of Jubilee.

Borrowing
That Old Cabin Home Upon the Hill, Year of Jubilee.

Literature

Comment
AG (p. 512) cites a lost arr. for band for which there is no substantiation (only the possible implication in a memo, see Source).

110. March No. 2 for Piano, with "Son of a Gambolier"

[inc.]

Medium
Pf

Duration
3 min., 131 mm. [according to the song version]
IV. Works for Piano

C. MARCHES

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Description

Fragmentary ink score (mm. 17-28, 45-46, 49-52, 74-81, 130-31 by the song version), with pencil emendations and patches; t.p. headed "in C. & F. | CE Ives P.O Box 432 Danbury Conn/Sept. 95" (f4729), 5 pp. (f4730-34).

Date

Composed probably in 1895. Dated Sept 1895 in the source, which may be the date of the ink score only. KirkC and AG: ?1892. NG7: 1895.

Publication


First recording

Donald Berman, 29-30 March 2004 (issued in 2004 by New World Records, 80618-2).

Derivation

Arr. for the orch March No. 2, with "Son of a Gambolier"[#029]; music later adapted for the song A Son of a Gambolier[#353].

Borrowing

A Song of a Gambolier.

Literature


Comment

The numbering of this march is editorial. According to KirkC, p. 93, the source originally consisted of a t.p. plus 7 pp. of music, of which pp. 4-5 are missing. The source also contains a sketch of mm. 75-90 of the chr orch version of this March.

111. March No. 3 for Piano, with "Omega Lambda Chi"

Medium

Pf

Duration

3 min., 121 mm. [not counting repeats] (Allegro maestoso)

Source

Ink score: t.p. "No. III March or Twostep in F & C C.E. Ives" (f2431); 6 pp. (f4735-40).

Date


Publication


First recording

Donald Berman, 29-30 March 2004 (issued in 2004 by New World Records, 80618-2).
Description

Derivation
Adapted for the band version March in F and C, with "Omega Lambda Chi" [053].

Borrowing
Omega Lambda Chi (itself a parody of Sailing, Sailing).

Literature

Discography
BlockB: D4, D8.

Comment
The source has numerous markings toward the band version. There are two other unrelated marches for orch called "No. 3": March No. 3 in F and C and March No. 3, with "My Old Kentucky Home." In Ives's day, Yale students were still staging "Omega Lambda Chi" events each May, including the "Pass of Thermopylae"; they commemorated the freshmen societies which had been abolished in 1880.

March No. 5 for Piano, with "Annie Lisle"

Other title(s)
March "Intercollegiate" for Piano [from the band work's title]

Medium
Pf

Duration
4 min., 90 mm. ([Allegro])

Source
1. Ink score, with pencil emendations: t.p. "March or 2 Step in D & B-flat No. V No. VI" (f5992); 4 pp. (f4741, 4743-45); written under m. 28 "Air -- (Annie Lisle or Amici)."
2. Pencil and ink patches, 3 pp. (f5991, 4742, 5974).

Date
Composed probably in 1895. An address on the t.p. of S1 (f5992), "C. E. Ives 10 Chapel Pl Danbury Ct. P.O. 432," was the Ives family home address from 9 May 1889 to after 1900. AG: 1892. NG7: c1895.

Publication

First recording
Donald Berman, 29-30 March 2004 (issued in 2004 by New World Records, 80618-2).
IV. Works for Piano
C. MARCHES

Description

Adapted for band version March "Intercollegiate" [#054].

Borrowing

Annie Lisle.

Literature


Discography

Morgan, 75; Oja 1982: 5371, 5372; BlockB: D8-9 (band vers.).

Comment

Arr. by Ives for band, with the title, "March Intercollegiate," and supposedly published by Pepper & Co., Philadelphia, 1896, but there is no copyright information except possibly for a record of registration of a work titled "College March" following publication 18 June 1915 in the name of Chas. Ives, jr. [sic]. It is not known whether that "College March" is the same as this March or, indeed, whether it is a work of Ives.

113. March No. 6 for Piano, with "Here's to Good Old Yale"

Medium

Pf

Duration

3 min., 144 mm. (not counting repeated mm., in S2).

Source

1. [First] ink score, in G and C, inc. (mm. 1-24 missing; 48 mm. in G, 34 mm. in C), 4 pp. (f4752-55).

2. [Second] ink score in G and D: t.p. "C.E. Ives 76 South Middle Yale Campus New Haven Conn. | No. 6 in G & D | Air: 'Here's to good old Yale'" and below in pencil "Drink Her Down and Up!" (f4756); 6 pp., headed "No. 6," with pencil emendations by Ives (f4757-62).

3. [Third] ink score, in G and D, inc. (135 mm.), with pencil emendations by Ives, 4 pp. (f4763-66); pencil patch for the end of this copy, 1 p. (f4767).

4. Ives's private recording made 24 Apr 1943 at the Mary Howard Recordings studio in New York City: one take (relating closely to S3) on disc E, side 1; duration 2:06 min.

Date

Extant versions composed probably c1895-96; it is possible that some of the ideas (not yet using the Yale tune) date back to 1889 as indicated by Ives's memo on p. [1] of S3 (f4763): "B Cornet Band--to go in Bethel Sat. Wooster House Danbury June 27 [?] 1889 Wed Danbury Standard Orchestra" (KirkC, p. 95 states: "the Danbury Band did give a concert Sat 27 June 1889, but there was no Ives on the program printed in the Danbury Evening News."). KirkC: say 1895 and/or 96?; AG: 1892-97. NG7: c1895-96.

Publication

IV. Works for Piano
C. MARCHES

Description

Premiere


(For a possible premiere in 1889, see Date above.)

First recording


Derivation

Adapted for the lost chmbr orch March No. 6, with "Here's to Good Old Yale"[#x643].

Borrowing

Here's to Good Old Yale (Bingo).

Literature


Discography

Cohn 1981, 910; Morgan 1974, 75; Oja 1982: 5373, 5374; BlockB: D47-48.

Comment

There are three written versions that are substantially different. Only the second version in G and D (S2) is complete. The third version in G and D (S3) substitutes a new first strain which does not use the "Here's to Good Old Yale" tune. Ives's recorded performance (S4) of this march (close to S3 version) is included in the Columbia Records 1974 set Charles Ives: The 100th Anniversary (5 discs, M4 32504, record 4/side 2).

114. March in G and C for Piano, with "See the Conquering Hero Comes"

Medium

Pf

Duration

3 min., 82 mm. ([March time])

Source

Pencil sketch, headed "Intro [and in ink:] 'See the conquering Hero'," 2 pp. ([4746-47]; patches, together with an interlude (to replace the second strain?), 1 p. ([4748).

Date

Description


First recording
Donald Berman, 29-30 March 2004 (issued in 2004 by New World Records, 80618-2).

Borrowing
Handel, "See the conquering hero comes" (Judas Maccabaeus).

Literature

115. March for Piano: The Circus Band

Medium
Pf

Duration
3 min., 96 mm. ([In quickstep time-a little slower])

Source
Pencil sketch, 3 pp. (f4749-51 [=f6411-13]).

Date

Publication

First recording
Donald Berman, 29-30 March 2004 (issued in 2004 by New World Records, 80618-2).

Derivation
Adapted for the chmbr orch March: The Circus Band [#033, version 1] and the song The Circus Band [#229] (the latter was orchestrated by George F. Roberts for chmbr orch with opt. chorus [#033, version 3]). (see Comment)

Borrowing
Street beat.

Literature

Discography
Morgan 1974, 75; Oja 1982: 5375.

Comment
The title is supplied editorially from KirkC (p. 95).
Description

In his MS Work-list 2, Ives added the words "Circus Band" amidst his listing of band works. In Memos (p. 148n12), Kirkpatrick very reasonably surmises "[This] seems to imply an old band version [existed]" (possibly one arranged from this piano version).

D. OTHER WORKS

116. The Celestial Railroad

Medium
Pf

Duration
10 min., mostly unbarred [206 mm. in Brodhead edn] (As fast as possible)

[Starting] as fast as possible but lightly

\[\text{MS (f4843), ed. Brodhead}\]

Source

1. Pencil and ink sketches and patches, 11 pp. (f4833-41, 1823, 2742, 3813); rej. patch, 1 p. (f4869).

2. Ink score, heavily emended in pencil and using patches from the "Hawthorne" mvt as printed in the first edn of the Sonata No. 2 for Piano: Concord, Mass.: t.p. [in Sidney Cowell's hand:] "The Celestial Railroad" and [in Ives's hand:] "#2 trans." (f4842); 14 pp., headed "II. 'Hawthorne' Phantasy" (f4843-63 [some frames show pages alternately with and without overlaid patches]); see KirkC, p. 100a for description.

3. Ink copy by George Price, with emendations by Ives and John Becker, 20 pp.; this copy, given by Ives to John J. Becker, is in the Becker Papers at the New York Public Library (self listing JPB 84-120); an unnumbered microfilm of this source is deposited in the CIP.

Date

Adapted probably in summer 1925 from material composed in 1910-13. An annotation at the bottom of a sketch p. of S1 (f4836): "from Piano Concerto Aug 20--1913--see copy in Safe I&M 38 Nassau St." An annotation on p. 1 of S2 (f4843): "This is a piano arrangement from score and sketches [sic] of II mvnt 4th Sym (completed 1915) & Hawthorne movement 2nd Sonata (completed Sep [191]1)." Composition could not have been earlier than July 1921 since significant parts of the piece are patches cut from the first printing of Sonata No. 2 for Piano: Concord, Mass. On 3 Sept 1925, E. Robert Schmitz wrote to Ives: "I am much interested in seeing the transcription you are doing of the Hawthorne." KirkC: say 1916? [in pencil:] 1925? AG: ?1924-?25. NG7: c1922-25.

Publication


Premiere

First documented performance: Albany, NY, 30 Oct 1928, Anton Rovinsky in a piano recital at the Albany Institute of History and Art. (Program in the CIP: VII/Box 50/2.)
Description


Third documented performance: New York City, 20 Nov 1928, Anton Rovinsky, in a piano recital in Town Hall, repeating the Albany program (Concert announcement and program in the CIP: VII/Box 50/2.)


First recording


Derivation

Adapted from mvt ii (Hawthorne) of Sonata No. 2 for Piano: Concord, Mass. [#088]; developed into the 1920s version of mvt ii of Symphony No. 4 [#004].

Borrowing

Camptown Races, Columbia, the Gem of the Ocean, GOD BE WITH YOU, Marching Through Georgia, MARTYN, Old Black Joe, Street beat, THROW OUT THE LIFE-LINE, Tramp, Tramp, Yankee Doodle, Beethoven, Symphony No. 5; Ives, "Country Band" March, Sonata No. 2 for Piano: Concord, Mass.iii (theme). Possible borrowing: Peter, Peter, Pumpkin-Eater.

Literature

KirkC: 3B19; AG: x23. Memos, 82, 164-65, 204; Tunebook, 205-06. See also correspondence with E. Robert Schmitz (CIP: IIIA/Box 31/5, 3 Sept 1925).

BlockB: W82, B118, B705, B724.


Discography

Morgan 1974, 75.

Comment

This work served as an exercise in reorganizing the sonata and Hawthorne Concerto material toward the continuity used in mvt ii of Symphony No. 4.

According to John Kirkpatrick (Memos, p. 204n32), Ives gave the "Price" copy (S3) to Becker in 1931.

The program for Rovinsky's 30 Oct 1928 concert lists the mvt as "Celestial Railroad/Hawthorne movement from "Concord Suite." It is not clear from the program itself that Rovinsky might not have performed mvt ii of Sonata No. 2 for Piano: Concord, Mass. In Memos (p. 82) Ives writes: "The piano piece, Celestial Railroad, that Rovinsky played at concerts a few years ago, is an arrangement (and not any too good a one at that) for piano from parts of the Hawthorne movement of the Second [Piano] Sonata, but mostly from the second movement of the Fourth Symphony (which was worked at about the same time and finished later when the last movement was made, winter 1913-14)." Ives's comment set up a confusion for the derivation of The Celestial Railroad but it is clear that Rovinsky performed the later work, not the sonata mvt, probably using a photostat copy of S3 (perhaps before the presence of any markings made by Becker). Rovinsky died in 1966; his musical library is deposited in the International Piano Archives at the Performing Arts Library, University of Maryland.

In Memos (p. 81) Ives identifies The Celestial Railroad as a "take-off," one of several such pieces "written on our first vacation at Pell's, September 1909" (including The Slaves' Shuffle and the Demons' Dance Around the Pipe) that went into the Hawthorne mvt (ii) of Sonata No. 2 for Piano: Concord, Mass.
Description

117. Three Improvisations

Medium

Pf

Duration

2:46 min.

Movements

i. Improvisation I (0:49 min., 13 mm. in the published edn)

\[
\begin{array}{c}
\text{\(\frac{4}{4}\)} \quad m\flat \\
\text{\(\frac{3}{4}\)} \quad f \\
\text{\(\frac{5}{4}\)} \quad f \\
\text{\(\frac{1}{4}\)} \quad f \\
\end{array}
\]

Associated (1933)

ii. Improvisation II (1:16 min., 35 mm. in the published edn)

\[
\begin{array}{c}
\text{\(\frac{2}{4}\)} \quad mf \\
\text{\(\frac{3}{4}\)} \quad f \\
\end{array}
\]

Associated (1933)

iii. Improvisation III (0:41 min., 11 mm. in the published edn)

\[
\begin{array}{c}
\text{\(\frac{4}{4}\)} \quad mf \\
\text{\(\frac{5}{4}\)} \quad mf \\
\end{array}
\]

Associated (1933)

Source

i. Improvisation I

The middle section is found on the pencil sketch (staff 9) of *Calcium Light Night (Set No. 1/v)* [\#010], 1 p. (f2678).

ii. Improvisation II

See p. 2 (f4783) of the pencil sketch of *Study No. 2* [\#091].

Complete work
Description

Ives's private recording made 11 May 1938 at the MeloTone Recording Studio, New York City: mvts i and iii are probably based (as is mvts ii) on pre-existing ideas, once written down but now lost. NG7: 1938. (see Comment)

Date

Performed/improvised on 11 May 1938, but all mvts are probably based (as is mvts ii) on pre-existing ideas, once written down but now lost. NG7: 1938. (see Comment)

Publication


First recording

Charles Ives, 11 May 1938 (issued in 1974 by Columbia Records, M4-32504, and in 2006 by New World Records, 80642-2).

Derivation

Mvts i: Kirkpatrick speculates that this improvisation might be part of the lost orch Autumn Landscapes from Pine Mountain (#x637) (see booklet notes for Columbia Records's Charles Ives: The 100th Anniversary); uses mm. 32-41 of mvts v (Calcium Light Night) of Set No. 1 [#010] (which is the same material used in The Gong and the Hook and Ladder [#038/070], mm. 21-29).

Mvts ii is actually a reading of the second page of Study No. 2 [#091] for pf (S1, f4783).

Mvts iii: Kirkpatrick observes that this brief improvisation has chords somewhat like those in the pf Waltz-Rondo [#125] (see booklet notes for Columbia Records's Charles Ives: The 100th Anniversary) and there are some like chords in Study No. 7 [#095] and No. 8 [#096].

Literature

KirkC: --; AG: [listed without no. on p. 513]. BlockB: W83, B310.

Discography

Oja 1982: 5343.

Comment

The title is supplied editorially. The recordings listed above as sources were issued in 1974 by Columbia Records on Charles Ives: The 100th Anniversary (5 discs, M4 32504, record 4/side 2). For this record set John Kirkpatrick names these three pieces "Improvisation X," "Improvisation Y," and "Improvisation Z." Durations listed above are exact as appearing in the 1974 Columbia Records release.

118. Invention in D

Medium

Pf

Duration

1 min., 58 mm. (Allegretto)
IV. Works for Piano

D. OTHER WORKS

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Description

Source
Pencil sketch, 1 p. (f4768).

Date

Publication

Premiere

First recording

Borrowing
J. S. Bach, Three-part Sinfonia in A Minor, BWV 799.

Literature

Discography
Cohn 1981, 910; Morgan, 75; BlockB: D48.

Comment
The title is supplied editorially.

119. Minuetto, Op. 4

Medium
Pf

Duration
2:00 min., 38 mm. ([no tempo heading])

Source
Pencil sketch, 1 p. (f4728).
Description
Ink score, copied by George Ives, headed in his hand "Op. 4 Minuetto C. E. Ives," with a false start of the first 8 mm., 1 p. (f4720).

Date
Composed perhaps in late 1886. A note added [later?] by Ives at the head of the source: "played Xmas 1886." AG: --. NG7: 1886.

Publication
Unassigned and unpublished.

Premiere
(see Date)

First recording
Donald Berman, 17 Feb 2004 (issued in 2004 by New World Records, 80618-2).

Literature
KirkC: 3B1; AG: --.

Comment
It appears that George Ives thought of a regularization of the first line (to 8 mm.) but then decided to leave it as a slightly awkward 6 mm. The source leaf also contains a pencil sketch for the pf New Year's Dance, a 1-m. rej. patch [?] for the choral Psalm 42, and three measures in B-flat, otherwise unidentified [#520]. The MS was found in a buckram cover used as a folder which included a sheet with a memo: "none of these any good | just kept for curiosity."

120. New Year's Dance
[inc. ?]

Medium
Pf

Duration
1 min., 37 coherent mm. ([Allegro]) (see Comment)

Source
Pencil sketch, headed [later?] "New Years Dance -- 1886 f[or] Par Parmelee," 1 p. (f4721).

Date
Composed in 1886, according to Ives, probably meaning 1887. Dated 1886 in the source. AG: --. NG7: 1887.

Publication
Unassigned and unpublished.

Literature
Description

The source is notated on the verso of the p. with the pf Minuetto, Op. 4 [#119]. The coherent 37 mm. are preceded at the top of the p. by two possibly unrelated fragments. The MS was found in a buckram cover used as a folder which included a sheet with a memo: "none of these any good | just kept for curiosity."

121. Piece in G Minor

[inc.]

Medium
Pf

Duration
21 mm. extant ([no tempo heading])

Source
Pencil sketch, 1 p. (f4722).

Date
Composed perhaps in 1889. KirkC suggests ?1889; AG: --. NG7: --.

Publication
None.

Literature
KirkC: 3B3; AG: --.

Comment
The title is supplied editorially. The source is notated on the verso of a sketch page of the choral Easter Carol.

122. Set of Five Take-Offs

Medium
Pf

Duration
12:30 min.

Movements
i. The Seen and Unseen? (Maestoso; 3 min., 38 mm.). Subtitle: Sweet and Tough
Description

ii. Rough and Ready et al. (Moderato-Allegretto; 2:30 min., 42 mm.). Subtitle: and/or The Jumping Frog

iii. Song without (good) Words or The Good & the Bad (new & old) (Cantabile Adagio; 3:30 min., 50 mm.). Subtitle: Melody in F and F-flat

iv. Scene Episode (Adagio-Cantabile; 2:30 min., 24 mm.)

v. Bad Resolutions [and] Good WAN! (Jan 1, 190[7]) [Adagio]; 1 min., 9 mm.)

Source

Pencil sketches, 6 pp. (f4774-79) [mvt i (f4774), ii (f4775-77), iii (f4777-78), iv (f4778-79), v (f4779)].
IV. Works for Piano

D. OTHER WORKS

Description

Date
Composed possibly between 22 Dec 1906-1 Jan 1909 (the former date is the day Ives set sail for Old Point Comfort; the latter date appears in the MS with the final digit partly torn off, but it appears to be a 9). AG: 1906-1 Jan 1907. NG7: c1909.

Publication

Premiere
New York City, 23 Mar 1968, Alan Mandel in a piano recital at Town Hall, in which he also premiered Study Nos. 2, 5, 6, 7, 15, 18, 20, and 23. (Concert announcement and program, listing the works as "world premieres," in the CIP: VII/Box 517.) Reviewed by Peter G. Davis, NY Times (24 Mar 1968), p. 92; Michael Brozen, High Fidelity/Musical America 18/6 (June 1968), p. MA 17.

First recording

Derivation
Mvt iv developed from or into (probably the latter) mvt v of Sonata No. 1 for Piano [#087].

Borrowing
Mvt ii: Ives, Symphony No. 1 iv (coda) [used in mm. 23-38].

Literature
KirkC: 3B16; AG: x15; Tunebook, 204 (iv). BlockB: W77, W77a, B113, B307, B642, B711-12. Lambert 1990b, 62-63 (ii); Lambert 1993, 65-67 (ii); Lambert 1997b, 142-44 (ii).

Discography
Morgan 1974, 75; Cohn 1981, 910, 912; Oja 1982: 5495(i); BlockB: D47-48.

Comment
The title, not appearing in the sources, is supplied by KirkC, p. 96.

Mvt ii: An alternate ending (mm. 32-42) is supplied in Kirkpatrick’s edn. Mvt v: The title on f4779 reads "Bad Resolutions & Good ones WAN!"

In Memos (p. 81) Ives identifies other pf "take-offs": The Celestial Railroad, The Slaves’ Shuffle and the Demons’ Dance Around the Pipe (all of which went into mvt ii (Hawthorne) of Sonata No. 2 for Piano: Concord, Mass.).

123. Four Transcriptions from "Emerson"

Medium
Pf

Duration
11 min. [in Brodhead edn]

Movements
i. Slowly (3 min., 45 mm. [in Brodhead edn])
Description

ii. Moderato (3 min., 59 mm. [in Brodhead edn])

iii. Largo (2 min., 25 mm. [in Brodhead edn])

iv. Allegro agitato-Broadly (3 min., 39 mm. [in Brodhead edn])

Source

1. Pencil sketches of all four mvts, in Ives's copy R3/r7 (Copy A) of the Sonata No. 2 for Piano: Concord, Mass., 15 pp. (f4048-62).

2. Ink score (including inserted sections cut out from the first edn of the Sonata No. 2 for Piano: Concord, Mass.): front cover p., " III (Scetch) Hankes first copies" (f4871); t.p. "Transcriptions 1st movement (C. M. Sonata) made partly from 'Emerson' (4 paragraphs)" (f4872); 13 pp.,
Description

headed "I. 'Emerson' I (section)" (f4873-85); blank p. [inside back cover] (f4886); pencil patches supplementing this score, 5 pp. (f4887-91); sketch for i, mm. 6-7 only, on separate p. (f4870).

3. Ink copy (copyist unknown, possibly [?Louis] Reis), with emendations and patches by Ives, headed "I. 'Emerson' I."

4. Ink copy by Emil Hanke, with emendations by Ives: t.p. "#1 Emerson Hanke copy (photo)" (f4906); 14 pp., headed "I. 'Emerson' I" (f4907-20).

5. Five sets of photostat repro of Hanke's score with emendations by Ives and George F. Roberts (only those pp. with emendations are microfilmed): Copy A, inc., 5 pp. (f4921-25); Copy B (lacking pp. 8-9), 12 pp. (f4926-37); Copy C, 14 pp. (f4938-51) [f4938-40 are to be supplemented by f2219-22, 2225-26, 4780-81, 4784 and patches on f4784 (see Comment) for f4938 and on f2228 for f4939; another version of the ending (f4951) is found on f2227]; Copy D, inc., 6 pp. (f4936, 4952-57); Copy E, 7 pp. (f4958-64). See KirkC, p. 102, for page descriptions.

6. Ives's private recordings made 12 June 1933 at Columbia Graphophone Co. in London: discs TT-1419-1&2, readings largely based on S5, Copy C (i, complete, split onto two sides, with some interpolated material from Study No. 1, No. 2, and No. 9, and iii, complete, with interpolated improvisations).

7. Ives's private recordings made in the mid 1930s on Speak-O-Phone discs probably in New York City: 7" disc A (i, complete, split onto two sides, with some interpolated improvisations); 8" disc (i, complete, split onto two sides, with some interpolated improvisations); 10" disc (iii, nearly complete, split onto two sides, with some interpolated improvisations).

8. Ives's private recordings made 11 May 1938 in New York City on MeloTone Recording Studio discs: i (two takes of the middle, on side 4) and iii (complete, on side 1, cuts 1&2).

9. Ives's private recording made 24 Apr 1943 in New York City on Mary Howard Recordings disc B, side 2: (beginning only).

(See also: recordings made 24 Apr 1943 at the Mary Howard Recordings studio, New York City, listed under Sonata No. 2 for Piano: Concord, Mass. which cover material that may be as much related to the sonata as to mvts ii-iv of this work.)

Date

Mvt i adapted possibly in 1917 (and expanded in the mid-1920s) from music composed in 1910-11; mvts ii-iv adapted possibly in 1922 from music composed in 1910-11; no date in the sources. An address at the bottom of the t.p. for S4 (f4906), "C E Ives 46 Cedar St 3663 John," was Ives's business address during 1 May 1923-30 Apr 1926.

In Ives's second draft for a letter written by Harmony Ives to John Kirkpatrick, 11 Oct 1935, he states: "The first [transcription]... was arranged shortly after the Sonata was finished...the three others were made a year or two after the Sonata was printed." In Harmony Ives's letter, a paragraph at the end states: "1st arranged for piano sometime after 1915 and before 1918, mostly from an uncompleted score for orchestra (1911) [the Emerson Overture for Piano and Orchestra]. The other transcriptions were made a year or two after the Sonata was printed, and the four were copied and put together as in the photostat copy." (See Memos, p. 200n5, and p. 202.) KirkC: say 1917-21 22. AG: i: ?1917; ii-iv: ?1922. NG7: c1923-24, c1926-27 (mvt i: c1923-24, c1926-27, c1929-30; mvt ii: c1926-27; mvt iii: c1926-27; mvt iv: c1926-27.

Publication


Premiere

No. 1: First documented performance: New York City, 6 Jan 1931, Oscar Ziegler (pf) in a recital at the New School (see Memos, p. 201).

Description

First recording


Derivation

All mvts derive from mvt i (Emerson) of Sonata No. 2 for Piano: Concord, Mass. [#088]; all mvts (especially i and iv) use music from the earlier Emerson Overture [#022]; mvt i also uses music from Study No. 1 [#090], No. 2 [#091], and No. 9 [#097]; mvt ii also uses music from Study No. 23 [#107]; mvt iv also uses music from Study No. 11 [#099].

Borrowing

Mvts i-iv: Ives, Sonata No. 2 for Piano: Concord, Massii (The Alcotts).

Additionally, in mvts i-ii, iv: MARTYN; Beethoven, Piano Sonata No. 29, Op. 106 ("Hammerklavier") (ii (mm. 1-2), Symphony no. 5 (ii (mm. 1-2); and in mvts i & iii only: Wagner, Tristan und Isolde/ Prelude (mm. 1-3).

Literature

KirkC: 3B21; AG: x20. Memos, 79-80; Tunebook, 205. See also correspondence with [Jean?] Behrend (CIP: IIIA/Box 27/3, n.d. [c1938]), Henry Cowell (CIP: IIIA/Box 28/1, 12 Apr [1928], 19 Sept 1928), Arthur Hardcastle (CIP: IIIA/Box 30/1, n.d. [summer 1928?]), and Peter Yates (CIP: IIIA/Box 32/17, n.d. [reply to 25 June 1941], n.d. [reply to 17 May 1943]).

BlockB: W80, W80a, B643, B705.


Discography

Morgan p. 75; Oja 1982: 5514; BlockB: D47.

Comment

Of the two substantially complete photostat copies (S5), Copy B seems to have been intended for use in revising the sonata mvt (by restoring the full text of the Transcriptions to that mvt); in Copy C, Ives appears to be extending the basic text by reinstating Emerson Concerto materials that initially had been deleted from the Transcriptions, notably the "centrifugal cadenzas" (as seen in the materials of Study No. 1, No. 2, No. 9, and No. 23).

Ives's recordings from 12 June 1933 of mvts i and iii (S6) are included in the Columbia Records 1974 set Charles Ives: The 100th Anniversary (5 discs, M4 32504, record 4/side 1 cuts 5 & 6, respectively). The mvt i cut interpolates material cited above as supplemental to S5/Copy C, including Emerson Overture cadenza material (f2219-22 and bottom of f2225-26), Study No. 2 material (f4784-85), and short bridges surrounding material based on a previously unidentified phrase (KirkC: 7E47a) on f4949. The mvt iii cut uses some material from f4784, 4947 and 4948. A set of four mm. catalogued here as an Unidentified Fragment [#529] has been identified by David Porter as a patch for the beginning of mvt iii (f4784).

124. Varied Air and Variations

Subtitle

Study #2 for Ears or Aural and Mental Exercise!!! [see f4864] (see Comment)

Medium

Pf

Duration

7 min., 92 mm. [in Kirkpatrick-Clarke edn] (theme: Allegro moderato or Andante con spirito)
Description

Pencil sketches, including patches, headed "Varied Air & Variations[,] Study #2 for Ears or aural and mental exercise!!!,” 6 pp. (f4864-69).

Date

Publication
1. Partially published as Three Protests, San Francisco: New Music, vol. 21/1, Oct 1947; i, mm. 34-41; ii, mm. 56-76; iii, mm. 45-52.

Premiere
Kirkpatrick/Clarke edn: New Haven, CT, 18 May 1967, Garry Clarke (pf) in an informal student pf recital, Sprague Memorial Hall, Yale University. (Program in the CIP: VII/Box 51/6.)

First recording

Literature
BlockB: W81, W83, B123, B252, B310, B634, B638, B641, B645, B711.

Discography
Hall 1964/3, 92; Morgan 1974, 75; Cohn 1981, 912; BlockB: D48, D53, D58.

Comment
Chromâtimelôdtune is also an "Ear Study" (perhaps no. 1 of this pair?). H. Wiley Hitchcock has noted a possible pun in Ives's title: Very Darin' Variations. There is no relationship to the properly titled Study No. 2 [#091].

Medium
Pf

Duration
7 min., 202 mm. ([Allegretto vivace]-Allegro molto)
IV. Works for Piano

E. DUETS

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Description


Date

Composed in 1911, according to Ives. An annotation at the bottom of p. 5 of the source (f4832), "Finit--in the Little House at Hartsdale," refers to the house in which Ives lived during his first stay in Hartsdale, NY, 2 May-20 Nov 1911. AG: 1911. NG7: 1911.

Publication


Premiere

Syracuse, NY, 8 Feb 1965, Jerrold Cox (pf) in an all-Ives concert of vocal and chamber music given in Crouse Auditorium, Syracuse University, sponsored by the School of Music. Also performed, apparently for the first time, was A Set of Three Short Pieces for str qt, db, pf. (Program, listing the work as a "first performance," in the CIP: VII/Box 51/4.)

First recording


Derivation

Some of these chords are the same as found in Study No. 8 [#096] and mvt iii of Three Improvisations [#117].

Borrowing

Columbia the Gem of the Ocean, Fisher's Hornpipe, Marching Through Georgia, Sailor's Hornpipe (College Hornpipe), Turkey in the Straw, The White Cockade.

Literature


Discography

Morgan 1974, 75; Cohn 1981, 912; Oja 1982: 5544; BlockB: D47-48, D58.

E. DUETS

126. Burlesque Storm

[inc.?]

Medium

2 Pf

Duration

7 mm. (no tempo heading)
Description

The title is supplied editorially. A memo on the source describes the music: "Right hands play the lightning - flash up & down | Left [hands play] the rolling Thunder | Thunderbolts clean the Campus for Whichkiss Junior Year now begins & Whichkiss begins to Cuss." (Whichkiss [recte Wichkiss] is Henry Stuart Hotchkiss, Yale Sheffield Scientific School, Class of 1900.) The source also includes a pencil sketch for the pf Canzonetta in F.

127. Drum Corps or Scuffle

[mostly lost]

Medium
Pf/4hd

Duration
15 mm. extant ([no tempo heading])
Description

Source

Date
Composed before 1 Sept 1902 [Labor Day 1902] (according to the source). AG: --. NG7: --.

Publication
None.

Derivation
Developed from or into Four Ragtime Dances [#043], no. 2. (see Comment for a possible direct connection to Sonata No. 1 for Piano/ii).

Borrowing
BRINGING IN THE SHEAVES, HAPPY DAY.

Literature
KirkC: 3C2; AG: --; Tunebook, 206.

Comment
The Piano Secondo is essentially a piano-drum part (as a "Pinch Hitter"). The t.p. contains an unidentified 5-note figure (KirkC: 7E48), which KirkC suggests may be a quintuplet for the LH, and the annotation: "Put in 2n m[vt]. 1st[?] Piano Sonata for 1 player."

Mvt ii of the Ragtime Dances for Two Pianos/ii is another version of this same material.

128. Three Quarter-Tone Pieces

Medium
2 Pf

Duration
11:30 min.

Movements
i. Largo (4 min., 63 mm.)

ii. Allegro (3 min., 143 mm.)
### Description

#### iii. Chorale

**Adagio, very slowly; 4:30 min., 59 mm.**

#### Source

**i. Largo**

1. Diagrams of quarter-tone scales and chords, 5 pp. (f4969, 4972-73, 4978, 6909, 6915).
3. Ink sketch, 4 pp. (f4974-77).
4. Ink score: t.p. 1/4 tone Pieces (1 2 3) | I Largo and Allegro 1/4 tone 2 pianos | (some) pages lost see ms safe 57 Wlm (f4979); 3 pp., headed "I Largo" (f4980-82).
5. Ink copy (copyist unknown, possibly [?Louis] Reis), with emendations by Ives, headed "I Largo" and, in Ives's hand, in pencil "Vol VII 2," 3 pp. (f4983-85).

**ii. Allegro**

1. Sketches, mostly in pencil, some in ink, inc., not continuous, 11 pp. (f4986-95, 4976).
2. Ink copy (copyist unknown, possibly [?Louis] Reis), with emendations by Ives, headed "Il Allegro" and in Ives's hand, in pencil "Vol II 29," 8 pp. (f4996-5003).

**iii. Chorale**

1. Sketches, mostly in pencil, some in ink, inc., not continuous, 4 pp. (f5004-07).
IV. Works for Piano

E. DUETS

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Description

2. [First?] ink copy (copyist unknown, possibly [?Louis] Reis), with emendations by Ives, headed "III Chorale," 3 pp. (f5008-10).

3. [Second?] ink copy (copyist unknown, possibly Reis), with emendations by Ives and some by Sigmund Klein, headed III Chorale, 3 pp. (f5011-13); annotations on p. 1 indicate scoring for str ens (vn 1-2, va, vc, db).

Date

Adapted in 1923-24 from material probably dating from 1904-1914. Mvt i: No date in the sources; an annotation on the t.p. of S4 (f4979): "(some) pages lost see ms safe 57 Wlm" includes Ives's business address (57 William Street) during 1 May 1926-1 Jan 1930. Mvt ii: No date in the sources; an annotation over mm. 122-24 on a p. of S1 (f4994): "(from--Dance Movement S 4th Sy ] not used) see schets [sic] 2nd V. Sonata Xmas 1908." Mvt iii: No date in the sources. MS Work-list 3 has "'Three pieces for quarter-tones' (played by two pianos tuned in quarter-tones) , Feb. 1924 (Pro Musica Society, N.Y.) Largo, Allegro, Chorale" (but see Premiere). AG: [before] 1923-24. NG7: 1923-24.

Publication


2. Ives Society critical edn by Pappastavrou in progress for Peters.

Premiere


First recording


Derivation

Mvt ii: Derived in part from mvt i (Scherzo: The See') and mvt iii (The Ruined River) of Set No. 1 [#010] or their song versions; mm. 27-39 quote from the first half of mvt i (The Indians) of Set No. 2 [#011] or the song The Indians [#283]; mm. 66-72 and mm. 73-86 respectively quote Four Ragtime Dances [#043]: no. 1 and no. 4.

Mvt iii: Arranged from the lost Quarter-Tone Chorale for Strings [#x647].

Borrowing

Mvt ii: Battle Cry of Freedom, HAPPY DAY.

Mvt iii: America, La Marseillaise.

Literature

KirkC: 3C3; AG: x22. Essays 1970, 107-19, 254-56n53-62; Memos, 110-11; Tunebook, 205. See also correspondence with Hans Barth (CIP: IIIA/Box 27/3, 5 Aug 1925-1 Apr 1929), Ross Gunn [of the Sloane Laboratory, Yale Univ.] (CIP: IIIA/Box 29/14, 19 June 1926), and Bernard Herrmann (CIP: IIIA/Box 30/4, 10 Nov [1936]).

BlockB: W84, W84a-b, B2, B95, B252, B267, B378, B574, B585, B638, B725 (excerpt of review is publi. in Burkholder 1996, 292-93), B726-32.

IV. Works for Piano

E. DUETS

Description

Discography
Cohn 1981, 913; Morgan 1974, 75; Oja 1982: 5411, 5412; BlockB: D30, D58.

Comment
Mvts i and iii were originally conceived for one pf with two keyboards tuned a 1/4 tone apart but no MSS survive from that version. A two-keyboard instrument was built both by Mehlin & Sons and by George Weitz (the latter in 1928 to the specifications of Hans Barth). Neither instrument is known to survive today.

Mvt iii: Alan Stout realized the originally intended version for str ens by arr. primarily from S3 (see listing for the lost orch Quarter-Tone Chorale).

Ives also mapped an 1/8 tone scale (mvt i: S1, f4969); another such scale is mapped on the Universe Symphony (Section B, S2, f1842).

The Concert announcement for 14 Feb 1925 lists Ives's Largo, Allegro, and Chorale for quarter-tone pianos, labeling Largo and Allegro a world premiere. The program, however, lists only a Chorale and Allegro, calling these the world premiere. If the premiere of mvt i (Largo) as cited above is not the correct interpretation, the first performance of the Largo would be: New York City, 9 Apr 1929, by Hans Barth and another unidentified pianist in the Ballroom of the Plaza Hotel. (Announcement/Invitation for 9 Apr 1929 in the CIP: VII/Box 50/2.) According to Kirkpatrick's pencil note on the announcement, Barth played Ives's Largo.

129. Ragtime Dances for Two Pianos

Medium
2 pf

Duration
Mvt ii: 3 mm. extant

Movements
At least two (see Comment):
No. 2:

Source
i. No. 1 [lost] (see Comment)
ii. No. 2 [mostly lost]

Fragmentary pencil sketch, mm. 3-5 only (counting by the orch version), 1 p. (f2449).

Date
Description

Composed possibly in the mid 1910s (the paper type can be dated to no earlier than 1913).

Publication
None.

Derivation
No. 1: Adapted for no. 1 of *Four Ragtime Dances* [#043].

No. 2: Adapted from or for no. 2 of *Four Ragtime Dances* [#043]. (see Comment)

Comment
Among the materials for the first two of the *Four Ragtime Dances* there are two references to the existence of at least a pair of rags for two pf. The first is on the pencil sketch for no. 1 of *Four Ragtime Dances* (S2, f2452): "2nd Verse 1st V original same as 2 pianos." The second is inherent in the fragmentary pencil sketch MS of no. 2 cited above. *Drum Corps or Scuffle* [#127] is another version for 2 pf of *Four Ragtime Dances*, no. 2.
V. Works for Organ

Description

130. **Adagio in F**

[inc.]

**Medium**
Org

**Duration**
(see Comment)

---

**Source**
Sketch, inc., 3 pp. (f5069-71).

**Date**
Composed possibly in 1892; no date in the source. KirkC: say 1892? AG: --. NG7: --.

**Publication**
None.

**Literature**
KirkC: 3D7; AG: -. Memos, 153.

**Comment**
The title is supplied editorially. The first page of the source is found in the ink score of *Song without words [III] [#360]*. There are 56 mm. mapped out but 14 are empty; 42 mm. have some music written in them, but only 18 (all appearing on the first page) are "complete."

131. **"Adeste Fideles" in an Organ Prelude**

**Other title(s)**
Prelude on "Adeste Fideles" [see also Comment]

**Medium**
Org

**Duration**
3 min., 50 mm. (Adagio maestoso)
V. Works for Organ

The Music of Charles Ives
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Description

Source
1. Sketch, inc. (mm. 24-50 only), 1 p. (f5095).
2. Pencil score, 1 p. (f5096); photostat repro with 1 emendation by Ives, 1 p. (f5097).

Date
Composed in Dec 1898, according to Ives, revised c1903. A note at the end of S2: "Christmas [18]98 Service Bloomfield NJ played as Preludes[.] Rev. J.B Lee, others & Mrs Uhler said it was awful." On the photostat repro of S2, Ives wrote "1897." In a note on a photostat repro (now in the Becker Papers at New York Public Library) sent to John Becker, Ives writes, "written about 1898." KirkC: [in pencil:] Dec 1898?. AG: ?Dec 1897. NG7: [1898], c1903.

Publication

Premiere
Possibly first performed in Bloomfield, NJ, Presbyterian Church, Dec 1898 (during a Christmas service). (see Date)

First recording

Borrowing
ADESTE FIDELES.

Literature

Discography

Comment
Ives misspelled the title as "Adeste Fidelis." While Ives may well have performed this work for a Christmas service in Dec 1897 the manuscript paper of S2 was not available until 1899. S1 does not include the first half of the piece in which the counter-melody appears alone.

Quality List 2 seems to refer to this piece on the same entry with Variations on "America": "#33 - (b) 'Choirs of Shepherds and Angels' (Xmas) for organ."

132. Burlesque Postlude in B-flat
Description

[inc.]

Medium
Org (see Comment)

Duration
4 mm. extant (see Comment)

Source

Date
Composed in Sept 1893, according to Ives. KirkC: 1893. AG: --. NG7: --.

Publication
None.

Derivation
Derived from Burlesque Postlude in C [#133]; adapted for use in Burlesque Storm [#126].

Literature
KirkC: 7C18; AG: --.

Comment
The title is supplied editorially. Given the reference to "a Postlude" and the piece's use at St. Thomas' Church, this must be for org (but there are no markings to that effect). Metered 4/4. The chord at the end of the incipit may be unrelated. Written on the sketch for the partsong O Maiden Fair.

133. Burlesque Postlude in C

Medium
Org

Duration
7 mm.
V. Works for Organ
The Music of Charles Ives
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Description

Pencil sketches, 1 p. each: 1 m. of 7/4 and 3 mm. of 4/4 on a single staff (f7441); 4 mm. of 4/4 on 2
staves labeled "Gt" and "Sw | Ped 16" (f5911); 7 mm. on 2 staves in 2 systems (f7440).

Date
Composed possibly in early May 1891. KirkC: on or before 8 May 1891. AG: --. NG7 --.

Publication
None.

Derivation
Developed into Burlesque Postlude in B-flat [#132] and adapted for use in Burlesque Storm [#126].

Literature
KirkC: 7C6; AG: --.

Comment
The title is supplied editorially. Generally metered 4/4. A memo below: "played as Postlude after
Organ concert Baptist Ch. Danbury Friday May 8 1891"; on that concert Ives included his "National
Airs for Violin and Organ (Arr. with Pedal Variations)" (presumed to be the Variations on 'America').
Written on 3 pp. of George Ives's copybook.

134. Canzonetta in F

Medium
Org

Duration
3:45 min., 58 mm. ([no tempo heading])

Source
1. Pencil sketch, 3 pp. (f4965, 5072-73).
2. Ink score, 5 pp. (f5074-78).

Date

Publication

Premiere
First documented performance: New Haven, CT, 21 Oct 1974, Charles Krigbaum (org) in a concert
of Ives's sacred songs and organ music, given in Center Church on the Green as the sixth concert of
the Ives Centennial Festival-Conference, sponsored by the Institute for Studies in American Music,
Brooklyn College, CUNY, and the School of Music, Yale University. (Program repr. in Hitchcock/Perlis
1977, p. 265.)

John Kirkpatrick performed the work on pf (in his own arr.), Fullerton, CA, California State University,
13 Feb 1974, during the last of six concerts of "Ives Lives," a "musical celebration honoring the 10th
birthday of Charles Ives, featuring John Kirkpatrick ... guest pianist and lecturer."
V. Works for Organ

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Description

Literature
KirkC: 3D8; AG: x8. Memos, 153. BlockB: W87, B3, B737.

Comment
The title, lacking in the sources, is supplied editorially in KirkC.

135. Fugue in C Minor
[inc. ?]

Medium
Org

Duration
4 min., 74 mm. ([no tempo heading])

Source
Pencil sketch, 6 pp. (f5082-87).

Date
Composed c1898; no date in the source. KirkC: say 1897? NG7: c1898.

Publication

Premiere
First documented performance: New Haven, CT, 21 Oct 1974, Charles Krigbaum (org) in a concert of Ives's sacred songs and organ music, given in Center Church on the Green as the sixth concert of the Ives Centennial Festival-Conference, sponsored by the Institute for Studies in American Music, Brooklyn College, CUNY, and the School of Music, Yale University. (Program repr. in Hitchcock/Perlis 1977, p. 265.)

Literature
KirkC: 3D14; AG: --. Memos, 129, 153, 183. BlockB: B735, B736.

Comment
The source also contains 8 mm. of a sketch (S and A entrances) for the choral Kyrie and the S part for Lord God, They Sea Is Mighty. The MS was found in a buckram cover used as a folder which included a sheet with a memo: "none of these any good | just kept for curiosity." The title is editorial.

136. Fugue in E flat

Medium
Org

Duration
4 min., 96 mm. (Moderato)
Description

Source

1. Pencil sketch, 6 pp. (f5088-93).
2. Ink score, in upper RH corner: "C.E. Ives | Danbury | Conn.," 7 pp. (f8106-12).

Date

Composed c1898 (1897, according to Ives). A note at the top of p. 1 of S1: "Organ Fugue for Prof. H.W. Parker July '97." NG7: c1898.

Publication


Premiere

First documented performance: New Haven, CT, 21 Oct 1974, Charles Krigbaum (org) in a concert of Ives's sacred songs and organ music, given in Center Church on the Green as the sixth concert of the Ives Centennial Festival-Conference, sponsored by the Institute for Studies in American Music, Brooklyn College, CUNY, and the School of Music, Yale University. (Program repr. in Hitchcock/Perlis 1977, p. 265.)

Literature


Comment

The title in the source reads: "Organ Fugue for Prof. H.W. Parker July '97"; an annotation over pp. 1-3 reads: "a stupid fugue and a stupid subject." The fugue theme was assigned by Parker. The pencil score was found in a buckram cover used as a folder which included a sheet with a memo: "none of these any good | just kept for curiosity." The ink score was discovered in June 1998 among the early papers of the Yale School of Music. The fugue theme was assigned by Prof. Parker.

137. Interludes for Hymns

Medium

Org

Movements

i. Interlude for NETTLETON (4 mm.)
Description

ii. Interlude for BETHANY (4 mm.)

iii. Interlude for an Unidentified Hymn (4 mm.)

iv. Interlude for WOODWORTH (3 mm.)

Source

i. Interlude for NETTLETON
   Pencil sketch, 1 p. (f5067).

ii. Interlude for BETHANY
   1. Preliminary pencil sketch, on same p. as i, 1 p. (f5067).
   2. [?Second] pencil sketch, 1 p. (f5068).

iii. Interlude for an Unidentified Hymn Pencil sketch, 1 p. (f2352).

iv. Interlude for WOODWORTH Pencil sketch, on same page as iii, 1 p. (f2352).
Description

Date

Publication

Premiere
Mvt ii: (For a possible first performance see Date.)
Mvts i and ii: First documented performance: New Haven, CT, 21 Oct 1974, Charles Krigbaum (org) in a concert of Ives's sacred songs and organ music, given in Center Church on the Green as the sixth concert of the Ives Centennial Festival-Conference, sponsored by the Institute for Studies in American Music, Brooklyn College, CUNY, and the School of Music, Yale University. (Program repr. in Hitchcock/Perlis 1977, p. 265.)

Borrowing
i. NETTLETON.

ii. BETHANY.

iv. WOODWORTH.

Literature

Comment
The group title is supplied editorially for the convenience of this catalogue listing. Other extant org interludes appear in the organ Variations on "America," the choral cantata Celestial Country, and the otherwise lost Psalm 23. In Memos (p. 38), Ives describes a lost, three-key interlude for Variation on "America."

138. Melody in E flat
[inc.?]

Medium
Org

Duration
18 mm. extant ([no tempo heading])

Source
1. Pencil sketches, 3 pp. (f5079-80, 4965).
2. Ink score, mm. 1-6 only, 1 p. (f5081).

Date
Composed possibly in 1893. KirkC: say 1893? NG7: --.
Description

Publication
None.

Literature
KirkC: 3D9; AG: --. Memos, 129, 153. BlockB: B736.

Comment
The title is supplied editorially. One p. of S1 (f5079) contains also part of the ink score of Psalm 42.
The remaining pages from S1 and S2 contain materials for the Canzonetta, either in the pencil sketch (f5080, 4965) or the ink score (f5081) of that work.

139. Postlude for Thanksgiving Service

[mostly lost]

Other title(s)
Thanksgiving Postlude [see Memos, p. 49]

Medium
Org

Duration
18 mm. extant ([no tempo heading])

Source
Pencil sketch, 1 p. (f5094).

Date
Composed possibly in 1897. Memo on source: "Postlude for Thanksgiving Service Center Church Nov 24[?]1897" (but KirkC notes that in 1897, 24 Nov was a Wednesday). (see Comment) KirkC: November 1897. NG7: --.

Publication
None.

Premiere
Possibly first performed in New Haven, CT, ?24 November 1897, Center Church on the Green, Charles Ives (org). (see Date)

Derivation
Developed into mvt iv (Thanksgiving) of A Symphony: New England Holidays [#005iv].
Description

Literature

Comment
On source, over mm. 4-5: "Harvest Work Theme." There are 3 references to this work on the score-sketch of Thanksgiving: 1. "started as Organ Prelude/Postlude played in Center Church...Nov 1897" (f0888); 2. "organ piece went to [figure of a dot surrounded by a triangle] p 3 12 meas not in org." (f0889); 3. "see organ Postlude" (f0894).

140. Variations on "America"

Other title(s)
National Airs for Violin and Organ (Arr. with Pedal Variations) [see program 8 May 1891; possibly not Ives's piece]; Variations etc. on a National Hymn [f5038]; Variations on a National Hymn [see program 1892]; Organ Variations on the theme "America" [see MS Work-list 3]

Medium
Org [except as implied in the Other title(s)]

Duration
8 min., 194 mm.

Source
2. Ink and pencil score, 10 pp. (f5028-37); photostat repro (from various sets): p. 1 with added pencil title (f5048), p. 2 with "Hymn ['']America'-played here-" (f5049), pp. 9-10 with addenda (f5050-51).
3. Ink copy by George Ives with headings by Charles Ives, inc. (interludes not included, and the rest of score is missing after m. 160), t.p. "Variations etc. | on a National Hymn" (f5038), 9 pp. (f5039-47).
4. Ink copy [by E. Power Biggs?], with emendations by Ives, 15 pp. (f5052-66); this copy includes a memo and a patch on separate pages.

Date
Composed c1891-92, the interludes apparently added c1899-10 (probably based on earlier improvised interpolations). At the top of S3, p. 1 Ives writes in ink "Jan & Feb 1892" [date of composition or the source?], and below in pencil "concert Brewster NY | July [?]4 1891" [KirkC reports that there is no mention of a performance in the Brewster Standard during July 1891 for the month of July; Ives could have conflated an 1891 Danbury performance with the 1892 Brewster performance]; at the top of S4, p. 1, the date 1891 was added [by Ives?]. MS Work-list 3 has 1892. In Diary 2 and
Description

in a letter from Harmony Ives to Sidney Cowell, 15 Aug 1948, the date is given as 1889. KirkC: say 1892; AG: 71891. NG7: 1891-92, additions c1909-10, rev. c1949.

Publication


Premiere

First documented performance (if it indeed was Ives's piece): Danbury, CT, 8 May 1891, Charles Ives (org) with Miss Sarah Treadwell (vn), in a concert of vocal and instr music at the Baptist Church. In the program, the work, listed with no composer attribution, is titled "National Airs for Violin and Organ (Arr. with Pedal Variations)." (Program in the CIP: VII/Box 50/1; repr. in Perlis 1974, p. 15.)

Second documented performance: Brewster, NY, 17 Feb 1892, Charles Ives (org), in a concert of vocal and instrumental music at the Methodist Church. In the program, the work is titled "Variations on a National Hymn." (Concert program in the CIP: VII/Box 50/1.)

First recording

E. Power Biggs, summer 1960 (on the Thayer/Hutchings-Plaisted organ in the First Universalist Church, Woodstock, Vermont; issued in 1960 by Columbia Records, MS-6161).

Borrowing

America.

Literature


BlockB: W86, W86a, B123, B150, B157, B252, B272, B733-35 [Schuman arr.: B426, B429, B437, B583].


Discography

Hall 1964/1, 142; Morgan 1974, 75; Cohn 1981, 910; Oja 1982: 5524, 5525, 5526, 5527, 5528, 5529, 5530, 5531, 5532, 5533, 5534, 5536, 5537, 5538, 5539; BlockB: D47.

Comment

It is not certain that the "National Airs" performed on 8 May 1891 was Ives's own piece or a set of variations that inspired the present work. If it was this set of variations, then the first-listed additional title implies that, on at least the occasion of the earliest known performance, Ives had a violinist play along with the hymn tune and perhaps some of the variations.

In a letter draft to Richard Dana at Music Press, n.d. [?Dec 1949] Ives writes (in the third person): "Mr. Ives is very sorry not to be well enough to attend to things nowadays as he would like to, and also because of his eye condition, cataracts on both eyes, he can see music copies only for short intervals and some days not at all. Some of the things in the variations which Mr. Biggs suggests may be used--but not all--as this is but a boys work partly serious and partly in fun. So Mr. Ives says to make it all 'proper & nice' would perhaps make it not quite what it was, although better 'sounding.' The 4 measures marked in the 4th and 5th brace of p. 9 in [the] old copy, and also in at [the] top 1st brace of p. 10 all of which Mr. Biggs omitted had better be put in though they may be marked ad lib, if Mr. Biggs doesn't like to play them. This jumping of the hands up & down hard & fast from the Gt to the Sw manuals & down again was in a way a kind of 'take off', in part, of a Bunker Hill fight. In these 4 measures Mr. Ives remembers, he would sometimes play in the pedal part a phrase or two
Description

suggesting the Hymn as marked in lead pencil in these 4 meas. The 2 short Interludes on pp. 4 & 7 in [the] old copy and pp. 6 & 10 in Biggs'[s] copy were put in a few years after the first copy in 1891. He remembers after playing it at the organ recitals in Brooklyn & New Jersey in 1899 both he & the Interludes were scolded severely--& also [? illegible] he was advised by a friend to play these only if all the music committee were asleep, although he remembers usually playing the part in F on the Gt manual organ ff and the off keys on Swell manual organ pp. It will be well to have the date 1891 at the top of p. 1--as apparently if no date is given it is usually considered a recent composition--and Mr. Ives would not quite like to be considered as boyish in his 75th year as in his 16th year."

In Memos (p. 38), Ives recalls "one variation was the theme in canon, put in three keys together, B-flat-E-flat-A-flat, and backwards A-flat-E-flat-B-flat (but this was not played in church concerts, as it made the boys laugh and [be] noisy)." As Kirkpatrick notes, this must describe a lost interlude.Ives (or his father) submitted a copy of this work (probably S3) to the New York publishing house of Wm. E. Ashmall (receipt confirmed in a letter of 29 Aug 1892). However, the work was rejected and the MS returned sometime in 1894.

141. Voluntary in C Minor

[inc.]

Medium

Org

Duration

a47 mm. extant (see Comment) ([no tempo heading])

Source

Pencil sketch, 3 pp. (f5014-16). (see Comment)

Date

Sketched possibly in 1887; no date in the source. KirkC: say spring 1887?

Publication

None.

Literature

KirkC: 3D1; AG: --. Memos, 129, 153. BlockB: B736.

Comment

The title is supplied editorially. The MS is laid out in 60 bars of which only 47 mm. have any notes in them (mostly RH melody after opening seen here in the incipit).

142. Voluntary in F

[inc.]

Medium
Description

Org? (see Comment)

Duration

6 mm. extant ([no tempo heading])

Source

Pencil sketch, 1 p. (f5017).

Date

Sketched possibly in 1887. KirkC: say spring 1887?

Publication

None.

Literature

KirkC: 3D2; AG: --. Memos, 129, 153. BlockB: B736.

Comment

The title is supplied editorially. An addendum added by Ives (at a later date, according to KirkC) under mm. 5-6 in the source reads: "(hrs. & Trombone)." The source also contains material for Symphony No. 1 (patches for p. 4 of the score-sketch of mvt i and a sketch for mvt ii).
VI. Works for Choral Ensemble

Description

VI. Works for Choral Ensemble
A. SACRED WORKS
i. MULTI-MOVEMENT WORKS

143. *The Celestial Country*

**Medium**

T, Bar soli; 2 solo vocal qt (SATB/SATB); mixed chorus (SATB); tpt, euph; timp, org; str qt or str orch

**Duration**

37 min. (35-39 min.)

**Text**

"Forward! Be Our Watchword," processional hymn in eight 12-line stanzas by the Rev. Henry Alford (1810-1871), Dean of Canterbury Cathedral, for the tenth Festival of Parochial Choirs of the Canterbury Diocesan Union on 6 June 1871. It was first published in the Festival Book for that year and then in the *Life, Journals and Letters of Henry Alford, D.D.*, ed. by his widow (London: Rivingtons, 1872), Appendix B, pp. 534-35 (by the second edn). Ives's source was probably *Laudes Domini*, ed. Charles S. Robinson (New York: Century, 1884) where the hymn is in two parts: Hymn 731 (=stanzas 1-4), Hymn 732, with a different tune (=stanzas 5-8). Ives set all but lines 1-2 of the first stanza.

Ives mistakenly thought that Alford's hymn was based on the 12th-century poem "De Contemptu Mundi" by Bernard of Cluny, crediting the text to "Alford from Bernard" in printing the two arias (mvts ii and vi) with pf accomp. in *114 Songs*.

**Movements**

Introduction before No. 1 (Lento; 0:45 min., c8 mm.). Medium: Org.

i. Prelude, Trio, and Chorus (Lento-Allegro moderato; 6:30 min., 134 mm.). Medium: SAA soli, mixed chorus (SATB div.); euph, org; str qt (with va solo) (opt. timp).

**First line(s)**

Far o'er yon horizon | Rise the city towers

**Text**

Stanzas 5 and 6.
VI. Works for Choral Ensemble
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Description

Prelude before No. 2 ([Andante sereno]; 0:15 min., 4 mm.). Medium: Org, vc.

Naught that country needeth | Of these aisles of stone

Text
Stanza 7.

ii. Aria for Baritone (Moderato cantabile; 3:45 min., 66 mm.). Medium: Bar solo, org, str qt (with vc solo).

First line(s)
Naught that country needeth | Of these aisles of stone

iii. Quartet, accompanied (Moderato con spirito; 6:30 min., 150 mm.). Medium: Solo qt (SATB, with A solo), org, str qt.

First line(s)
Seek the things before us, | Not a look behind
VI. Works for Choral Ensemble

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Description

Text

Stanzas 1 (lines 3-12 only) and 2.

Glories on glories | Hath our Lord prepared

Interlude before No. 4 ([Andante sereno]; 0:15 min., 5 mm.). Medium: Org, vc.

[Andante sereno]

Interlude after No. 4 ([Andante sereno]; 0:15 min., 6 mm.). Medium: Org, vc.

[for incipit see Interlude before No. 4]

iv. Intermezzo for String Quartet (Adagio, Tempo di scherzo; 4 min., 121 mm.). Medium: Str qt.

v. Double Quartet, a capella (Allegretto con spirito; 3 min., 127 mm.). Medium: 2 solo qts or choruses (SATB/SATB).

First line(s)

Glories on glories | Hath our Lord prepared

Text

Stanza 4.
vi. Aria for Tenor (Allegretto con moto; 3:45 min., 103 mm.). Medium: T solo, org, str qt.

First line(s)
Forward, flock of Jesus, | Salt of all the earth

Text
Lines from stanza 3 (all 12 lines), 2 (lines 1-3, 10), and 4 (lines 11-12), in that order.

Introduction to No. 7 (Very slowly; 0:15 min., 2 mm.). Medium: Org.

vii. Chorale and Finale (Largo, Allegro moderato; 7 min., 132 mm.). Medium: S solo, mixed chorus (SATB divisi); tpt, euph; timp, org; str qt.

First line(s)
To the eternal Father, | Loudest anthems raise

Text
Stanza 8.
VI. Works for Choral Ensemble

A. SACRED WORKS

i. MULTI-MOVEMENT WORKS

Description

Source

Introduction before No. 1

Four sketches, each 1 p., tentatively numbered 1-4 in KirkC, p. 115:

1. Pencil sketch-fragment: 2 chords notated on the treble staff over the opening notes of mvt i, S2, p. [1], with an annotation underneath "(see over chords of 7th played on salicional)" (f5118).

2. Pencil sketch-fragment: 2 chords notated on the treble staff at the beginning of m. 1 of mvt i, S2, p. [1], with an annotation below, "chords see organ part p 1[,] 2 ch[ords] di[recte do]minant 7[ths]" (f5111).


4. [?Second] pencil sketch: 7 mm. (partly unbarred) notated on a half-leaf, headed "Intro [-] see old copy in Central Pres[byterian] Ch[urch] Library" (f5110).

i. Prelude, Trio, and Chorus

1. Pencil sketch, mm. 1-102 only, notated in short score as for SATB voices and keyboard, headed "Overture" [sic], 6 pp. (f5111-16).

2. Ink score, complete, as for SATB voices and keyboard: t.p. "#1 Prelude and Chorus" (f5117), 16 pp. (f5118-33).

3. Photostat repro of an ink copy by George Price, inc. (pp. 3-15 only [mm. 29-124 inclusive, although pagination skips p. 7]), 12 pp. (f5134-45) [for original MS, see Complete Work below].

4. Reproduced chorus part (8 copies) in score by Copyist 9, with some corrections by Ives (f5146-91, microfilmed in 2-page groups; for listing see KirkC, p. 116a); an additional copy ("Copy 7"), with corr. by Ives in mm. 52, 97 & 103, is in the John Kirkpatrick Papers (MSS 56: Box 71/Folder 647) at the Yale Music Library.

Prelude before No. 2


ii. Aria for Baritone

1. Pencil sketch, 3 pp. (f5193-95).

2. Ink copy, as for voice and keyboard, 7 pp. (f5196-5202).
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3. Ink copy by Copyist 8, inc. (pp. 2-5 of 6 missing), 2 pp. (f5203-04).

iii. Quartet

1. Pencil sketches, 6 pp. (f5205-10); an additional sketch (mm. 61-65) or patch [previously unidentified, KirkC: 7E84a], 1 p. (f6017).
2. Ink copy, as for SATB voices and keyboard, inc. (pp. 1 and 22-23 of 23 missing), 18 pp. (f5211-28).
3. Two ink copies of vocal parts with instr cues, by Copyist 9 (both with minor emendations by Ives): copy 1, 13 pp. (f5229-41); copy 2, 13 pp. (f5242-54).
   [For another Copyist 9 score, see Complete Work below.]

Interlude before No. 4
Pencil sketch, 1 p. (f5255).

iv. Intermezzo for String Quartet
Pencil sketches, 2 pp. (f5256-57).
   [For a Copyist 9 score, see Complete Work below.]

Interlude after No. 4
Pencil sketch, 1 p. (f5255).

v. Double Quartet

1. Pencil sketch, 6 pp. (f5258-63).
2. Ink score: t.p. (f8113); 13 pp. (f7850-57).
3. Photostat repro of [ink?] score by Copyist 9 with holograph corr. by Ives, 14 pp. (missing; last known to be in the collection of Wladimir Lakond); on p. 1 Ives wrote: "Double Quartette unaccompanied" and later added "or [Double] Chorus."
4. Three ink copies of the first vocal quartet, cued to the second, by Copyist 9: copy 1, with emendations by Ives, 9 pp. (f5264-72); copy 2, unmarked, 9 pp. (f5273-81); copy 3, with one emendation by Ives, 9 pp. (f5282, 7858-63).
5. Four ink copies of the second vocal quartet, cued to the first, by Copyist 9 (each with minor emendations by Ives): copy 1, 8 pp. (f5283-90); copy 2, 8 pp. (f5291-98); copy 3, 8 pp. (f7864-68); copy 4, 9 pp. (f7869-73).
   [For a Copyist 9 full vocal score, see Complete Work below.]

vi. Aria for Tenor
Ink score, as for voice and keyboard, inc. (mm. 1-95 only), t.p. (f1125), 7 pp. (f5299-5305); sketches missing.
   [For Copyist 9 score, see Complete Work below.]

Introduction to No. 7
Two pencil sketches, each 1 p. (f5306, 5255).

vii. Chorale and Finale

1. Preliminary pencil sketch of rej. fugal opening, 12 mm. only, 1 p., (f5307).
2. Pencil sketch, 10 pp. (f5308-17).
3. Revision for mm. 15-17, 1 p. (f5255).
4. Ink score, as for SATB voices and keyboard, 20 pp. (f5318-37).
5. Twenty-one reproduced copies by Copyist 8, most with emendations by Ives, each 18 pp. (only pages with Ives's emendations have been microfilmed, f5338-5456; see KirkC, p. 118a for description).
VI. Works for Choral Ensemble

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i. MULTI-MOVEMENT WORKS

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Description

[For Price copy, see Complete Work below.]

Complete work

Bound collection of copyist scores with black buckram cover; engraved on cover: "THE CELESTIAL COUNTRY | CANTATA | for, soli, quartett, octet, chorus, | organ and string orchestra | chas. e. ives"; with pencil emendations by Ives in each mvt; lacking Introduction to No. 1, Prelude before No. 2, ii, Interlude before/after No. 4, and Introduction to No. 7.

Slip of paper with memo re missing ii, 2 pp. (f8114-15).

T.p. by Copyist 9, headed "The Celestial Country | (Tenebris vitae in lucem coel)"; added in pencil by Ives: "written 1897-9 [this last digit overwritten by:] 01" (f7874).

Mvt i: Ink copy by George Price for voice and keyboard: t.p. (f7875); 15 pp. (numbered 1-16, skipping 7 as a p. no.) (f7876-83).

Mvt iii: Ink copy by Copyist 9 for voice and keyboard, 21 pp. (f7883-94).


Mvt v: Ink copy by Copyist 9 of vocal score: t.p. (f7899); 13 pp. (f7900-06).

Mvt vi: Ink copy by Copyist 9 for voice and keyboard: t.p. (f7906); p. 1 only (mm. 1-16; the rest missing) (f7907).


String parts in score by Copyist 9: Part I, t.p. (f7921) and 23 pp. (i-iii only) (f7922-33); Part II, t.p. (f7920) and p. 1 only (v [tacit]-vi [mm. 1-39 only]) (f7921).

Parts for the entire work:

1. Parts by Ives for brass instruments: tpt, 1 p. (f5457); euph, 3 pp. (f5458-60).

2. String parts in score by Ives: Part I (i-iii), 16 pp. (f5461-76); Intermezzo (iv only) 6 pp. (f5477-82); Part II (vi-vii), 16 pp. (f5483-98).

3. String parts in score by Copyist 9, Part II: vi (mm. 40-102 only); vii (complete), 11 pp. (f5499-5510) [for v and beginning of vi, see Complete Work above].

4. Separate string parts by Copyist 9 (i-iii, vi-vii only): vn 1, inc. (missing mm. 1-93 of vi and mm. 1-47 of vii), 10 pp. (f5511-16, 6027, 3113, 5517-18); vn 2, 13 pp. (f5519-31); va, 12 pp. (f5532-43); vc, 12 pp. (f5544-55). (f5556-59 = program from 18 Apr 1902 premiere performance.)

Date

Composed in 1898-1902, with revisions through 1902 (the preludes/interludes may have been added c1912-13); mvt i partly based on earlier material from 1893. The t.p. (f7874) of the bound copy of the complete work has "written 1898-9 01"; mvt iv is dated by Ives on the Copyist 9 string score (Complete work): "played in Beal's store West St Danbury Oct. 1899 [possibly reading 1897]." MS Work-list 2: "Cantata, The Celestial Country, 1898-1900, given at Central [Presbyterian] Church concert, 57th Street, New York, April 18, 1902.", Work-list A: "Cantata "Celestial Country" (St. Bernard) (Mixed Chorus, Quartet, Solo, Strings, Brass and Organ); Manuscript[] 1898-1899." AG: 1898-99. NG7: 1898-1902, Introductions, prelude & interludes added c1912-13.

Publication

1. New York: Peer International, 1973 (vocal score, ed. by John Kirkpatrick; full score and parts for rent).

2. Ives Society critical edn by John Kirkpatrick of the full score in preparation.

Premiere

New York City, 18 April 1902, Central Presbyterian Church choir, cond. by Charles Ives (from the organ), with soloists Annie Wilson (S), Emma Williams (A), E. Ellsworth Giles (T), George A. Fleming (Bar), the Kaltenborn String Quartet (Franz Kaltenborn [vn 1].
VI. Works for Choral Ensemble
A. SACRED WORKS
   i. MULTI-MOVEMENT WORKS

Description

William Rowell [vn 2], Gustave Bach [va], Louis Heine [vc]), and other instrumentalists, in a concert at the church. (Program in the CIP: VII/Box 50/1; repr. in part in Perlis 1974, p. 32 [microfilmed as f5556-5559].) Reviewed anonymously in the NY Times (20 Apr 1902), p. 12; and in the Musical Courier 44/17 (23 Apr 1902), p. 34.

Second documented performance: New York City, 11 Mar 1972[?], n.d. in program or announcement, by the Gregg Smith Singers and an instrumental ensemble, cond. by Gregg Smith, in a choral concert, "The Sacred World of Charles Ives," given at St. Paul's Chapel, Columbia University. (Concert announcement, listing the work as "the first performance since 1902," and program, listing the work as "a premiere performance of an edition by John Kirkpatrick," in the CIP: VII/Box 52/1.)

First recording
London Symphony Orchestra with The Schütz Choir of London, cond. by Harold Farberman, Hazel Holt (S), Alfreda Hodgson (A), John Elwes (T), John Noble (Bar), 1973 (issued 1973 by Composers Recordings Inc., CRI SD 413).

Derivation
Mvt i: Derived in part from Life of the World [#172].
Mvt ii: Arr. as the song Naught That Country Needeth [#307].
Mvt vi: Arr. as the song Forward Into Light [#252].

Models
Entire work: Parker, Hora novissima.
Mvt iii: Parker, Hora novissima iii.

Literature
KirkC: 5A1; AG: y23. Memos, 32-34, 62n8, 65n5, 109n, 148, 149, 154, 175, 183, 237, 264.
BlockB: W89, W89a-c, B750, B752-53 (reviews are pubd in Burkholder 1996, 275-77), B754-57.

Discography
Morgan 1974, 76; Cohn 1981, 927; Oja 1982: 5284, 5285; BlockB: D59.

Comment
The original org part is lost (reconstructed by John Kirkpatrick in his vocal score and critical edn). Mvts ii and vi are also found in this catalogue in their song versions.

144. Communion Service

Medium
Mixed chorus (SATB), org

Duration
12:30 min.

Text

Movements
### Description

**i.a.** Kyrie [I, in D; congregational response to the Decalogue; ?first setting, inc.] (0:15 min., 4 mm.)

**Complete text**

Lord have mercy upon us, and incline our hearts to keep this law.

![Music staff notation for Kyrie I](MS (03386))

**i.b.** Kyrie [II, in D; congregational response to the Decalogue; ?second setting] (0:30 min., 10 mm.)

**Complete text**

Lord have mercy upon us, and write all these thy laws in our hearts, we beseech thee.

![Music staff notation for Kyrie II](MS (03919))

**i.c.** Kyrie [III, in D; congregational response to the Decalogue; ?third setting] (Slow; 1:30 min., 24 mm.)

**Complete text**

Lord have mercy upon us, and write all these thy laws in our hearts.

![Music staff notation for Kyrie III](MS (03917))

**ii.** Gratias agimus [in D; congregational response to the Epistle lesson] (0:15 min., 2 mm.)

**Complete text**

Thanks be to Thee, O God.
vi. Works for Choral Ensemble
   A. SACRED WORKS
      i. MULTI-MOVEMENT WORKS

Description

iii. Gloria tibi [in D; congregational response to the Gospel reading] (0:15 min., 2 mm.)

Complete text
Glory be to Thee, O Lord.

iv. Sursum corda [in D-flat; invitatoty preface to the Sanctus; Ives's setting begins with the
congregational response to the celebrant's invocation] (0:15 min., 3 mm.)

First line(s)
We lift them up unto the Lord

v. Credo [in D; Nicene Creed] [inc.] (4:30 min., c92 mm. extant)
VI. Works for Choral Ensemble
A. SACRED WORKS
   i. MULTI-MOVEMENT WORKS

Description

**First line(s)**
I believe in one God, the Father Almighty

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Credo

I believe in one God, The Father Almighty, Maker of Heaven and
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vía. Sanctus [I, in E-flat; ?first setting] (1:45 min., 25 mm. counting 15 m. repeat)

**First line(s)**
Holy, holy, holy, Lord God of hosts

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Sanctus

Holy, holy, holy, Lord God of hosts
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vib. Sanctus II [in c and C; ?second setting] (0:45 min., 14 mm.)

**First line(s)**
Holy, holy, Lord God of hosts

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Sanctus II.

Holy, holy Lord God of hosts
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vii. Benedictus [in F] (0:30 min., 12 mm.)

**First line(s)**
Blessed is he that cometh

```
Benedictus

Blessed is he that cometh in the name of the Lord
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viii. Agnus Dei [in F] (2 min., 17 mm. [counting the repeats])

**First line(s)**
O Lamb of God that taketh away the sins of the world
VI. Works for Choral Ensemble
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Description

Source
1. Sketch of vocal parts (ATB vocal lines not always completely sketched in), with a few org notes, in George Ives's Copybook: p. 62: Kyrie [II; here in F] (headed "Kyrie No. 1"), Gratias agimus [here in F], Gloria tibi (f5905); pp. 63-64: Sanctus [I], Sursum corda (f5906-07); pp. 65-70: Credo (f5908-13); p. 72: Benedictus (f5914); pp. 73-74: Agnus Dei, Sanctus [II] (f5915-16); p. 77: Kyrie [I] (f6386).

2. Ink copy by George Ives of vocal parts only for Kyrie [III], Sursum corda, Sanctus II, and Benedictus, 2 pp. (f5917-18).

3. Ink copy by Charles Ives of vocal parts, with a few org notes, for Kyrie [II, here in D (headed "Kyrie No. 1"); with pencil revision of final 2 mm. at bottom of p.], Gratias agimus [here in D], Sursum corda, 1 p. (f5919); Sanctus [I], 1 p. (f5920); Benedictus and Sanctus II, 1 p. (f5921); Agnus Dei, 1 p. (f5922).

Date
Composed possibly in 1893. An annotation at the head of S1: "1890 Jan 8"; at the end of S2: "Copied by father & sung in Episcopal Ch[urch] Danbury Nov 1890"; and at the head of S3: "Mar[ch] & Apr. 1892."

MS Work-list 2: "Communion Service, 1886-87 (Sung at St. James' Episcopal Church, Danbury)." In Memos (p. 147n3) John Kirkpatrick states: "The only complete Communion Service is sketched in George Ives's copybook, the first Kyrie [Kyrie II] dated '1890 Jan 8' [almost certainly 1891]--a later copy being dated 'Mar[ch] & Apr. 1892.' There is also an incomplete Gloria, the handwriting suggesting 1890 or 1891." KirkC: 1891?; AG: 1891. NG7: c1894.

Publication
Unassigned and unpublished.

Premiere
Danbury, CT, Nov 1890, St. James's Episcopal Church (according to f5918); later performances possibly in Mar and/or Apr 1892 (see Date).

Literature

Comment
The title is supplied editorially. The org part is lost or was left unfinished. Kirkpatrick (in Memos, p. 147n3) states that "there is also an incomplete Gloria...." but he must be confusing the Gloria ("Glory be to God on high") with the short Gospel response Gloria tibi ("Glory be to thee, O Lord"). The Gloria tibi, though untitled in S1, is clearly labeled as such in S3.

145. Three Harvest Home Chorales

Other title(s)
VI. Works for Choral Ensemble
A. SACRED WORKS
i. MULTI-MOVEMENT WORKS

Description

Harvest Festival [see Work-lists A-H]

Medium

Mixed chorus (SATB divisi); 4 tpt, 3 tbn, tuba; org

Duration

7 min.

Movements

i. Harvest Home (Adagio maestoso; 2:30 min., 33 mm.)

First line(s)

The harvest dawn is near

Text

Psalm 126 in the paraphrase in six 4-line stanzas by the American Episcopal bishop, George Burgess (1809-1866), first published in his The Book of Psalms translated into English Verse (New York: F. J. Huntington and Co., 1840), pp. 241-42. Ives set only stanzas 5-6. Ives's text source may have been the hymnal Laudes Domini, ed. Charles S. Robinson (New York: The Century Co., 1884), no. 722, which prints only stanzas 5-6 of Burgess's text.

ii. Lord of the Harvest (Adagio maestoso; 3 min., 60 mm.)

First line(s)

Lord of the Harvest, Thee we hail

Text

"Lord of the Harvest," hymn in four 6-line stanzas, by the Anglican clergyman John Hampden Gurney (1802-1862), first published in Psalms and Hymns for Public Worship, selected for some of the Churches of Marylebone (London, 1851), no. 124. Ives set only stanzas 1, 3-4. Ives's text source was apparently The Evangelical Hymnal, comp. Charles Cuthbert Hall and Sigmund Sigimund Lasar (New York, 1880), no. 534.
iii. Harvest Home (Andante con spirito; 1:30 min., 29 mm.)

First line(s)

Come, ye thankful people, come

Text

"Come, ye thankful people," the harvest hymn in four 8-line stanzas by the Rev. Henry Alford (1810-1871), Dean of Canterbury Cathedral, first published in his Psalms and Hymns
(London, 1844), no. 116 ("After Harvest"), and then, in revised form, in his Poetical Works

Source

1. Leaf torn from a hymnal, pp. 371-72, showing hymn no. 821 (BETHUNE, with verse 1 being the text for mvt ii) and hymn #822 (ST. GEORGE, with verse 1 being the text for mvt iii), 2 pp. (f5560-61).
2. Typescript of text "taken from 'The Evangelical Hymnal' compiled by The Rev. Charles |
   Cuthbert Hall and Sigismond Laser.--1880 A.S. Barnes and Co. [hymn 534, p. 469]," verse
   1 of which is used as text for mvt ii, 1 p. (f5562).
3. Pencil sketch, with [later?] ink emendations, of all three movements, 6 pp.: i, headed
   "Harvest-Home," pp. [1]-3 (f5563-65); ii, headed "Lord of the Harvest," pp. 3-4 (f5565-66); iii,
   no heading, on 2 pp. numbered 1 and 2 (f5567-68).
4. Photostat repro of pencil patches made by Ives for John J. Becker's use in preparing
   S5: i (mm. 11-15, 29-30), 1 p. (f5569); iii (mm. 1-4, with explanatory note), 1 p. (f5570). (MS is in
   New York Public Library, Becker Papers.)
5. Pencil full scores of i and iii, copied by John J. Becker [in May-July 1934] from S3 and
   S4, containing written queries by Becker to Ives and annotations by Ives: i, headed "Harvest
   Home/Choral I," 6 pp. (f5571-76); iii, t.p. with heading in Ives's hand "Harvest Home/Choral
   #3" (f5577), 6 pp., headed in Becker's hand "Harvest Home Chorale #3/Come Ye Thankful
   People," (f5577-84).
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A. SACRED WORKS

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Description

6. Ink full scores by George F. Roberts [made in 1935]: i, 3 pp. (f5585-87); iii, 4 pp. (f5588-91).


Complete work

Reproduced copy from ink copy by an unidentified copyist, vocal score with organ part, brass notated in short score: cover p. (f7580); 19 pp. (f7581-7598).

Date

Mvt i composed probably in 1902, mvt iii in 1912, mvt ii c1915 (along with a revision of mvt i); no date in the sources. A note in S1, p. 1, "from Organ arrg[=arrangement] in my box right of organ, with voice copies Choir Center Ch. New Haven," suggests the existence of an earlier version of the first chorale (or possibly all three) from c1898. The last two pp. of S3 (= iii) are notated on the back of the two surviving pp. of the score to Runaway Horse on Main Street for band (which dates from c1905); at the end of S1 Ives noted: "copy and return to Chas E. Ives 65 Central Park West NY" [Ives's second Poverty Flat residence, 1901-Sept. 1907].


Publication

1. New York: Mercury Music, 1949; ed. Henry Cowell (vocal score, with keyboard reduction of brass parts, for sale; full score and parts for rent).


Premiere

New York City, 3 Mar 1948, The Collegiate Chorale, cond. by Robert Shaw, in a concert at Carnegie Hall that also included Psalm 67. (Program, with notes on Ives's works by Alice Parker [announcing "the first concert performances of the 67th Psalm, and Three Harvest Home Chorales by Charles Ives"], in the CIP: VII/Box 50/8.) Reviewed by Louis Biancolli, NY World Telegram (4 Mar 1948); Miles Kastendieck, NY Journal American (4 Mar 1948); Irving Kolodin, NY Sun (4 Mar 1948); Virgil Thomson, NY Herald Tribune (4 Mar 1948); unsigned, NY Times (4 Mar 1948), p. 30.

A Madrigal Singers concert series announcement (Fall 1938), lists two concerts scheduled for 16 Feb and 2 Mar 1938, featuring "Choruses with Brass and Organ by Charles Ives," in all probability nos. i and iii only of the Three Harvest Home Chorales. (Concert announcement in the CIP: VII/Box 50/5; no further documentation has been located regarding these performances.)

First recording


Literature

KirkC: 5B2; AG: y28. Memos, 33, 149, 154.

BlockB: W90, B50, B77, B107, B123, B204, B252, B265, B307, B738 (excerpt of review is publ. in Burkholder 1996, 346), B739, B742-43, B746, B748, B751, B766.
VI. Works for Choral Ensemble
A. SACRED WORKS
ii. PSALMS

Description


Discography

Hall 1964/1, 144; Morgan 1974, 76; Cohn 1981, 927.

Comment

Henry Cowell prepared the 1949 Mercury edn (see letter from Cowell to Ives, 16 Nov & 24 Nov 1948 [CIP: IIIA/Box 28/7]).

In a draft for a letter to Godfrey Turner at the American Music Center (n.d. [late 1947?] in CIP: IIIB/Box 34/2) Ives implies there was at least one performance of perhaps several mvts in an early version: "If there is a great hurry for these [a set of parts], as Mr. Ives remembers the parts for a movement perhaps two, were made in 1901 or '02 when he was organist & choirmaster at the Central Pres. Church now in Park Ave., and he thinks these may be in the choir shelves of this church now." (In fact, by 1915 all of Ives's music at the church had been discarded during the church's relocation.)

ii. PSALMS

146. Psalm 14

Medium

Double mixed chorus (SATB/SATB), unacc.

Duration

4 min., 62 mm. [66 mm. in Kirkpatrick edn, which includes a 4 m. editorially added "Amen"] ([no tempo heading])

First line(s)

The fool hath said in his heart, There is no God.

Text

Psalm 14 (complete), in the King James version.

Source

2. Ink short score, inc. (mm. 1-54 only; original third page missing), headed "XIV," 2 pp. (f6012, 6016).

Date

Composed possibly in 1902 (S1), revised c1912-13 (S2); no date in the sources. S1, p. 1 is notated on p. 30 of the score-sketch (dated "May 29-1895") of Symphony No. 1/if (completed 1898), and p. 2 is notated on the third p. of the ink copy of Flag Song (dated
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Description

"Nov 1898"). S2 is notated, beginning after the end of the ink score (c1914) of Psalm 100, on blank pp. 10-11 (renumbered 2-3) of the second ink copy of Sonata No. 2 for Violin and Piano (completed 5 July ?1910). KirkC: say 1899 or 1900?; AG: ?1899. NG7: c1902, rev. c1912-13.

Publication

Bryn Mawr: Merion Music, 1995 (choral octavo); Ives Society critical edn by John Kirkpatrick (with preface by James B. Sinclair).

First recording

The Gregg Smith Singers, cond. by Gregg Smith, 8 Sept 1967 (issued in 1969 by Columbia Records, MS-7321).

Literature


Discography

Morgan 1974, 76; Cohn 1981, 924.

Comment

The only mention of an org part is in S1, at bottom of p. 1 after m. 35: "to organ part," but m. 35 goes on to m. 36 on the next p. without a break in music or text (v. 5) and there is no mention of the org at all in S2. Kirkpatrick, in the commentary to his critical edn, states: "This seems to imply that Ives might have inserted short organ interludes between verses (probably in a more diatonic style than the unidentified phrase that may be an interlude for the lost Psalm 23 [on f6013]), though the voice parts are perfectly valid 'a cappella.'"

147. Psalm 24

Medium

Mixed chorus (SATB divisi), unacc.

Duration

3 min., 57 mm. ([no tempo heading])

First line(s)

The earth is the Lord’s, and the fulness thereof

Text

Psalm 24 (complete), in the King James version

Source

1. Pencil sketch, no heading, inc. (mm. 1-27 only), 1 p. (f5999).
2. Ink short score, headed "XXIV," vocal parts on 2-stave systems, 2 pp. (f6000-01).
VI. Works for Choral Ensemble
A. SACRED WORKS
ii. PSALMS

Description

Date
Composed possibly in summer 1894 (lost materials, see Comment), revised c1901 and c1912-13 (extant materials); no date in the sources. In Memos (p. 47) Ives refers to "church anthems and to psalms, that Father let me work over--and some he tried in the choirs but had a hard time. The 150th Psalm was one--part of the 90th--and the 67th" and added below "also 54th, and 24th also?"


Publication

Premiere
Possibly performed as early as 1894 and again in 1897-98 (see Date). An otherwise undocumented performance is referred to in a letter from Leonard Feist of Mercury Music to Ives (15 Mar 1951 [CIP: IIIB/Box 34/15]: "We included your Psalm XXIV in our annual concert this year. The audience reaction was most enthusiastic"; no information found on the first performance after publication in 1955.

First recording
The Gregg Smith Singers and The Ithaca College Concert Choir, cond. by Gregg Smith, 6 July 1965 (issued in 1966 by Columbia Records, MS-6921).

Literature

Discography

Comment
The dating as "summer 1894" takes Ives's recollection in Memos as trustworthy and hence suggests a date of composition as close to George Ives's death as possible. Ives would have been at Yale in the fall and not have had time to go home to work with his father on this piece.

148. Psalm 25

Medium
Mixed chorus (SATB divisi), org

Duration
8 min., 163 mm. ([Allegro moderato]) [in Kirkpatrick edn]
Unto thee, O God, do I lift up my soul

Text
Psalm 25 (complete), in the King James version.

Source
1. Pencil sketch, headed "XXV," inc., not all continuous: p. [1], mm. 1-15 (f5922); p. [2], mm. 15-28 (f4766); p. [3], mm. 29-49 (f5994); p. [4], mm. 50-74 [mm. 75-93=1-19], 93-98 [mm. 99-125=48-74], 145-51 (f5995); p. [5], mm. 125-44 (f5996).
2. Ink score, no heading, inc. (lacking one p. with mm. 73[2nd half]-144), 3 pp. (f6001, 5997-98).

Date

Publication
Bryn Mawr, PA: Merion Music, 1979 (choral octavo); Ives Society critical edn by John Kirkpatrick and Gregg Smith, with a realization of the inc. org part.

Premiere

First recording

Literature
BlockB: W121, W121a, B307, B743-44, B747, B761.

Discography
Morgan 1974, 76; Cohn 1981, 925.
149. **Psalm 42**

**Other title(s)**
As Pants the Hart [see f5839 and Work-list A]

**Medium**
T or S solo, mixed chorus (SATB), org

**Duration**
3:30 min., 60 mm. (Moderato)

**Text**
Psalm 42, in the metrical version by Nahum Tate (1652-1715) and Nicholas Brady (1659-1726), first published in their *A New Version of the Psalms of David* (London, 1696), pp. 83-85. Ives set only verses 5 and 11 (of 11).

**Source**
1. [First?] ink score, 3 pp. (f5839-41).
2. [Second?] ink score, with added organ interlude for mm. 20-24, 3 pp. (f5842-44); rejected 1 m. revision[?] on 1 p. (f4721).

**Date**
Composed c1888, according to Ives (surviving materials date possibly from 1891-92). A marginal note at the head of S1 reads: "CEI [?] 1888 or 1886 [changed to 1887]" and below "Methodist Ch Jn[?] 1887."

MS Work-list 2: "*As Pants the Hart* 1885 (father's help)." John Kirkpatrick notes in *Memos* (p. 147n2): "The handwriting of the two extant copies is not before late 1890, one of them
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Description
bearing two later memos: 'C E I June 1888 or 1886 [changed to 1887] and 'Methodist Church Jn 1887.' In the diary [Kirkpatrick no.: D4] with musical programs of the Baptist services, the morning anthem on Sunday 12 April 1891 was 'As pants the Hart -- Ceal Klein' (a cryptogram for C.E.I. when little?)." KirkC: say 1887? [in pencil:] 1888?; AG: ?1888. NG7: c1891-92.

Publication: King of Prussia, PA: Merion Music, 2012 (choral octavo); Ives Society critical edn by Robert A. M. Ross.

Premiere
Possibly first performed in Danbury, CT, at the Methodist Church sometime in 1887 (or later); documentation for a possible later performance is given in Ives's diary of musical programs of services at the Danbury Baptist Church, which lists "As Pants the Hart" as the anthem for Sunday 12 Apr 1891 (see Date).

Literature
KirkC: 5C3; AG: y1. Memos, 147, 148n8.

Comment
The org pedal part contains only a few notes (probably inc.).

150. Psalm 54

Medium
Mixed chorus (SSATBB), unacc.

Duration
3 min., mostly unbarred ([Largo maestoso-Risoluto-Maestoso])

First line(s)
Save me, O God, by thy name

Text
Psalm 54 (complete), in the King James version.

Source
Pencil sketch, headed "54 Psalm,"
2 pp. (f5991-92).

Date
Composed possibly in summer 1894 (lost materials, see Comment), revised possibly in 1902 (extant materials); no date in the source. In Memos (p. 47) Ives referred to "church anthems and to psalms, that Father let me work over--and some he tried in the choirs but had a hard time. The 150th Psalm was one--part of the 90th--and the 67th" and added below "also 54th, and 24th also?" He also inserted a comment (p. 115) that his father "let
VI. Works for Choral Ensemble
A. SACRED WORKS
ii. PSALMS

Description

me try out 'two keys to [sic] once,' ...also in anthems, psalms, chords in more than one key; Psalms 67, 54, 130, 150, etc." KirkC: say 1896? [in pencil:] (summer 1894); AG: summer ? 1894. NG7: c1902.

Publication

Bryn Mawr, PA: Merion Music, 1973 (choral octavo); critical edn by John Kirkpatrick and Gregg Smith.

Premiere

Possibly first performed in an early version, in whole or in part, in Danbury, CT, 1894 (see Date).

First documented performance: Los Angeles, 18 Apr 1966, Gregg Smith Singers, cond. by Gregg Smith, in a concert of choral music by Bach and Ives at the Los Angeles County Museum of Art, Leo S. Bing Center. This concert was one of the "Monday Evening Concerts" sponsored by the Southern California Chamber Music Society. (Program, stating "The four Ives psalms [54, 90, 100, 150] are performed for the first time," in the CIP: VII/Box 51/5.)

First recording

The Gregg Smith Singers, cond. by Gregg Smith, 8 Sep 1967 (issued in 1969 by Columbia Records, MS-7321).

Literature

KirkC: 5C27; AG: y15. Memos, 47q, 115, 148n, 154n.
BlockB: W115, B252, B307, B743-44, B747.

Discography

Morgan 1974, 76; Cohn 1981, 925.

Comment

Facsimile of the complete pencil sketch is seen in the Merion Music 1973 publication. The dating as "summer 1894" takes Ives's recollection in Memos as trustworthy and hence suggests a date of composition as close to George Ives's death as possible. Ives would have been at Yale in the fall and not have had time to go home to work with his father on this piece.

151. Psalm 67

Medium

Mixed chorus (SSAATTBB), unacc.

Duration

3 min., 35 mm. (Andante maestoso)
**Description**

**First line(s)**

God be merciful unto us, and bless us

**Text**

Psalm 67 (complete), in the King James version.

**Source**

1. Pencil sketch, headed "Ps. 67," 2 pp. (f5974, 5976), with revisions for mm. 6 & 10 on a separate p. (f5975).
2. Photostat repro of S1, on which Ives made emendations, 2 pp. (f5977, 7799).

**Date**

Composed possibly in summer 1894 (?lost materials, see Comment), revised c1898-99 (S1); no date in the sources. A notation in pencil on p. 1 of S1, "C. E. Ives P.O. [Box] 432 Danbury," refers to the mailing address of his family's home at 10 Chapel Street in Danbury, which he used from 9 May 1889 until shortly after 1900; in S3 Ives states "Father, I think, succeeded in getting a choir in Danbury to sing this without an organ--but I remember I had difficulty in the New Haven choirs."

In Memos (p. 47) Ives refers to "church anthems and to psalms, that Father let me work over--and some he tried in the choirs but had a hard time. The 150th Psalm was one--part of the 90th--and the 67th. This he thought the best for singing for church (see memo, copied)."

In a letter draft (then copied by Harmony Ives and dated 10 April 1937) to Lehman Engel, Ives states "you are a 'good boy' to sing that old Psalm of his. This was composed when Mr. I. was organist in a Danbury Church sometime before his father[s] death in 1894."


**Publication**


**Premiere**

New York City, 6 May 1937, The Madrigal Singers, cond. by Lehman Engel, in a concert of American choral music at the W.P.A. Theatre of Music, 254 West 54th Street. The second performance on 2 June 1937, also at the W.P.A. Theatre, was reviewed anonymously in the NY Times (3 June 1937, p. 23). (Programs for both concerts in the CIP: VII/Box 50/4.)

**First recording**

The Madrigal Singers, cond. by Lehman Engel, 22 Mar 1939 (issued in 1939 by Columbia, 17139-D).

**Literature**


BlockB: W114, B77, B107, B252, B272, B307, B314, B738-39, B742-43, B748, B750, B760.


**Discography**
Description

Hall 1964/1, 143; Morgan 1974, 76; Oja 1982: 5407, 5408; BlockB: D61.

Comment

The dating as "summer 1894" takes Ives's recollection in Memos as trustworthy and hence suggests a date of composition as close to George Ives's death as possible. Ives would have been at Yale in the fall and not have had time to go home to work with his father on this piece. It is possible that Ives is citing his experiments with choirs singing in two keys at once rather than a substantial version of this psalm setting. S1 dates no earlier than 1898.

152. Psalm 90

Medium

Mixed chorus (SATB div.); 4 bell parts (marked in S2, m. 93: "as church Bells in distance"), org

Duration

11 min., 133 mm. [in Kirkpatrick/Smith edn] (Largo)

First line(s)

Lord, thou hast been our dwelling place from one generation to another

Text

Psalm 90 (complete), in the King James version.

Source

2. Pencil score-sketch, headed "90th Ps' Prayers and Declamations!," 5 pp. (f6021-25; f6023A is a more complete version of p. 3).
3. Pencil revision for organ introduction and verses 1-3, headed "90 Ps.," 1 p. (f6026). (see Comment)

Date

Composed possibly in summer 1894 (lost materials, see Comment), revised c1897-98 (as indicated by Ives) and reconstructed c1923-24 (S1-3); no dates in the sources. In Memos (p. 47) Ives refers to "church anthems and to psalms, that Father [d. 1894] let me work over--and some he tried in the choirs but had a hard time. The 150th Psalm was one--part of the 90th--and the 87th."
VI. Works for Choral Ensemble

A. SACRED WORKS

ii. PSALMS

Description


Publication


Premiere

First documented performance: Los Angeles, 18 Apr 1966, Gregg Smith Singers, cond. by Gregg Smith, in a concert of choral music by Bach and Ives at the Los Angeles County Museum of Art, Leo S. Bing Center. Also given premiere performances were Psalms 100, 150, and 54. The concert was one of the "Monday Evening Concerts" sponsored by the Southern California Chamber Music Society. (Program, stating "the four Ives Psalms are performed for the first time," in the CIP: VII/Box 51/5.)


First recording

The Gregg Smith Singers, The Ithaca College Concert Choir with Ester Martinez (S) and Melvin Brown (T), cond. by Gregg Smith, 3 May 1966 (issued in 1966 by Columbia Records, MS-6921).

Borrowing

Gottschalk, The Last Hope (perhaps as recast as the hymn tune MERCY).

Literature

KirkC: 5C37; AG: y40. Memos, 47, 148 and n8, 154n.

Discography

Morgan 1974, 76; Cohn 1981, 925; Oja 1982: 5409, 5410.

Comment

A note at the top of S3 ("Copy & parts by Tams we[re] in Choir Library, Central Pres. Ch., West 57th St.--see letter from Prof. Hall, letter Feb. 18, 1903 [letter lost]") refers apparently to a revision, now lost. All the extant sources date from Ives reconstruction of the work in the early 1920s. The dating as "summer 1894" takes Ives's recollection in Memos as trustworthy and hence suggests a date of composition as close to George Ives's death as possible. Ives would have been at Yale in the fall and not have had time to go home to work with his father on this piece.

153. Psalm 100

Medium

Treble chorus (TrTrAA), mixed chorus (SSAATTBB), unacc. (see Comment)

Duration

2 min., 33 mm. (Moderato maestoso)
VI. Works for Choral Ensemble

A. SACRED WORKS

ii. PSALMS

Description

Make a joyful noise unto the Lord, all ye people

Text
Psalm 100 (complete), in the King James version.

Source
2. Ink score, inc. (mm. 12-33 only; original first p. missing), 1 p. (f6012).

Date
Composed possibly in 1902; no date in the sources. MS Work-list 2: "About 10 Psalms -- 100th, 24th, 90th -- 23rd Psalm (Center Church and Newark Presbyterian, Bloomfield Presbyterian) 1897-98." KirkC: 1898-1901?; AG: 1898-?99. NG7: c1902.

Publication
Bryn Mawr, PA: Merion Music, 1975; critical edn by John Kirkpatrick and Gregg Smith, including opt. bells [tubular chimes or church bells] in 3 and 4 parts).

Premiere
According to Ives, first performed in Bloomfield, NJ at the First Presbyterian Church, between June 1898 and some time in 1899 (when Ives was organist) or possibly earlier at Center Church, New Haven. (see Date)

First documented performance: Los Angeles, 18 Apr 1966, Gregg Smith Singers, cond. by Gregg Smith, in a concert of choral music by Bach and Ives at the Los Angeles County Museum of Art, Leo S. Bing Center. This concert was one of the "Monday Evening Concerts" sponsored by the Southern California Chamber Music Society. (Program, stating "The four Ives psalms [54, 90, 100, 150] are performed for the first time," in the CIP: VII/Box 51/5.)

First recording
The Gregg Smith Singers and The Ithaca College Concert Choir, cond. by Gregg Smith, 6 May 1966 (issued in 1966 by Columbia Records, MS-6921).

Literature
BlockB: W119, W119a, B307, B743, B750, B761.
VI. Works for Choral Ensemble  
A. SACRED WORKS  
i. PSALMS

Description

Discography
Morgan 1974, 76; Cohn 1981, 925.

Comment
In S1, m. 9, above the treble chorus staff: "2 sopranos or bells"; mm. 16-17, above the mixed chorus staff: "3 or 4 voices pp or violins or organ"; below m. 16: "(pp, as echo in woods)." In S2, m. 16, the mixed chorus staff is marked: "4 voices or org (as echo)." The handwriting of the ink score (S2, which also includes the beginning of Psalm 14) is in the same style (and same lay-out) as that of the ink scores for Psalm 24 (f6000-01), Psalm 25 (f6001, 5997-98), and the extant pages of Psalm 14 (6012, 6016), which suggests that these four works were copied out probably at about the same time.

154. Psalm 135

Other title(s)
Anthem-Processional [see f4742 & 6017]

Medium
Mixed chorus (SSAATTBB); tpt, tbn, timp, perc (t dr, b dr), org

Duration
3 min., 102 mm. [in Kirkpatrick edn] (Allegro maestoso)

First line(s)
Praise ye the Lord. Praise ye the name of the Lord

Text
Psalm 135, in the King James version. Ives set only verses 1-7, 13-14, and 19-21 (with numerous abridgements).

Source
1. Preliminary pencil sketch, headed "CXXXV Anthem-Processional," inc. (mm. 1-13 only), 1 p. (f4742).
2. Ink and pencil short score, headed "Anthem-Processional | Words Adapted fr[om] Ps. 135," vocal lines on 2-stave systems, drum part on separate line under 1st stave only, tpt and tbn parts separately notated on second page, 2 pp. (f6017-18).

Date
Composed possibly in 1902 (S1), revised c1912-13 (S2); no date in the sources. S2 is notated on two pp. of S4 of the song Because of You which Ives dated as Sept 1896. KirkC: "say 1899 or 1900?"; AG: ?1900. NG7: c1902, rev. c1912-13.

Publication
VI. Works for Choral Ensemble
A. SACRED WORKS
ii. PSALMS

Description

First recording

Literature
KirkC: 5C36; AG: y27. Memos, 115n2, 148n8.

Discography
Morgan 1974, 76; Cohn 1981, 925.

155. Psalm 150

Medium
Treble chorus (TrTrAA), mixed chorus (SSAATTBB) (opt org)

Duration
2 min., 34 mm. (Moderato)

First line(s)
Praise ye the Lord. Praise God in His sanctuary

Text
Psalm 150 (complete), in the King James version.

Source
Pencil sketch, no heading, 3 pp. (f5988-90).

Date
Composed possibly in summer 1894 (lost materials, see Comment), probably revised c1898-99 (extant source). A pencil note at the end of the source reads: "from CL Ps. Dr. Griggs and Choir sing in part verse | in Praise Service, Centre Ch. New Haven Sun May / 14 1896" [that 14th was a Thurs in 1896 but the day, month and day-date are all difficult to read]. In Memos (p. 47) Ives refers to "church anthems and to psalms, that Father let me work over--and some he tried in the choirs but had a hard time. The 150th Psalm was one..." [Ives's father died on 4 Nov 1894]. AG: summer ?1894. NG7: c1898-99.
Description

Bryn Mawr, PA: Merion Music, 1972; critical edn by John Kirkpatrick and Gregg Smith, with opt. org part supplied editorially from the treble chorus parts and the TB parts of the mixed chorus.

Premiere

Possibly first performed in New Haven, CT, 14? May 1896, Center Church on the Green. (see Date)

First documented performance: Los Angeles, 18 Apr 1966, Gregg Smith Singers, cond. by Gregg Smith, in a concert of choral music by Bach and Ives at the Los Angeles County Museum of Art, Leo S. Bing Center. This concert was one of the "Monday Evening Concerts" sponsored by the Southern California Chamber Music Society. (Program, stating "The four Ives psalms [54, 90, 100, 150] are performed for the first time," in the CIP: VII/Box 51/5.)

First recording

The Gregg Smith Singers, The Ithaca College Concert Choir and The Texas Boys Choir of Fort Worth, cond. by Gregg Smith, 6 May 1966 (issued in 1966 by Columbia Records, MS-6921).

Literature

KirkC: 5C26; AG: y13. Memos, 47, 115, 148n8, 255.
BlockB: W113, W113a, B252, B742-43, B748, B750, B761.

Discography

Morgan 1974, 76; Cohn 1981, 925.

Comment

If Ives's note in the source regarding a performance by the choir of Center Church is correct, then the original performance parts and score are lost. The dating as "summer 1894" takes Ives's recollection in Memos as trustworthy and hence suggests a date of composition as close to George Ives's death as possible. Ives would have been at Yale in the fall and not had time to go home to work with his father on this piece.

iii. OTHER WORKS FOR CHORAL ENSEMBLE

156. All-Forgiving, look on me

Medium

Mixed chorus (SATB), unacc. (see Comment)

Duration

2 min., 40 mm. ([no tempo marking])

First line(s)
VI. Works for Choral Ensemble
A. SACRED WORKS
   iii. OTHER WORKS FOR CHORAL ENSEMBLE

Description

All-Forgiving, look on me

Text

"Life of the World, I hail thee," a paraphrase in eight 8-line stanzas by the American Congregational minister and hymn writer Ray Palmer (1808-1887) of the medieval hymn *Salve mundi salutare*, traditionally attributed to St. Bernard of Clairvaux (1090-1153). Palmer's English version first appeared in the New York *Christian Union* 23/15 (13 April 1881), pp. 348-49. Ives set only stanza 2. Ives's source may have been the hymnal *Laudes Domini*, ed. Charles S. Robinson (New York, 1884), no. 400, which prints only stanzas 1-3.

Source

1. Pencil sketch in short score, no heading, inc. (mm. 1-27 only), text only partially written in, 1 p. (f6002).
2. Complete set of ink vocal parts: Soprano, 1 p. (f6003); Contralto, 1 p. (f6004); Tenor, 1 p. (f6005; a false start, crossed out is on separate p., f6006); Bass, 1 p. (f6007).

Date


Publication

Ives Society critical edn in preparation for Peer International.

Literature


Comment

The title, lacking in the sources, is supplied in KirkC as simply "All-Forgiving," from the first line of the poem. In MS Work-list 2 Ives enters "Since then [1890?], about 20-25 Anthems, responses, and hymn-anthems (alla Harry Rowe Shelley and Dudley Buck) during four years at Center Church" which probably includes this work. It is possible that this work originally may have had an accompanimental org part.

157. *Anthem: With Hearts Rejoicing Ever*

[inc.]

Medium

?Treble solo, ?org [choral section missing?]

Duration

c10 mm. extant ([no tempo heading])

First line(s)

With hearts rejoicing ever, in the Glory of God, we [complete text]

Text
VI. Works for Choral Ensemble

A. SACRED WORKS

iii. OTHER WORKS FOR CHORAL ENSEMBLE

Description

Author and source unknown.

Source

Sketch, c10 mm. only, 1 p. (f6008); photostat repro of the page, more complete than the
original MS, but with no more notes (f6009).

Date

Composed apparently in Apr 1898 (lost materials), but the extant sketch (revision?) is from
no earlier than 1907. A note at the top of the source: "for Chorus Center Ch[urch] Apr 1898
-- (used in part in [''Walking Song' 1902])." Sherwood: 1909-10.

Publication

None.

Derivation

Developed in part into the song Walking [#383].

Literature


Comment

The title is supplied editorially. In MS Work-list 2 Ives enters: "Since then [1890?], about
20-25 Anthems, responses, and hymn-anthems (alia Harry Rowe Shelley and Dudley Buck)
during four years at Center Church" which probably includes this work.

158. Be Thou, O God, Exalted High

[inc.]

Medium

Starts as for just 2 voices

Duration

15 mm. extant ([no tempo heading])

Text

Be thou, O God, exalted high above the starry frame; | And let the world, with one consent,
confess thy glorious name. (Verse 5 complete)

Source

Sketch, 15 mm. only, 1 p. (f5025).

Date


Publication
VI. Works for Choral Ensemble
A. SACRED WORKS
   iii. OTHER WORKS FOR CHORAL ENSEMBLE

Description

None.

Literature

Comment
This fragment is possibly part of a single work that could have included the fragment of the otherwise lost sacred choral *O God, My Heart is Fixed*, both are settings of different verses of Psalm 108 in the Tate and Brady version. In his personal copy of KirkC, Kirkpatrick added two handwritten notes:
1. "Baptist Hymnal 1883, #4, stanza 1";
2. "see also The Church-Book (ed. L. W. Bacon, N.Y. Appleton 1883) #73."

159. Benedictus in E

Medium
T or S solo, mixed chorus (SATB), org

Duration
3 min., 63 mm. (Moderato)

First line(s)
Blessed be the Lord God of Israel

Text
The Canticle of Zechariah (Luke 1:68-79), in the King James version, with a concluding Doxology from the Episcopal *Book of Common Prayer*. The canticle is sung or said after one of the readings for the Morning Prayer service of the Episcopal Church. Ives set only verses 1-4.

Source
1. Ink short score: t.p., "Benedictus" (f5872); 6 pp., pencil heading [added later?] "Benedictus July 27-Aug. 5 '90," with pencil emendations (f5873-78); patch for m. 6 (f5879).
VI. Works for Choral Ensemble
A. SACRED WORKS
iii. OTHER WORKS FOR CHORAL ENSEMBLE

Description

2. Ink full score copied by George Ives, inc. (missing mm. 60-63), no heading and no words except in m. 55, 6 pp. (f5880-85).

3. Set of ink vocal parts, headed Soprano, Contralto, Tenor, Bass: 1 p. each (f5886-89).

Date


Publication


Premiere

Danbury, CT, possibly 27 July 1890, at the Baptist Church, according to Ives. But this and the MS Work-list 2 citation of a performance at the same church sometime in 1888-89 are odd in that a Benedictus would not likely be sung in a Baptist Church.

Literature


Comment

For another Benedictus see no. ix of Nine Canticle Phrases [#162] and the entry below.

160. Benedictus in G

Medium

Unidentified

Duration

2 mm. extant ([no tempo heading])

First line(s)

Blessed be the Lord [God of Israel]

Text

From St. Luke I, 68.

Source

Fragmentary sketch in G major (3/4), on p. 77 of George Ives's Copybook, 2 mm. on 1 staff (f6386).

Date

Composed possibly in 1892. KirkC: 1891?. Sherwood: 1892-03.

Publication

None.

Literature


Comment
Description

The title is supplied editorially. For another Benedictus see no. ix of *Nine Canticle Phrases* [#162] and the entry above.

161. *Bread of the World*

[inc.]

**Medium**

Unison chorus, org

**Duration**

2 min., 44 mm. ([no tempo heading])

First line(s)

Bread of the world in mercy broken

**Text**

Communion hymn in two 4-line stanzas by Reginald Heber (1783-1826), Anglican bishop of Calcutta, first published (headed "Before the Sacrament") in his posthumous *Hymns Written and Adapted to the Weekly Service of the Church Year* (London: John Murray, 1827), p. 143. The first American edn (with the hymn on p. 124) was published in the same year.

**Source**

Pencil sketch with fragmentary org part, 3 pp. (f5923-25).

**Date**

Composed c1896-97; no date in the source. KirkC: say 1891 or '92?; AG: 1891. NG7: c1896-97.

**Publication**


**Literature**


**Comment**

The title, lacking in the source, is supplied in KirkC from the first words of the hymn.

162. *Nine Canticle Phrases*

[inc.]

**Medium**

?Chorus (SATB), unacc.

**Duration**

*(see Movements)*

**Text**
Description

The first three phrases are settings of verses 3-4, 6-7, and 9 of the canticle *Venite*, *exultemus Domino* (which begins, “O come let us sing unto the Lord”); the fifth phrase, headed “Magnificat” in S2, but with no words, was probably intended for the *Magnificat* (Canticle of Mary, beginning “My soul doth magnify the Lord”); the ninth phrase, headed “Benedictus” in S2, but with no words, was possibly intended for the canticle *Benedictus Dominus Deus* (the Canticle of Zechariah, beginning “Blessed be the Lord God of Israel”) or the canticle *Benedictus es, Domine* (“Blessed art thou, O Lord God of our fathers”). All three canticles are sung in the Morning Prayer Service of the Episcopal Church.

Movements

i. (8 mm., to be repeated)

First line(s)

For the Lord is a great God

Text

V. 3-4 of the *Venite*.

![Musical notation for the first movement](MS (58853))

ii. (6 mm., to be repeated)

First line(s)

O come let us worship and fall down

Text

V. 6-7 of the *Venite*.

![Musical notation for the second movement](MS (58853))

iii. (6 mm.)

First line(s)

For he cometh, for he cometh to judge the earth

Text

V. 9 of the *Venite*.

![Musical notation for the third movement](MS (58853))

iv. [no text] (7 mm., to be repeated)
VI. Works for Choral Ensemble
A. SACRED WORKS
  iii. OTHER WORKS FOR CHORAL ENSEMBLE

Description

v. [no text] (7 mm.)

vi. Magnificat [no text] (7 mm.)

vii. [no text] (7 mm.)

viii. [no text] (5 mm.)

ix. Benedictus [no text] (7 mm.)

Source
VI. Works for Choral Ensemble
A. SACRED WORKS
iii. OTHER WORKS FOR CHORAL ENSEMBLE

Description

1. Pencil sketch, no heading, on 2-stave systems as for mixed chorus (mostly SATB), unacc., 2 pp. (f5853-54).

2. Ink short scores, with no text: i or iv (revised) and ix (headed "Benedictus") on 1 p. (f5855); v (headed "Magnificat"), 1 p. (f5990).

Date

Composed probably in 1894; no date in the sources (early 1894 is implied in a letter from Charles to George Ives, 24 Feb 1894). KirkC: writing suggests 1891 or '92. Sherwood: 1894.

Publication

Unassigned and unpublished.

Literature


Comment

The title is supplied editorially. In a letter to his father (24 Feb 1894) Ives must be referring to producing this work as part of his duties at St. Thomas's Episcopal Church, New Haven: "There is a choral service at the church to morrow [sic]. During Lent all the chants that are sung are founded on the Gregorian tones. The choir sings them in unison, and so I have to change the harmonies. It is rather awkward to do as the air has to be kept on the top. The best way I have found to do is to use diminished chords in the same key, or go to the 1st and a remove."


[inc.]

Medium

Mixed ?chorus (as for SATB), unacc.

Duration

0:30 min., 7 mm. ([no tempo heading])

First line(s)

[None extant]

Text

Unknown

Source

Pencil score, headed in ink "Op. 2: No. 2," four parts (as for SATB) on 2 staves, no words, 1 p. (f5838).

Date

Composed in July 1887 (according to memo on f5837, see Comment). Sherwood: before 1892.
VI. Works for Choral Ensemble
A. SACRED WORKS
iii. OTHER WORKS FOR CHORAL ENSEMBLE

Description

Publication
Unassigned and unpublished.

Literature

Comment
Paired with this work is Hymn, Op. 2, No. 1 [#168]. The title is given only on the source (f5837) for Hymn, Op. 2, No. 1: "Hymn [in] G & Chant [in] G, Op. 2, Arr. for Organ and Voices | July. 1887 C. Ives." The MS was found in a buckram cover used as a folder which included a sheet with a memo: "none of these any good | just kept for curiosity."

164. Crossing the Bar

Medium
Mixed chorus (SATB), org

Duration
4:30 min., 81 mm. [83 mm. in Kirkpatrick edn, which includes a 2-m. intro supplied by the editor] ([Andante sostenuto])

Text

Source
1. Pencil sketch, voices and fragmentary org part, 4 pp. (f5856-59).
2. Ink score, voices only, 4 pp. (f5860-63).
3. [Second?] ink score, voices only, with more precise text underlay, differing from S2 in mm. 13 and 80, 2 pp. (f5866-67).
4. Vocal parts: A (agreeing with S3), 1 p. (f5868); T (agreeing with S2), 2 pp. (f5864-65); B (agreeing with S3), 1 p. (f5869-70).
5. Photostat repro of S2, with a pencil change in text of S, mm. 5-7 (f5871).

Date
Composed possibly in 1894. A pencil note at the head of S2 reads: "Sung in Baptist Church Danbury Ct June Sunday May 24--1890"; at the end of the source: "Concert 16 Stevens St by Paul [Parmlee]?, Mossi [Moss Ives], Will [?], & Ch E I Sept. 14, 1887" [surely incorrect, since the poem was not yet written]; a note at the head of S3: "Westbrook August 10--1890." In his edn, Kirkpatrick states: "Handwriting suggests 1891." KirkC: say 1891?; AG: ?1890. NG7: c1894.
VI. Works for Choral Ensemble

A. SACRED WORKS

iii. OTHER WORKS FOR CHORAL ENSEMBLE

Description

Publication

Premiere
Possibly first performed in Danbury, CT, 24 May 1890, Baptist Church. (see Date)

First recording

Literature

Comment
The title, lacking in the sources, is supplied in KirkC from Tennyson's poem. Except for a few chords and melodic fragments in S1, the org part is lost (or was perhaps never completed).

165. Easter Anthem

[inc.]

Other title(s)
Christ our Passover [first line]

Medium
Mixed chorus (SATB), org

Duration
89 mm. extant ([no tempo heading])

First line(s)
Christ our Passover is sacrificed for us

Text
Descriptions


Source
Pencil sketch (music in Ives's hand, text in George Ives's hand), no heading, inc., 4 pp. (f5849-52).

Date
Composed c1890-91; no date in the source. KirkC: say 1890?. NG7: c1890-91.

Publication
Unassigned and unpublished.

Literature

Comment
The title, lacking in the source, is supplied editorially. Ives may have taken the text directly from the Bible, putting the two excerpts from St. Paul together himself, or taken it from another anthem.

166. Easter Carol

Medium
Solo qt (SATB), mixed chorus (SATB), org

Duration
5 min., 197 mm. [65 mm. with repeats written out] ([Allegretto con slancio libero])

First line(s)
Wake! wake, earth from your ice-bound torpor

Text
Two 6-line stanzas, author unknown.

Source
Version 1
2. Ink short score, no heading, vocal parts only on 2-stave systems, 4 pp. (f5937-40).
VI. Works for Choral Ensemble
A. SACRED WORKS
iii. OTHER WORKS FOR CHORAL ENSEMBLE

Description

3. [Second?] ink short score, pencil heading "Bass & Con[tralto]." vocal parts only on 2-stave systems, 4 pp. (f5941-44).


5. Ink full score, inc., no heading, with pencil revisions on p. 3 and 6-8 toward second version, 8 pp. (f5949-56).

6. Copyist score, inc. (mm. 1-172 only): t.p. (f7782); 13 pp. (f7783-89).

Version 2 (with revised mm. 54-69, 104-41, and added Coda, mm. 175-197)

7. Ink revision of mm. 54-69, 1 p. (f5957).

8. Ink and pencil revision of mm. 175-97, with rej. pencil revision of mm. 54-66, 1 p. (f5958).

9. Lithographed repr. of the chorus part in score with org, copied by Otto Löbner, headed "Easter Anthem" (mm. 1-69, 175-197 only), 4 pp. (f5959-62); original score lost; 10 lithographed copies are extant.

10. Ink vocal parts for the solo quartet only (mm. 92-171): Soprano, 2 pp. (f5963-64); Contralto, 1 p. (f5965); Tenor, 2 pp. (f5966-67) Bass, 2 pp. (f5968-69).

Date


Publication


Premiere

Possibly first performed in Danbury, CT, Easter Sunday 17 Apr 1892, Baptist Church. (see Date)

First documented performance: New York City, Easter Sunday 7 Apr 1901, Central Presbyterian Church. (In the CIP: VII/Box 53/2 John Kirkpatrick has copied out in pencil the church Easter Sunday program for 7 Apr, which has the title "Carol-Anthem: Life Over Death is Victorious." Kirkpatrick's citation is "s6, p. 30.")

Second documented performance: Los Angeles, 18 Apr 1966, Gregg Smith Singers, cond. by Gregg Smith, in a concert of choral music by Bach and Ives (including first performances of Psalms 54, 90, 100, and 150) at the Los Angeles County Museum of Art, Leo S. Bing Center. This concert was one of the "Monday Evening Concerts" sponsored by the Southern California Chamber Music Society. (Program in the CIP: VII/Box 51/5.)

First recording


Literature


Comment

There are no extant fair copies of the full score or org part for the second version.
VI. Works for Choral Ensemble

A. SACRED WORKS

iii. OTHER WORKS FOR CHORAL ENSEMBLE

Description

167. Gloria in Excelsis

[inc.]

Medium

Unison ?chorus, with A solo, org

Duration

61 mm. extant ([no tempo heading])

First line(s)

Glory be to God on high, and on earth good will towards men

Text


Source

Ink sketch, with pencil emendations, on 3-stave systems (as for solo voice or unison chorus and keyboard), no heading, inc. (mm. 1-61 only, up to "Thou that sittest at the right hand of the Father, have mercy upon us"), 4 pp. (f5845-48).

Date

Composed c1893-94. Pencil note at the bottom of p. 1 of the source: "Orry Barnum played--New Years Day 1887." [See also under Date for The Year's at the Spring.] KirkC suggests ?1890 or 91. NG7: c1893-94.

Publication: Unassigned and unpublished.

Premiere

(see Comment)

Literature


Comment

The title is supplied editorially. This could possibly be a movement from the "Communion Service, 1886-87 (Sung at St. James's Episcopal Church, Danbury)" noted in Ives's MS Work-list 2. John Kirkpatrick states (in Memos, p. 147n3): "The only complete Communion Service is sketched in George Ives's copybook, the first Kyrie dated '1890 Jan 8' [almost certainly 1891]--a later copy being dated 'M[ar]ch. & Apr. 1892.' There is also an incomplete Gloria, the handwriting suggesting 1890 or 1891." The Danbury Evening News, 16 Apr 1892, mentions a performance possibly of this work: "Easter in the Churches...At St. James' Church. First Service--Holy Communion...Gloria in Excelsis C.E. Ives."

There is no indication of vocal performing forces except at m. 38 (marked "Contralto" at the words "Thou that takest away the sins of the world").
VI. Works for Choral Ensemble
A. SACRED WORKS
   iii. OTHER WORKS FOR CHORAL ENSEMBLE

Description

168. **Hymn, Op. 2, No. 1**

[inc.]

**Other title(s)**

1st Hymn [see S1]

**Medium**

Mixed ?chorus (as for SATB), unacc.

**Duration**

1 min., 13 mm. [counting both first and second endings] ([no tempo heading])

![Musical Notation]

**First line(s)**

None extant

**Text**

Unknown

**Source**


2. Ink short score, headed "Op. 2 No. 1 Hymn Met[er] 6s," four parts (as for SATB) on 2-stave systems, no words, copied below S1 on the same p. (f5837).

**Date**


**Publication**

Unassigned and unpublished.

**Borrowing**

CRUSADERS' HYMN.

**Literature**


**Comment**

A note by Ives, on a separate slip of paper (see f5837), attached to the bottom of the source: "none of these any good just kept for curiosity." Paired with this work is *Chant, Op. 2, No. 2* [#163]. The MS was found in a buckram cover used as a folder which included a sheet with a memo: "none of these any good | just kept for curiosity."

169. **I Come to Thee**

**Other title(s)**
God of My Life [supplied in KirkC]

Medium
Mixed chorus (SATB), ?org

Duration
4 min., 47 mm. ([Andante con moto]) [in Kirkpatrick edn]

First line(s)
God of my life! Thy boundless grace | Chose, pardon'd, and adopted me

Text
Hymn in four 4-line stanzas by the English poet and hymn writer Charlotte Elliott (1789-1871), first published in the second edn of The Invalid's Hymn Book, ed. by Elliott and Harriet Kiernan (London, 1841). Ives's source was probably a hymnal in which the fourth line of each stanza was pared down to read simply "I come to thee" as a refrain (see Laudes Domini, ed. Charles S. Robinson [New York, 1884], no. 623). (see Comment)

Source
1. Pencil sketch, vocal parts only, 2 pp. (f5927-28).
2. Ink score, vocal parts only, 4 pp. (f5929-32).

Date
Composed possibly in 1889 or 1892 (though the hand in the extant materials appears to be from c1896-97; see Comment). Pencil note at the end of S2: "in Baptist Church | Dec 1[11?], 1889 | Mrs. Smyth & Org" (see Comment). In the critical edn Kirkpatrick states "this date (11 Dec. '89, a Wednesday) is hardly possible, because Ives's diary [D4] of service programs gives 25 May 1890 as 'Mrs. Smyth's 1st Sunday' (as choirmistress and soprano soloist). Dec. 11 was Sunday in 1892 (by then the diary had lapsed), and this is probably the right date." KirkC: before 11 Dec 1889 (rightly 1892?); AG: ?1892. NG7: c1896-97.

Publication

Premiere
Possibly first performed in Danbury, CT, Dec 1889 at the Baptist Church. (see Date)

Derivation
The opening theme appears to have been the inspiration for the opening of the song Because Thou Art [#219].

Literature

Comment
Description

The title, lacking in the sources and editorially supplied here, is supplied as *God of My Life* in KirkC (from the opening line), and as *I Come to Thee* in the critical edn and this catalogue (from the title of the poem in Elliott's original publication). The org part is missing, the only reference to its existence being in a note Ives wrote at the end of S2 (see Date).

Kirkpatrick, in the notes to his critical edn, mistakenly cites the first appearance of Elliott's hymn as occurring, with the title "I come to Thee," in her *Poems* (London, 1841), apparently confusing the 1841 edition of *The Invalid's Hymn Book* with Elliott's *Poems*.

The reading of Ives's memo at the end of S2 yields Dec 1 or 11 depending on one's interpretation of a small vertical stroke before a more convincing one; 1 Dec was a Sunday in 1889. The hand in the extant materials appears to be from c1896.

170. *I Think of Thee, My God*

[inc.]

Medium
Mixed chorus (SATB), unacc.

Duration
33 mm. extant ([no tempo heading])

First line(s)
I think of Thee, my God, by night

Text
"I think of Thee, my God by night," evening hymn in three 4-line stanzas, by the Anglican clergyman and hymnodist John Samuel Bewley Monsell (1811-1875), first published in his *Hymns of Love and Praise* (London: Bell and Daldy, 1863), pp. 9-10. Ives set only stanzas 1, 2, and 4.

Source
1. Pencil sketch, no heading, inc. (32 mm. only; ATB voices missing in mm. 22-32), 1 p. (f5890).
2. Ink score, no heading, 2 pp. (f5891-92).

Date

Publication
Unassigned and unpublished.

Derivation
Developed into the song *Through Night and Day* [#375].

Literature
VI. Works for Choral Ensemble
A. SACRED WORKS
iii. OTHER WORKS FOR CHORAL ENSEMBLE

Description

Comment
The title, lacking in the sources, is supplied in KirkC from the first line of Monsell's hymn.

171. Kyrie

[inc.]

Medium

Duration
8 mm. extant ([no tempo heading])

First line(s)
Kyrie eleison [complete text]

Text
The first words of the Kyrie from the Ordinary of the Latin Mass.

Source
Fragmentary pencil sketch, fugal opening on 4 staves as for SATB (but having 8 mm. of only SA parts), 1 p. (f5993).

Date

Publication
None.

Literature

Comment
The title is supplied editorially.

172. Life of the World

[inc.]

Medium

Duration
26 mm. extant ([no tempo heading])

First line(s)
Life of the world, I hail Thee
VI. Works for Choral Ensemble
A. SACRED WORKS
   iii. OTHER WORKS FOR CHORAL ENSEMBLE

Description

Text

Source
Pencil sketch, inc. (26 mm. only), on 2-stave systems as if for mixed chorus (SA divisi), 1 p. (f5970).

Date

Publication
None.

Derivation
Developed into mvt i of Celestial Country [#143].

Literature

Comment
The title is supplied editorially. In MS Work-list 2 Ives enters "Since then [1890?], about 20-25 Anthems, responses, and hymn-anthems (alla Harry Rowe Shelley and Dudley Buck) during four years at Center Church" which probably includes this work. In his personal copy of KirkC, Kirkpatrick appended: "Laudes Domini, 1884, #400, New Laudes Domini, 1892, #409."

173. The Light That Is Felt
[inc.]

Medium
B solo, mixed chorus (SATB), org

Duration
2:45 min.,49 mm. ([no tempo heading])

First line(s)
A tender child of summers three

Text
VI. Works for Choral Ensemble
A. SACRED WORKS
  iii. OTHER WORKS FOR CHORAL ENSEMBLE

Description


Source
1. Pencil sketch, no heading (no words before m. 19, except "A" on upbeat to m. 5 where the Bass solo, notated in treble clef, begins), 2 pp. (f5980-81).
2. Soprano pencil part (mm. 19-49 only), 1 p. (f5987).
3. Incomplete set of ink vocal parts (missing Alto): Soprano (mm. 1-49, including Bass solo notated in treble clef with words in pencil), 2 pp. (f5984-85); Tenor (mm. 19-49 only, with cue-size notes [for org?] in mm. 43, 48), 1 p. (f5986); Bass (mm. 1-49, including solo), 2 pp. (f5982-83).

Date
Composed possibly in 1898 (perhaps based on lost earlier materials). A note at the end of S1: "Center Church Dr Griggs June 4, 1895"; pencil note at the head of S3 Bass part: "76 So[uth] M[iddle (Ives's dormitory at Yale)] Feb 7[?] 1896 put into Song Piano & Voice Nov. 1903." A note in the ink copy of the related song *The Light That Is Felt* probably refers to this choral version: "Bloomfield NJ 1899." KirkC: before June 1895; AG: ?1895. NG7: c1898.

Publication
Unassigned and unpublished.

Premiere
New Haven, CT, 4 June 1895, Center Church on the Green, with John C. Griggs (B). (see Date)

Derivation
Music adapted in part for the song *The Light That Is Felt* [§287].

Literature

Discography
Oja 1982: 5361.

Comment
The title, lacking in the sources, is supplied editorially in KirkC from the title of Whittier's poem. The org part is inc. (notated in S1 only for Bass solo, mm. 1-19). A note in the Bass part of S3, m. 10, reads [in Dr. Griggs's hand?): "wait for organ." In MS Work-list 2 Ives enters "Since then [1890?], about 20-25 Anthems, responses, and hymn- anthems (alla Harry Rowe Shelley and Dudley Buck) during four years at Center Church" which probably includes this work.

174. Lord God, Thy Sea Is Mighty

[inc.]

Medium
Mixed chorus (SATB), org

Duration
3 min., 34 mm. [35 mm. in Kirkpatrick edn, which includes an introductory m. for org supplied by the ed.] ([Fervently])
Description

First line(s)
Lord God, Thy sea is mighty; | Lord God, our boats are small

Text
Four 4-line stanzas, author and title unknown.

Source
1. Ink short score, no heading, vocal parts only on 2-stave systems (with pencil org cues in mm. 9, 32, 34), 2 pp. (f5971-72).

Date
Composed c1900-01; no date in the sources. In his critical edn John Kirkpatrick states: "The pronounced backhand of the score...appears, from time to time in his mercurial writing, all the way from about 1892 through 97. The score is earlier than the revisions for the Easter Carol on the back of it (hardly datable), and the lone soprano part...is earlier than the organ fugue in c (1897?). This editor's tentative dating years ago (1893 or 94?) is not impossible." KirkC: say 1893 or '94?; AG: ?1893 or 1894. NG7: c1900-01.

Publication

Premiere

Literature

Comment
The title, lacking in the sources, is supplied in KirkC from the first line of the text. The org part is lost or unfinished. In MS Work-list 2 Ives enters "Since then [1890?], about 20-25 Anthems, responses, and hymn-anthems (alla Harry Rowe Shelley and Dudley Buck) during four years at Center Church" which probably includes this work.

175. O God, My Heart Is Fixed
[inc.]

Medium
Starts as for 2 treble voices
VI. Works for Choral Ensemble
A. SACRED WORKS
iii. OTHER WORKS FOR CHORAL ENSEMBLE

Description

Duration
2 mm. extant ([no tempo heading])

[Music notation]

First line(s)
O God, my heart is fixed

Text
Psalm 108, in the metrical version by Nahum Tate (1652-1715) and Nicholas Brady (1659-1726), first published in their A New Version of the Psalms of David (London, 1696), p. 229-31. Ives began to set only verse 1. (see Comment)

Source
Fragmentary sketch, 2 mm. only, mostly one voice, 1 p. (f5027).

Date

Publication
None.

Literature

Comment
This fragment is possibly part of a single work that includes the fragment of the sacred choral Be Thou, O God, Exalted High [#158]; both are settings of different verses of Psalm 108 in the Tate and Brady version. In his personal copy of KirkC, Kirkpatrick appended: "Baptist Hymnal 1883, #4, stanza 2."

176. Processional: Let There Be Light

Medium
Version 1: Mixed chorus (divided in two parts: ST/AB); org. Version 2: Male chorus (TTBB) or mixed chorus (SSAA doubling the men an octave higher); org (or str orch), additional org player (or 4 solo vns) (opt. 4 tbn may double or replace chorus)

Duration
2 min., 33 mm. (Maestoso)
VI. Works for Choral Ensemble
   A. SACRED WORKS
      iii. OTHER WORKS FOR CHORAL ENSEMBLE

**Description**

### Version 2:

- **Maestoso**
  - **Chorus**
    - S (8vo), T
    - A (8va), B
    - Sw 2' 4'
    - Gr 4' 8'
    - Ped 8' 16'

### Version 2:

- **Maestoso**
  - **Chorus**
    - T1
    - B1
    - B2

### Organ or Strings

---

**First line(s)**

This is the day of light! | Let there be light today. [complete text]

**Text**

"This is the Day of Light!", hymn in five 4-line stanzas by the English hymn writer and hymnologist, Rev. John Ellerton (1826-1893), written in 1867 and first published in *Hymns for Special Services and Festivals*, compiled by Dean John Saul Howson of Chester Cathedral, England (Chester, 1867), no. 51, p. 55. Ives's text source may have been the hymnal *Laudes Domini*, ed. Charles S. Robinson (New York, 1884), no. 35. Ives set only the first two lines from stanza 1.

**Source**

- **Version 1**
  1. Pencil preliminary sketch, no heading, with indications of intervals for chord structures, 1 p. (f6027).

- **Version 2**
VI. Works for Choral Ensemble

A. SACRED WORKS

iii. OTHER WORKS FOR CHORAL ENSEMBLE

Description

2. Pencil and ink score-sketch for male voices (TTBB) and org, headed "Male Chorus to organ Processional Let There be Light," with indications of intervals for chord structures, 1 p. (f6028).


Date

Composed possibly in 1902-03 (S1), revised c1912-13 (S2) and in late 1930s. At the end of S3: "To the Choir of the Central Presbyt. Church, New York Dec. 1901."

Work-lists B-G: "Prelude for male chorus (or trombones), strings and organ--'Let There Be Light' Photostat[,] 1901." AG: 1901. NG7: c1902-03, rev. c1912-13, late 1930s.

Publication

1. New York: Peer International, 1955 (choral octavo); "For Men's Chorus (T.T.B.B. and Piano)," with keyboard reduction (engraved from S3).


3. New York: Peer International, 1967 (full score); "for Men's or Mixed Chorus or 4 Trombones, organ or 4 Violins and organ or String Orchestra" (engraved from S3).

4. Ives Society critical edn by J. Peter Burkholder of both Version 1 and 2 in preparation for Peer International.

Premiere

Possibly first performed in New York City, Dec 1901 at Central Presbyterian Church. (see Date)

First documented performance: Danbury, CT, 25 Mar 1966, Danbury State Chorus, cond. by James Furman, with A. William Ferguson (pf) accompanying, in an all-Ives concert presented at the Berkshire Auditorium as part of a Twentieth Century Arts Festival presented by Danbury State College. (Program in the CIP: VII/Box 51/5.)

First recording

Version 2: The Gregg Smith Singers, cond. by Gregg Smith, 1 Apr 1965 (issued in 1969 by Columbia Records, MS-7321).

Derivation

Later intended to be used as mvt i (Processional: In the Church) of the unrealized A Symposium-Five Movements for Orchestra [kx659].

Literature

KirkC: 5C38; AG: y29. Memos, 154.


Discography

Morgan 1974, 76; Cohn 1981, 924.

Comment

For the dedication (the earliest known of Ives), see Date.

177. Serenity

[mostly lost]

Medium

[Unison voices.] "Harps, + Vns (ad lib.), Typ [timp]" [according to f5592]
V. Wells for Choral Ensemble

A. SACRED WORKS

iii. OTHER WORKS FOR CHORAL ENSEMBLE

Description

Duration

5 mm. extant [2 min., 26 mm. in song version] ([Very slowly])

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\[\text{\textbf{Thy still dews of quietness, till all our strivings cease: Take}}\]
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First line(s)

O Sabbath rest of Galilee! | O, calm of hills above

Text

"The Brewing of Soma," poem in seventeen 5-line stanzas by John Greenleaf Whittier (1807-1892), first published in the *Atlantic Monthly* 29 (Apr 1872), pp. 473-74. Stanzas 12, 14-17 were extracted from the poem by the English hymnologist W. Garrett Horder for use as a hymn, "Dear Lord and Father of Mankind," in his *Congregational Hymns* (London: Elliot Stock, 1884), no. 440. In this form (or with stanzas 12-17 inclusive) Whittier's text, set to Frederick C. Maker's hymn tune ELTON or REST in 1887, found its way into most Protestant hymnals by the turn of the century. Ives set only stanzas 14 and 16. Ives probably extracted his two stanzas from the hymn version rather than the original poem. Ives's text emends the first line from "O Sabbath rest by Galilee" to "O Sabbath rest of Galilee."

Source

Pencil sketch for voice and ?keyboard (labeled ?later for harps, violins, and timp): 5 mm. (corresponding to mm. 14-18 of the song version), 1 p. (f5592); 4 mm. on the overleaf, possibly unrelated (numbered "13-16"), 1 p. (f5593).

Date


Publication

None.

First recording

In a reconstruction by Gregg Smith based on this version: The Gregg Smith Singers with The Columbia Chamber Orchestra, cond. by Gregg Smith, 4 May 1966 (issued in 1966 by Columbia Records, MS-6921).

Derivation

Adapted for the song Serenity [#347].

Model

WHITTIER.

Borrowing

SERENITY.

Literature
VI. Works for Choral Ensemble
   A. SACRED WORKS
      iii. OTHER WORKS FOR CHORAL ENSEMBLE

Description


Discography

Oja 1982: 5433 & 5434.

Comment

The scoring used in Bernard Herrmann's radio performance (with William Ventura [T] and the CBS Orchestra on 31 Mar 1943, over WABC) may have been suggested by Ives himself (apparently 3 vn, hp, cel).

178. Turn Ye, Turn Ye

Medium

Mixed chorus (SATB), org

Duration

3 min., 46 mm. ([Fervently]) [in Kirkpatrick edn]

First line(s)

Oh, turn ye, turn ye, for why will ye die?

Text

"O turn ye," hymn in six 4-line stanzas by the Congregational minister Josiah Hopkins (1786-1862), first published, without attribution, in The Christian Lyre, ed. Joshua Leavitt (New York, 1830), pp. 40-41, together with the tune EXPOSTULATION, also without attribution. Ives set only stanzas 1 and 3. Ives's source for the text was probably the hymnal Laudes Domini, ed. Charles S. Robinson (New York, 1884), no. 600, where both the tune and the text (incorporating stanzas 1 and 3 only) are attributed to Josiah Hopkins.

Source

1. Pencil sketch, voices with fragmentary org part, 2 pp. (f5893-94).
2. Ink score, voices with fragmentary org part and pencil emendations, 3 pp. (f5895-97).
3. Ink score [second copy?], voices with fragmentary org part, 3 pp. (f5898-5900).
4. Photostat repro of S2, on p. 3 of which Ives made pencil emendations to m. 47 (f5904).
5. Set of vocal parts (STB only, A missing), 1 p. each (f5901-03).

Date


Publication


Premiere
Description
Possibly first performed in Danbury, CT, 14 Apr 1890 at the Baptist Church. (see Date)
Second documented performance: Minneapolis, MN, 29 May 1955, church choir of the First Unitarian Society of Minneapolis, cond. by Thomas Nee, Ruth Tye (org), in a Sunday service entitled "Charles Ives (A Musical Sermon)." (Program in the CIP: VII/Box 51/1.)

First recording

Model
EXPOSTULATION.

Literature

Discography
Cohn 1981, 925.

Comment

B. SECULAR WORKS
i. CHORUS WITH INSTRUMENTAL ENSEMBLE

179. December

Subtitle
A Winter Orgy [see f5635]

Medium
Unison male chorus, wind ens: Picc, 2 cl; 2 hn, 3 tpt, 3 tbn, tuba (see Comment)

Duration
1 min., 22 mm. (Allegro con fuoco)
Description

First line(s)
Last, for December, houses on the plain

Text

Source
2. Ink score by Nicolas Slonimsky [made Feb-Mar 1934], headed "December," with emendations by Ives, 12 pp. (f5638-49).
3. Photostat repro of Slonimsky's score with further emendations by Ives, 12 pp. (f5650-61).
5. Set of parts by Copyist 20 [made Mar 1934]: picc, 1 p. (f5663); 2 cl in score, 2 pp. (f5664-65); 2 hn in score, 1 p. (f5666); 3 tbn and tuba in score, 3 pp. (f5667-69).
6. One part copied by George F. Roberts [made Mar 1934], headed "Basses" [=tuba part with 8ve doubling], 1 p. (f5670).

Date
Composed possibly in 1914, revised 1934; no date in the sources. A note in S1 (f5635): "Mr Price: Please copy Pic clar etc on separate lines as I telephoned today. Will be up Saturday & explain [?] C E Ives, 37 Liberty" [Ives's business address during 1 Jan. 1909-31 Jan. 1914; same address given at bottom of p. 2].


Publication
New York: Peer International, 1963 (score, choral and instr parts for sale); ed. by Nicolas Slonimsky.

Premiere
New York City, 15 Apr 1934, by an unidentified chorus and instrumental ensemble, cond. by Nicolas Slonimsky, in a concert at Town Hall sponsored by the Pan American Association of Composers. Also included in the concert was *The New River* (choral/orch version). (Concert announcement and program, listing both works as "first time," in the CIP: VII/Box 50/4.)

First recording
The Gregg Smith Singers and The Columbia Chamber Orchestra, cond. by Gregg Smith, 7 July 1965 (issued in 1966 by Columbia Records, MS-6921).

Derivation
Arranged for or from the song *December* [#234].

Literature
KirkC: 5B6; AG: y32. *Memos*, 90n, 162. See also correspondence with Henry Cowell (CIP: IIIA/Box 28/5 n.d. [27 or 30 Apr 1934]) and Nicolas Slonimsky (CIP: IIIA/Box 32/4, n.d. [3 Jan?] Mar 1934).
VI. Works for Choral Ensemble

B. SECULAR WORKS

i. CHORUS WITH INSTRUMENTAL ENSEMBLE

Description

Discography


Comment

The choral part heading emended by Ives in S3 to "Chorus of Basses." The copy by George Price referred to under Date is lost. The dating of S2-6 is substantiated in correspondence with Nicolas Slonimsky (Jan-Mar 1934). For Ives's reaction to the premiere and the preparations, see letter to Henry Cowell (n.d. [27 or 30 Apr 1934]).

In a letter to Slonimsky (n.d. [about 3 Jan? 1934]) suggests the performance grouping (as on 15 Apr 1934 concert) of The New River, December, and mvt iii (In the Night) of Set for Theatre Orchestra, continuing "The 'December' ought to be sung by 3 to 10 fat basses (raucous voiced) & the (New River) by 1 or 2 men or 1 man & 1 lady (top A#). 'At Night' without a voice. But the 'New R' & 'December' will have to have the old scores copied & parts made (you have I think photos, of these which you might look over)."

In MS Work-list 3 Ives refers to the 2 horn parts as "ad libitum."

In a letter to Henry Cowell (n.d. [27 or 30 Apr 1934]) Ives comments on the premiere performance: "I didn't get out to the concerts or rehearsals--I can't make out whether they were good or bad--Mrs. Ives & a few others I've heard from are not very enthusiastic. Nicolas S. had as usual too much of a job at the last minute--all players nervous[,] singers frightened--too long a program etc...but the thing that made me the sorest is that no records could be made..."

Ives set three of Folgore's Twelve Sonnets "Of the Months" in Rossetti's English versions. The others are "August" and "September." Only "December" was set as both a choral/instr. work and a song.

180. An Election

Other title(s)

Down with Politicians & Up with the People!! [see f5789]; The Election [see Quality List 2].

Medium

Unison male chorus (div.), orch: Picc-2-2-2-2; 4-3-3-1; perc ("Drums, typ, BD, cym" [but staff left blank]), pf/hp; str

Duration

4 min., 54 mm. (Andante con moto)

First line(s)

It strikes me that some men and women got tired of a big job
Six stanzas by Charles Ives, unattributed in 114 Songs, Nineteen Songs, and the Mercury song-sheet; author identified as Charles Ives in KirkC. Ives's last four lines (beginning "Oh Captain, my Captain") seem to be a reference to Walt Whitman's famous poem about Abraham Lincoln, "O Captain! My Captain" (first published in the New York Saturday Press [4 November 1865] and reprinted in the 4th ed. of Leaves of Grass [1867]).

Date
Sketched probably in Nov 1920 (though such material is lost); scoring may have been completed c1923 (the extant sources); no date in the source. Work-list A: "Three Pieces for Unison Chorus and Orchestra--'An Election' 5 min. Manuscript[,] 1921." List B: "Unison chorus with orchestra--'An Election' (Piano arrangement) in Song Album. Pub. by New Music Editions, San Francisco, Calif.[= song version reprinted in Nineteen Songs from 114 Songs] 1921"; List G: date of composition emended to 1920. The song version is dated 1921 in 114 Songs; "for voice and orchestra 1920" in Eighteen [recte 19] Songs. KirkC and AG: Nov. 1920. NG7: [1920], c1923.

Publication
Assigned to Merion Music; unpublished.

Premiere
New York City, 16 Oct 1967, American Symphony Orchestra, cond. by Leopold Stokowski, with Raymond Buckingham (B), the Gregg Smith Singers, Ithaca College Concert Choir, and the Boys of the Choir School of St. Thomas Church, in a concert at Carnegie Hall. Other Ives works performed were the choral/orch versions of They Are There!, The Masses (Majority), and Lincoln, the Great Commoner, all apparently for the first time. Reviewed by Harold Schonberg, NY Times (17 Oct 1967), p. 54.

First recording

Derivation
Mm. 1-3 and 45-50 are based on mm. 40-46 of Lincoln, the Great Commoner [#184]; adapted from the song Nov. 2, 1920 [#313]. Included as no. 2 in the List: Music and Democracy [#x641].

Borrowing
It's Raining, It's Pouring, Over There, The Star Spangled Banner.

Literature
KirkC: 5B12; AG: y39. Memos, 151, 164; Tunebook, 208. See also correspondence with the New York Philharmonic (CIP: IIIIB/Box 32/7, 9 Mar 1921).

Discography
**Description**

**Other title(s)**

Salvation [see f5681] (see Comment)

**Medium**

Unison chorus (divisi à2), chmbr orch: 1-1-1-1; 1-1-1-0; timp/b dr, pf; str [in Becker arr.]

**Duration**

6 min., 113 mm. [121 mm. in Becker arr. (a note in the Merion score: "for this orchestral version of the song the composer added the opening six measures of the accompaniment and extended the close of the song by five [recte two] measures") (Allegro moderato, March time)

**First line(s)**

Booth led boldly with his big bass drum | (Are you washed in the blood of the Lamb?)

**Text**


**Source**

1. Sketches (as if for voice and pf) and score-sketches (instr parts in short score below the vocal line), 9 pp. (f5680-88). (see Comment)


3. Handwritten memo to John J. Becker about the arr., incl. revisions, 4 pp.* (f5729-32).

4. Typewritten memo to Becker about the arr. [drafted July 1934], 1 p. (f5689); revision of mm. 39-41 on separate page* (f5690).

5. Pencil short score by Becker of his arr. [made in 1934], 36 pp.* (f5693-5728).

6. Pencil sketches by Becker, with annotations by Ives, of revised opening (mm. 1-5) and close (mm. 117-121) for Becker arr., 2 pp.* (f5691-92).

* These MSS are in the Becker Papers at the New York Public Library.

**Date**

Arranged in summer 1934 from the song version that was arr. probably in 1914; no date in the sources. Work-list B: "'General William Booth's Entrance Into Heaven' (Vachel
VI. Works for Choral Ensemble

B. SECULAR WORKS

i. CHORUS WITH INSTRUMENTAL ENSEMBLE

Description

Lind-say)—Chorus or single solo voice (originally with brass band)—arranged for chamber orchestra by Dr. John J. Becker 1934. 1914. AG: 1914. NG7: arr. 1934.

Publication


Premiere

First documented performance: Los Angeles, 18 Apr 1966, Gregg Smith Singers, cond. by Gregg Smith, in a concert of choral music by Bach and Ives at the Los Angeles County Museum of Art, Leo S. Bing Center. This concert was one of the "Monday Evening Concerts" sponsored by the Southern California Chamber Music Society. The works was performed by "mixed chorus and instruments/ soloist: Paula Gladwell." (Program, listing Psalms 54, 90, 100, and 150 as first performances [but not General William Booth], in the CIP: VII/Box 51/5.)

First recording

The Gregg Smith Singers, Archie Drake (B) and The Columbia Chamber Orchestra, cond. by Gregg Smith, 4 May 1966 (issued in 1966 by Columbia Records, MS-6921).

Derivation

Originally a work (now lost) for unison male chorus and band General William Booth Enters into Heaven [\#x661]; this version is arr. from the song General William Booth Enters into Heaven [\#255].

Borrowing

FOUNTAIN, Oh, Dem Golden Slippers, ONWARD UPWARD, Reveille, Street beat.

Literature

KirkC: 5B9; AG: y35. Memos, 42n2, 43n3, 80n5, 112n2, 116-17, 127, 162. See also correspondence with John J. Becker (CIP: IIIA/Box 27/6, n.d. [c14 Mar 1934]-21 Dec 1936) and Lorraine Cunningham (CIP: IIIA/Box 27/14, 8 May 1945).

BlockB: W96, B123, B284, B291, B742, B748, B806.


Discography

Morgan 1974, p. 76.

Comment

It is possible that the S1 sketch materials are a conflation of what was originally a separate sketch followed by a score-sketch (neither would be continuous).

A memo on S1 (f5680) indicates that the original scoring of this work was for male chorus and band: "[(see B[rack] B[and] Score) | [list:] 1 Pic, 2 Clar B-flat, E-flat Clar, 1 E-flat Cor[net], 2 B-flat Cor, 2 Alto, 1 Tenor, 2 Trombones, 1 Bass, 1 Baritone, SD]; the vocal part is headed "Men's voices." The first mention of an orchestrated version having preceded the song comes in Ives's Work-list B (compiled after 1935 and before 1939, see Date).

There are two other references to the original band scoring: first, Ives (in a draft (16 July 1934) for a letter to John Becker: "You ask about something of mine to go with the 'Night' by way of contrast--The 'General Booth' for a Bass (not only a good voice but a man who can get up & do something hard!) & your orchestra would hit it off... Those 2 things together won't take much over 5 minutes & not too much rehearsing. I've found the sketches [sic] f[rom which] the old Brass Band score was made--but can't find the entire copy--will have some photostat[s] made & sent to you--I'll go over it & mark it as well as I can as you suggested, before you arrange it for your orchestra"; second, in Ives's letter draft (n.d., in reply to a letter from Loraine Cunningham of Berkeley California, 8 May 1945, asking if this
song could be transposed upward): “This song was at first intended for a male chorus and a small brass band so it was probably somewhat lower than it would have been for mixed chorus.” Becker went into the hospital for a gall bladder and appendix operation on 12 Sept 1934; his concert (planned for Oct at the Chicago World's Fair) was postponed until the following April, but never came off. Apparently the scoring left some matters uncompleted; the rental score carries this message: “At the time of Mr. Becker's death his score with notes made by the composer and four pages of additional comments of the composer remained. From these sources the final copy of Mr. Becker's score was prepared by James Tenney.”

In Memos (p. 127) Ives refers to this as his "Glory trance" piece.

182. *He Is There!*

**Medium**

Unison chorus, orch: Picc-1-2-2-2; 3-2-3-1; perc [sn dr, b dr], pf; str) [according to S2]

**Duration**

3 min., 54 mm. [in *They Are There!* version] ([In quickstep time])

[for incipit see #188]

**First line(s)**

Fifteen years ago today | A little Yankee boy

; **Chorus:** That boy has sailed o'er the ocean

**Text**

Three stanzas and a chorus, unattributed in *114 Songs*; author identified as Charles Ives in KirkC.

**Source**

1. Ink copy of words only, no heading (v. 1-3 and the chorus), 2 pp. (f5773-74).
2. Pencil sketch for ending (mm. 52-54), 1 p. (f8137).
3. Pencil score, inc. (pp. 2-3, 5-7 only [mm. 1-5, 13-18, 30-54 missing]), 5 pp. (f5776-80); pencil patches: revision of m. 15, 1 p. (f5821; f5820 is the blank verso); 4 versions of all or part of mm. 52-54, 1 p. each (f1396, 3266, 5819, 5820).
4. Enlarged photostat repro of pp. 2-3, 5-7 of S3, with added m. numbering by Ives but no other emendations, 5 pp. (f5781-85).
5. Carbon copy of a typewritten memo about stanza 2, 1 p. (f5775).

**Date**

Arranged c1918-21 (in 1917 according to Ives); no date in the sources. Work-lists D, F, G: "War March--for chorus, orchestra, full brass and drum corp[,] 1917." The song version is dated 30 May 1917 in *114 Songs*. AG: 1917. NG7: c1918-21.

**Publication**

Assigned to Peer International; unpublished. (see also *There Are There!*)

**Premiere**

First documented performance: Norwalk, CT, 19 Oct 1959, Westport Madrigal Singers (Jeanne Kimball dir.), and the Norwalk Symphony Society, cond. by Quinto Maganini, in an all-Ives "85th Birthday Festival Concert" given at the Norwalk High School Auditorium. (Program in the CIP: VII/Box 51/1.; the program note states: “This is a world premiere performance of Ives' own orchestration.”) Preview article, unsigned, in the NY Times (19 Oct 1959), p. 37.

**Derivation**
Description

Adapted and arr. from the song *He Is There!* [#262] (including its S6 2nd pf part); music also used with a new text, "They are There!," in later versions for both chorus and orch [#188] and voice and pf [#371]. Ives may have intended this chorus and orch version to be included as no. 19 in his *List: Music and Democracy* [#x641].

Borrowing

*The Battle Cry of Freedom, Battle Hymn of the Republic, Columbia, the Gem of the Ocean, Dixie, Marching Through Georgia, La Marseillaise, Maryland, My Maryland, Over There, Reveille, The Star Spangled Banner, Tenting on the Old Camp Ground, Tramp, Tramp, Yankee Doodle;* Ives, "Country Band" March.

Literature


Comment

References in S3 (on the pf line) to "see ink copy" must refer to S3 of the song version.

183. Johnny Poe

[inc.]

Medium

Male chorus (TTBB), orch: Picc-2-2-2-b cl-2-cbn; 4-3-3-1; timp, perc (sn dr, b dr, cym), ch, pf; str

Duration

3:30 min., 63 mm. [in Kirkpatrick realization] (Slowly-Faster)

First line(s)

When fell the gloom across the field

Text


Source

1. Copy of the poem, on a portion of a p. torn from the *Yale Alumni Weekly* (f5808).
2. Pencil sketch, no heading, mostly unbarred, as if for voice and pf (mostly vocal line only), with some instr indications, 5 pp. (f5809-13).
3. Fragmentary ink and pencil sketches and revisions, 5 pp. (f5814-18).
VI. Works for Choral Ensemble
B. SECULAR WORKS
i. CHORUS WITH INSTRUMENTAL ENSEMBLE

Description

Date
Composed possibly in 1927; no date in the sources. KirkC: after 16 October 1925; AG: 1925. NG7: c1927-29.

Publication

Premiere
Miami, FL, 20 Oct 1974, Miami Philharmonic Orchestra and the University of Miami Chamber Singers, cond. by Frederick Fennell, of Kirkpatrick realization, in an "Ives Centennial Birthdate Gala Concert" in Gusman Philharmonic Hall. This was the opening concert of a "Charles Ives Centennial Festival" in which all the works of Ives were to be performed between Oct 1974 and May 1975. (Program, listing the work as "world premiere," and festival commemorative booklet in the CIP: VII/Box 52/3.)

Borrowing
Old Nassau.

Literature

Comment
The generally quite fragmentary sketches were fashioned into a complete work and orchestrated by John Kirkpatrick.

In Memos (p. 147n1) Kirkpatrick speculates that Ives's entry on MS Work-list 2, "Songs... 2 in 1925," refers to this song (and Sunrise).

184. Lincoln, the Great Commoner

Other title(s)
A Man--Lincoln, the Great Commoner [see Work-lists]

Medium
Unison chorus (div.), orch: 2-2-2-2; 0-2-2-1; timp, low bell, pf; str (opt. picc, 2 tpt, 2 tbn)

Duration
3 min., 46 mm. (Maestoso, Andante)
First line(s)
And so he came | from the prairie cabin to the Capitol

Text

Source
1. Ink score, no heading, inc. (pp. 1-4, 9 only; mm. 23-40 missing), 5 pp. (f5606-10); revisions for mm. 38-39 and 27, 1 p. (f5611).
2. Ink full score by Emil Hanke, no heading, 15 pp. (f8083-97).
3. Photostat repro, bound, of S2, 15 pp. (f5612-26); on p. [17], as if for t.p.: "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." (f5627).
4. Photostat repro of parts for vn 2 and va, in score, made by assembling strips from a photostat repro of S2 [originally from a full set of parts?], 2 pp. (f5628-29). (These materials, or more likely a complete set of parts, are indicated first on Quality List 1a: "#24 - ‘Lincoln the Great Commoner’ - Orch. Parts.")
5. Emendations by Ives on the cover (2 copies), and pp. 1, 6, and [17] from the *New Music* printing, 5 pp. (f5630-34).

Date
Composed possibly in 1923 (in 1912 according to Work-lists, but the paper type appears no earlier than 1919); no date in the sources. Ives's address in S3 was his business address during 1 May 1923-30 Apr. 1926. Work-list A: Listed as the first of "Three Pieces for Unison Chorus and Orchestra - 'A Man' ('Lincoln the Great Commoner', from Edward Markham's poem) 5 min. New Music Pub. Co., San Francisco, Cal.[,] 1912." The song version is dated 1921 in *114 Songs*; a note on the last page of the song source reads: "Lincoln for Voice & Piano from Score for full orches (see score safe 37 Liberty NY" [Ives's business address during 1 January 1909 through 31 January 1914]. AG: 1912. NG7: c1922-23. (see Comment)

Publication
VI. Works for Choral Ensemble

B. SECULAR WORKS

i. CHORUS WITH INSTRUMENTAL ENSEMBLE

Description


2. San Francisco: New Music, vol. 26/1, Jan 1953; score repr. from above, altered only by the addition of bold meter markings at each meter change. Assigned to Merion in 1958 (parts available on rental).

3. Score repr. from New Music Orchestra Series by Edwin F. Kalmus.


Premiere

First documented performance: New York City, 16 Oct 1967, American Symphony Orchestra, cond. by Leopold Stokowski, with Raymond Buckingham (B), the Gregg Smith Singers, Ithaca College Concert Choir, and the Boys of the Choir School of St. Thomas Church, in a concert at Carnegie Hall. Other Ives works performed were the choral/orch versions of They Are There!, An Election, and The Masses (Majority), all apparently for the first time. Reviewed by Harold Schonberg, NY Times (17 Oct 1967), p. 54.

First recording


Derivation

Arranged from either the song Lincoln, the Great Commoner [#289] or from an early (now lost) version for chorus and orch. Mm. 40-46 are used in An Election [#180] and thus in the song Nov. 2, 1920 (An Election) [#313]. Included as no. 11 in the List: Music and Democracy [#x641].

Borrowing


Literature

KirkC: 5B5; AG: y31. Memos, 150, 164, 168; Tunebook, 207.

BlockB: W92, B252, B288, B358, B768.


Discography


Comment

In Markham's 1901 collection of poems, the title is "Lincoln, the Man of the People" (perhaps Ives had some other source for the poem). For a dedication to David Cushman Twichell (Ives's brother-in-law), see p. 17 of S3 (f5627). Twichell died on 12 Aug 1924 at the age of 49; it seems logical to assume that Hanke's score with dedication was completed before Twichell's death rather than after. It is possible that S1 itself dates from the early 1920s and that only an early song version is 1912.

185. The Masses (Majority)

Other title(s)

The Masses [see Work-lists, Quality Lists and Memos passim]; Majority or The Masses [see KirkC, p. 126]
VI. Works for Choral Ensemble

B. SECULAR WORKS

i. CHORUS WITH INSTRUMENTAL ENSEMBLE

Description

Medium

Unison chorus (div.), orch: 2-2-2-2-cbn; 4-4-3-1; timp, perc (t dr, b dr, cym), glock, pf; str
(opt. picc; in S1 Ives noted that 4 tpts may play in place of 2 tpts and 2 hns; also 2 cnts may
play in place of 2 hns at mm. 63-68)

Duration

5:15 min., 68 mm. (in S1) ([Slowly-Moderately])

First line(s)

The Masses! The Masses have toiled, Behold the works of the World!

Text

Six 2-line stanzas by Charles Ives (he wrote out eight stanzas of his poem, but omitted
5-6 in setting the text to music), unattributed in 114 Songs and Nineteen Songs; author
identified as Charles Ives in KirkC. Ives's last stanza echoes the last line of Robert
Browning's "Pippa's Song."

Source

1. Sketch of the poem (v. 5-6, rej.), 1. p (f5757).
2. Pencil full score, inc. (missing pp. 4-6 [=mm. 15-30] of 14): pp. 1, 1a, 2, 3 (f5758-59,
   5761-62); pp. 7-14 (f5765-72); rej. ?revision, 1 p. (f5760).
3. Ink and pencil draft of v. 5-6 only of the text, 1 p. (f5757).
4. Photostat repro of pp. from S2 and S3 pinned together in two sequential groups: pp. 1,
   1a, 2 (f5763); p. 3, revision, and sketch of v. 5-6 of the poem (f5764).

Date

11" [Ives's residence during Nov. 1914-8 May 1915]; a note in S2, top of p. 1 (f5758): "Mr.
Greinert: Please copy up to [the end of m. 4] will send up [?] tomorrow p.m. C. E. Ives 4th
floor 37 Liberty St" [Ives's business address during 1 Jan. 1909-31 Jan. 1914]. Work-list A:
"Three Pieces for Unison Chorus and Orchestra--The Masses' 10 [min.] Photostat copies[.] 1915."
The song version is dated 1921 in 114 Songs; in Eighteen [recte 19] Songs: "From a
Chorus with Orchestra, 1915 | Arranged for Voice and Piano, 1921."

Description

Publication
Assigned to Merion Music; unpublished.

Premiere
New York City, 16 Oct 1967, American Symphony Orchestra, cond. by Leopold Stokowski, with Raymond Buckingham (B), the Gregg Smith Singers, Ithaca College Concert Choir, and the Boys of the Choir School of St. Thomas Church, in a concert at Carnegie Hall. Other Ives works performed were the choral/orch versions of They Are There!, An Election, and Lincoln, the Great Commoner, all apparently for the first time. Reviewed by Harold Schonberg, NY Times (17 Oct 1967), p. 54.

First recording

Derivation
Arranged for (or possibly from) the song Majority [#294]. Included as no. 1 in the List: Music and Democracy [#x641].

Literature
KirkC: 5B10; AG: y37. Memos, 44, 112n2, 127, 151, 164. See also correspondence with Henry Cowell (CIP: IIIA/Box 28/4, 26 Feb [1935]).

Discography

Comment
Ives always referred to this work as "The Masses." In the song version he gives the title as only "Majority." KirkC uses both as "Majority or The Masses."
On S2 (f5768-69), Ives writes, in reference to mm. 50ff: "something made in this calculated, design way may have a place in music if it is primarily to carry out an idea, or part of a program | subject matter as in the above, but generally or too much or alone as such it is a weak substitute for inspiration or music. It's too easy, any high school student (unmusical) with a pad, pencil, compass & logth [logarithmic] table and a mild knowledge of sounds, & instruments (blown or hit) could do it. It's an artificial process without strength though it may sound busy and noisy[.] This wall paper design music is not as big as a natural mushy ballad."

186. The New River

Medium
2-part chorus (SA/TB), orch: Picc/fl, 2 cl, bar sax; 2 tpt, tbn; timp, pf; str (opt. tpt 3)

Duration
1:30 min., 19 mm. (Allegro)
VI. Works for Choral Ensemble
B. SECULAR WORKS
i. CHORUS WITH INSTRUMENTAL ENSEMBLE

Description

Down the river comes a noise!/It is not the voice of rolling waters

Text

One 8-line stanza, with a different word order and some different words from the text of the song version; unattributed in the sources and in the song version in 114 Songs and Thirty-Four Songs; author identified as Charles Ives in KirkC.

Source

1. Pencil sketch with text (for chmbr orch version in Set No. 1/iii [#010] [S1, pp. 4-5]), 2 pp. (f2675-76).
2. Sketch of chorus parts only [1934], inc., 1 p. (f1142); photostat repro of this p. more complete than MS (f5594).
3. Copy by Nicolas Slonimsky of chorus parts [1934], on 2-stave systems, 2 pp. (f5604-05).
4. Full ink score by Nicolas Slonimsky [1934], headed "The New River," with emendations by Ives, 8 pp. (f5595-5600, 5602-03); revision for str in m. 13 (with new pf part) pasted on to photostat repro of p. 6 (f5601).

Date


Publication


Premiere

New York City, 15 Apr 1934, by an unidentified chorus and instrumental ensemble, cond. by Nicolas Slonimsky, in a concert at Town Hall sponsored by the Pan American Association of Composers. Also included in the concert was December (choral/orch version). (Concert announcement and program, listing both works as "first time," in the CIP: VII/Box 50/4; see Comment.)

First recording
VI. Works for Choral Ensemble
   B. SECULAR WORKS
      i. CHORUS WITH INSTRUMENTAL ENSEMBLE

Description

The Gregg Smith Singers with The Columbia Chamber Orchestra, cond. by Gregg Smith, 7 July 1965 (issued in 1966 by Columbia Records, MS-6321).

Derivation

Arranged (in this 1934 incarnation) from mvt i (The New River) of Set No. 5: The Other Side of Pioneering [#014] and (therefore) from the song The New River [#308]. Included as no. 22 in the List: Music and Democracy [#x641].

Borrowing

Tammany, Ta-ra-ra Boom-de-ay!

Literature


Discography


Comment

In the program for the premiere, someone (it appears to be Ives's handwriting) has crossed out the note "First time" and written "not" and "wrong."

In a letter to Slonimsky (n.d. [about 3 Jan? 1934], CIP: IIIA/Box 32/4) suggests the performance grouping (as on 15 Apr 1934 concert) of The New River, December, and mvt iii (In the Night) of Set for Theatre Orchestra, continuing "The 'December' ought to be sung by 3 to 10 fat basses (raucous voiced) & the (New River) by 1 or 2 men or 1 man & 1 lady (top A#). 'At Night' without a voice. But the 'New R' & 'December' will have to have the old scores copied & parts made (you have I think photos, of these which you might look over. When we get back will have this done. As I remember there are some measures in the old scores that are rather indistinct, but not many--& it won't take long to have copies made. Also I think the 'New River' takes 2 Saxophones, but one & a Trombone would do it."

In a letter to Henry Cowell (n.d. [27 Apr, 30 Apr 1934], CIP: IIIA/Box 28/5) Ives comments on the premiere performance: "I didn't get out to the concerts or rehearsals--I can't make out whether they were good or bad--Mrs. Ives & a few others I've heard from are not very enthusiastic. Nicolas S. had as usual too much of a job at the last minute--all players nervous[,] singers frightened--too long a program etc...but the thing that made me the sorest is that no records could be made..."
VI. Works for Choral Ensemble

B. SECULAR WORKS

i. CHORUS WITH INSTRUMENTAL ENSEMBLE

Description

First line(s)
People of the World rise and get the Sneak Thieving Kaiser

Text
Two sentences (see Comment); author identified as Charles Ives in KirkC.

Source
Pencil sketch for voices (mostly in unison), tpt and pf, 2 pp. (f5755-56); top of p. 1 (with original heading?) torn off, written on the side of the p. "SNEAK THIEF is a better title [sic]."

Date

Publication
Unassigned and unpublished.

Premiere
New Haven, CT, 21 Oct 1974, Yale Theater Orchestra, cond. by James Sinclair, chorus (Jere Lantz dir.), in an "Ives Potpourri" concert of music for chamber orchestra and chorus, given in Sprague Hall, Yale University, as the seventh and final concert of the Ives Centennial Festival-Conference, sponsored by the Institute for Studies in American Music, Brooklyn College, CUNY, and the School of Music, Yale University. (Program, listing the work as "first performance," repr. in Hitchcock/Perlis 1977, pp. 266-67.)

Derivation
Some aspects, especially of mm. 21-24, developed into the song He Is There! [262].

Borrowing
America, Assembly, Columbia, the Gem of the Ocean, Marching Through Georgia, Reveille, The Star Spangled Banner.

Literature

Comment
The source lacks the final measure(s) of music. The text appears complete: "People of the world! rise, and get the sneak-thieving Kaiser and all those helpless mollycoddle mental cissies who became his slaves, because they are afraid to get up and act like real men. So, when this cursed war is over (all made by the Kaiser and his slaves), [Chorus:] Let all the people build a People's World Union in a Free World for real men to live in!"
VI. Works for Choral Ensemble
B. SECULAR WORKS
1. CHORUS WITH INSTRUMENTAL ENSEMBLE

Description

The German invasion of Belgium was 4-25 Aug 1914; battle of Marne, Sept 6-8; Antwerp surrendered Oct 10.

188. They Are There! (A War Song March)

Medium

Unison chorus, orch: 2 picc-2-2-2-2; 4-2-2-1; perc (sn dr, b dr, cym), ch, pf; str [according to Harrison score]

Duration

3 min., 54 mm. (In quickstep time)

First line(s)

Verse 1: There's a time in many a life
Chorus: Brave boys are now in action
Verse 2: When we're through this cursed war
Chorus: Then it's build a people's world nation

Text

Two stanzas, each with its own chorus, by Charles Ives (adapted from the text of He Is There!).

Source

1. Pencil sketch, possibly for this version (mm. 3-5 as an underlay to be repeated "over & over to end"), 1 p. (f8138).
2. Ozalid copy of vocal line only by George F. Roberts, headed "Chorus 'They Are There!, A Warsong March,", 2 pp. (f5835-36).
3. Ink score by Lou Harrison on transparent paper, 13 pp. (f7769-81); photostat copy of same, with annotations by John Kirkpatrick (f5822-34).

Date

Orchestrated in July-Aug 1943 for unison chorus and orchestra by Lou Harrison, based on Ives's orchestral sketch (1918?) for He Is There! The song version was probably adapted in 1942, although it is dated "May 30, 1917" in Nine Songs [surely referring to the date of original composition with the text "He Is There!] a footnote in Nine Songs reads: "Originally titled He Is There! It was subsequently revised by the composer and is now published in this version as requested by the composer). KirkC: 1942?; AG: 1942. NG7: adapted 1942.
VI. Works for Choral Ensemble
B. SECULAR WORKS
i. CHORUS WITH INSTRUMENTAL ENSEMBLE

Description

Publication
1. New York: Peer International, 1961 (score, pf/vocal reduction, instr parts for sale); ed. by Lou Harrison.
2. New York: Peer International, 1976; arr. by Alexander Dashnaw for unison chorus and two pianos/4-hand. (For Ives's own 2-pf arr. see song They Are There!, S7.)

Premiere
First documented performance: Danbury, CT, 25 Mar 1966, Danbury State Chorus, cond. by James Furman, with A. William Ferguson (pf) accompanying, in an all-Ives concert presented at the Berkshire Auditorium as part of a Twentieth Century Arts Festival presented by Danbury State College. (Program in the CIP: VII/Box 51/5.)
Second documented performance (with orch acc.): New York City, 16 Oct 1967, American Symphony Orchestra, cond. by Leopold Stokowski, with Raymond Buckingham (B), the Gregg Smith Singers, Ithaca College Concert Choir, and the Boys of the Choir School of St. Thomas Church, in a concert at Carnegie Hall. Other Ives works performed were the choral/orch versions of An Election, The Masses (Majority), and Lincoln, the Great Commoner, all apparently for the first time. Reviewed by Harold Schonberg, NY Times (17 Oct 1967), p. 54.

First recording

Derivation
Adapted from He Is There! [#182] by the addition of a new text; arranged as the song They Are There! [#371].

Borrowing
The Battle Cry of Freedom, Battle Hymn of the Republic, Columbia, the Gem of the Ocean, Dixie, Marching Through Georgia, La Marseillaise, Maryland, My Maryland, Over There, Re Vive, The Star Spangled Banner, Tenting on the Old Camp Ground, Tramp, Tramp, Tramp, Yankee Doodle; Ives, "Country Band" March.

Literature
KirkC: 5B14; AG: y38b. Memos, 161n, 171n; Tunebook, 208. See also correspondence with Henry Cowell (CIP: IIIA/Box 28/7, 27 July 1943-8 Oct 1944), Lehman Engel (CIP: IIIA/Box 29/5, n.d. [draft for 12 Aug 1942], 4 Mar 1944, drafts for 4 July 1944), Lou Harrison (CIP: IIIA/Box 30/2, n.d. [July?-Sept? 1943]), George F. Roberts (CIP: IIIA/Box 31/8, 19 Oct 1942), and the League of Composers (CIP: IIIB/Box 34/14, n.d. [reply to 13 Sept 1943] and n.d. [reply to 15 June 1944]).


Discography

Comment
The edn for this version was made in 1943 by Lou Harrison for unison chorus (singing the original vocal line) and orch, based on Ives's orchestral sketch (1917) for He Is There!. KirkC identifies the copyist for S2 as "Carl Pagano?" but evidence confirms that it was George F. Roberts (see Roberts correspondence of fall 1942 in CIP: IIIA/Box 31/8, and Perlis 1974, p. 186). KirkC identifies the copyist for S3 and S4 as Harrison but evidence confirms that it was Carl Pagano (see the Cowell-Ives correspondence [CIP: IIIA/Box 28/7],
particularly the letter draft, Ives to Cowell, n.d. [late July or early Aug 1943, in answer to Cowell’s of 27 July 1943] and the typed letter, Cowell to Harmony Ives, 29 Jan 1944).

Harmony Ives wrote for Ives to Lehman Engel (4 Mar 1944 [CIP: IIIA/29/5]) at times quoting Ives himself: "It is for orchestra, chorus (mostly unison) & drum corps. But the words have been brought more up to date—that is beating up Hitler instead of the Kaiser"—Many who have heard the song or seen the words feel that it will be a real help & something that is needed in these days & that it ought to be sung often...Mr. Ives says it is not at all difficult to sing but the orchestral part is not easy & at time rough & tough...He says 'if the chorus is not large it would go well enough with the 2 pianos, the fife & drum corps coming in at the chorus & perhaps a few brass band players around the corner may join in—it is not a song for pretty voices—if the words are yelled out, regardless—so much the better.'"

189. Two Slants (Christian and Pagan)

Medium
Male and unison chorus, orch: 2-2-2-2; 4-3-3-1; org; str [also version for SATB]

Duration
2 min.

Movements
i. Duty (Adagio maestoso; 1 min., 7 mm.). Medium: Male chorus (unison, then div. â5 in m. 6), orch: 2-2-2-2; 4-3-3-1; str [originally SATB, then revised for mostly unison male chorus].

First line(s)
So nigh is grandeur to our dust

Text
"Voluntaries," poem by Ralph Waldo Emerson (1803-1882), first published, unattributed, in The Atlantic Monthly 12 (Oct 1863), pp. 504-06. Ives set only the last four lines of part 3 ("In an age of fops and toys").

ii. Vita (Adagio; 1 min., 7 mm.). Medium: Unison chorus (vocal register unspecified), org.

First line(s)
VI. Works for Choral Ensemble

B. SECULAR WORKS

i. CHORUS WITH INSTRUMENTAL ENSEMBLE

Description

Nascentes morimur finisque ab origine pendet [entire text]

Text

_Astronomica_, Book 4, by the Roman poet Marcus Manilius (fl. 20 A.D.); in _114 Songs_, his name is misspelled "Manlius." Ives set only line 16.

Source

1. Pencil sketch of both mvts, no heading, 1 p. (f5671); photostat repro of the sketch, more complete than the MS, 1 p. (f5672).
2. Pencil score-sketch on 5 staves of _Duty_ only, headed "Duty," 1 p. (f5673).
4. Ink full score of _Duty_ only, copied by Nicolas Slonimsky [copied Jan-Feb 1934 from a photostat of _S3_], headed "Duty," 3 pp. (f5675-77).
5. Annotations in Copy F of _114 Songs_, p. 18 (f8104).

Date

Mvt i: Composed possibly in 1913, _S3_ probably c1916-17; no date in the sources. A note in _S3_: "Dear Mr. Price: Please put transpose trumpet to B-flat Don't cop[yp] voices here [m. 8] till I see you C E Ives 144 E 40" [Ives's residence during 6 Dec. 1915-29 Apr. 1916].

Work-list B: "'Duty' (Emerson)--Male chorus and orchestra[] Date uncertain; some time before 1914." The song version is dated 1921 in _114 Songs_; dated "From Male Chorus with Orchestra[,] Arranged for Piano 1921" in _Thirty-Four Songs_.

Mvt ii: Composed c1913; no date in the source. Not in work-lists; song version is dated 1921 in both _114 Songs and Thirty-Four Songs_. In _S1_ Ives writes, in reference to _Vita_: "fr[om] Emerson quoted by Rev Mr McCurry's sermon this am": McCurry preached at Hartsdale (Presbyterian) in the summers (the Iveses lived in Hartsdale during the summers of 1911-13). KirkC: summer 1911 or 12 or 13 [for both mvts]; AG: summer 19??11/?12/713. NG7: c1912-14, c1916-17.

Publication

Unpublished.

Premiere

First documented performance: Los Angeles, 18 Apr 1966, Gregg Smith Singers, cond. by Gregg Smith, in a concert of choral music by Bach and Ives at the Los Angeles County Museum of Art, Leo S. Bing Center. This concert was one of the "Monday Evening Concerts" sponsored by the Southern California Chamber Music Society. _Duty_ was performed by men's voices and pf, _Vita_ by women's voices and pf. (Program, listing Psalms 54, 90, 100, and 150 as first performances [but not _Duty or Vita_], in the CIP: VII/Box 51/5.)
**VI. Works for Choral Ensemble**

**B. SECULAR WORKS**

**i. CHORUS WITH INSTRUMENTAL ENSEMBLE**

**Description**

**First recording**

The Gregg Smith Singers, The Texas Boys Choir of Fort Worth and The Columbia Chamber Orchestra, cond. by Gregg Smith, 4 May 1967 (i) and 6 May 1967 (ii) (issued in 1969 by Columbia Records, MS-7321).

**Derivation**

Arranged/adapted as the song *Two Slants (Christian and Pagan)* [#380].

**Literature**


**Discography**


**Comment**

The only evidence that Ives saw these two works as a set is in the apparent group title found only at the bottom of S1: “2 Slants or Christian & Pagan” and the printing of the song versions of both on the same p. in *114 Songs*, where they are not given a group title, but merely labeled a) and b). S3 and S5 may constitute a separate version for SATB.

190. **Walt Whitman**

[inc.].

**Medium**

Mixed chorus (SATB), chmbr orch (see Comment). Smith arr.: Picc-0-2-0; 2-2 cnt-1-1; 2 tom-toms; str.

**Duration**

1 min., 18 mm. (Fast, Rough and Ready)

**First line(s)**

Who goes there? Hankering, gross, mystical and nude

**Text**

“Song of Myself” poem in 52 stanzas by Walt Whitman (1819-1892), originally published, without the poem title, in the first edn of Whitman’s *Leaves of Grass* (Brooklyn: [published by the author], 1855), p. 25. Ives set only the first five lines of stanza 20.

**Source**

Pencil sketch, 2 pp. (f5678-79).
Description

Date

Composed possibly in 1914 (in 1913 according to a source for the song version), probably revised c192-21 (extant materials); no date in this source. A note in the MS source (f6922) for the song version reads: "Cornet [part?] from Voice & Theater Orchestra Score 1913 see score in 38 Nassau safe" [Ives's business address during 1 February 1914 to 30 April 1923]; song version dated 1921 in *114 Songs*. AG: 1913. NG7: c1914-15, rev. c1920-21.

Publication

Performance materials in a version arr. by Gregg Smith are available for rent from Merion Music.

Premiere

First documented performance: Los Angeles, 18 Apr 1966, Gregg Smith Singers, cond. by Gregg Smith, in a concert of choral music by Bach and Ives at the Los Angeles County Museum of Art, Leo S. Bing Center. This concert was one of the "Monday Evening Concerts" sponsored by the Southern California Chamber Music Society. The work was performed by "mixed chorus and chamber ensemble." (Program, listing Psalms 54, 90, 100, and 150 as first performances but *Walt Whitman*, in the CIP: VII/Box 51/5.)

Derivation

This 1920s reconstruction arranged from the song *Walt Whitman* [#384]. Perhaps this version was sketched for use as mvt ii of *Set No. 4: Three Poets and Human Nature* [#013] and later intended as no. 21 in his *List: Music and Democracy* [#x641].

Literature


Discography

Morgan 1974, 76; Cohn 1981, 927.

Comment

The instrumentation mentioned at the beginning of the source is "Cl and Pic, 4 Vs, Cornets, 2 Horns, Alto Hn?, 3 Tbn, Tuba, and org"; later is "Cornets" with a memo "unless chorus is very large | Reduce Orches. Score--use Vs instead of Cornets & Alto horns."

Quality List 2, p. 6/entry 98, has typed "Second and last page Score Overture 'WALT WHITMAN' [and added in pencil:] torn up--N[0] G[ood]--...[typed:] Arranged as song later (See Song Book--WALT WHITMAN - Page 74."

ii. PARTSONGS

191. *Age of Gold*

[inc.]

Medium

Male chorus (TTBB)

Duration

19 mm. extant ([no tempo heading])
First line(s)
Age of Gold, Golden Age

Text
Unidentified.

Source
Pencil sketch, inc. (mm. 1-19 only),
1 p. (f6049).

Date

Publication
None.

Literature

Comment
This partsong could well have served as music in one of Ives's fraternity shows.

192. The Bells of Yale

Other title(s)
Battell Chimes; Chapel Chimes [each appearing variously in Yale Glee Club program books and Yale Daily News articles, 1898-99]

Medium
Version 1: Bar solo, male qt or chorus (TTBB), vc. Version 2: Bar solo, male qt or chorus (TTBB), bells, pf, vc. Version 3: Bar solo, unison male qt or chorus, pf, vn.

Duration
2 min., 64 mm. ([Version 3:] Allegretto)

Version 1:
**VI. Works for Choral Ensemble**

**B. SECULAR WORKS**

**ii. PARTSONGS**

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**Description**

**Version 2:**

*Allegretto*

1. Sing on, sweet chime, the world is young.
2. From tow’r to tow’r, from elm to elm.

*Peer ed. Singleton*

**Version 3:**

*Allegretto*

1. Ring out, sweet chime, the world is young.
2. In all - er years, we’ll see a - gain.

*Peer ed. Singleton*

---

**First line(s)**

[Version 1:] Sing on, sweet chime, the world is young
[Version 2-3:] Ring out, sweet chime, the world is young

**Text**

Verses by Huntington Mason (1875-1914) [Yale, Class of 1899].

*Vocal Melodies (1903)*
VI. Works for Choral Ensemble

B. SECULAR WORKS

ii. PARTSONGS

The Music of Charles Ives
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Description

Source

Version 1 (Bar solo, TTBB, vc)
1. [?First] sketch, mm. 3-11 and 24-31 only, 1 p. (f4748).
2. [?First] score, 2 pp. (f6056-57).
3. [?Second] score (notes in ink, words in pencil), 4 pp. (f6058-61).

Version 2 (Bar solo, TTBB, bells, pf, vc)
4. [?Third] score, headed "Accp," otherwise no title or words, 8 pp. (f6063-70); sketch of piano part, mm. 1-5 only, 1 p. (f6062).

Version 3 (Bar solo, unison chorus, pf, vn)
5. [?Fourth] score, 4 pp. (f6071-74).

Date

Composed possibly in fall 1897 (S1-3), revised c1900 (S4-5). KirkC: say 1897?; AG: 1897-? 98. NG7: c1897, rev. c1900-01.

Publication

1. New York: Thomas G. Shepard, 1903; in the collection Yale Melodies, p. 88 [Version 3].
2. Ives Society critical edn by Kenneth Singleton in preparation for Peer International [Versions 1-3].

Premiere

First documented performance [Version 3?, arr.?]: South Norwalk, CT, 1 December 1897, F. T. vanBeuren (Bar) and the Yale Glee, Banjo, and Mandolin Clubs, at Hoyt's Opera House. (Program in the CIP: VII/Box 50/1.)

First modern performance [Version 1]: New Haven, CT, 21 Oct 1974, The Whiffenpoofs of 1975, with Lawrence Wolf (pf), in an "Ives Potpourri" concert of music for chamber orchestra and chorus, given in Sprague Hall, Yale University, as the seventh and final concert of the Ives Centennial Festival-Conference, sponsored by the Institute for Studies in American Music, Brooklyn College, CUNY, and the School of Music, Yale University. (Program, listing the work as "first performance in this edition," repr. in Hitchcock/Perlis 1977, pp. 266-67.)

First recording

Henry Herford (Bar), men's voices and members of Ensemble Modern, cond. by Ingo Metzmacher, 2-6 Dec 1991 (issued in 1992 by EMI Classics, CDC 7-54552-2); conflates Versions 1 and 2.

Borrowing

Battell Chapel Chimes [so identified on S3 (f6072) at m. 24].

Literature


Discography

Oja 1982: 5277; BlockB: D47.

Comment

The Yale Glee Club performed this work repeatedly in 1897-1899, including it on their American tour during Christmas vacation 1897 (a tour that took them as far west as Colorado Springs). This partsong could well have served as music in one of Ives's fraternity shows. This work is the last of Ives's to be published (apart from his private printings) until 1929.
Description

193. The Boys in Blue

Medium
Male chorus (TTBB), unacc.

Duration
2:15 min., 44 mm. ([no tempo heading])

First line(s)
'Neath the elm trees' darkening shadows

Text
Three 8-line stanzas, unattributed; author unknown.

Source
Pencil sketch, inc., 4 pp. (f6043-46).

Date

Publication
Unpublished; assigned to Peer International.

Premiere
First documented performance: New Haven, CT, 21 Oct 1974, The Whiffenpoofs of 1975 in an "Ives Potpouri" concert of music for chamber orchestra and chorus, given in Sprague Hall, Yale University, as the seventh and final concert of the Ives Centennial Festival-Conference, sponsored by the Institute for Studies in American Music, Brooklyn College, CUNY, and the School of Music, Yale University. (Program, listing this work as "first performance," repr. in Hitchcock/Perlis 1977, pp. 266-67.)

First recording

Borrowing
Yale's Short Cheer (9 "Rah"/3 "Yale").

Literature

Comment
The title is supplied editorially. Three possibly unrelated chords appear on the source (at mm. 28, 29 and 45), labeled "cloud sounds" (listed separately here as #561). If meant for inclusion in performance of this partsong (requiring then the use of a pf), they must have been thought of as a "stunt," a jarring ("fff") intrusion on the pleasant chromaticism. John
**VI. Works for Choral Ensemble**

**B. SECULAR WORKS**

**ii. PARTSONGS**

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**Description**

Kirkpatrick speculated that they instead might be related to the lost chmbr ens *Walden Sounds*, a source piece for mvt iv (*Thoreau*) of Sonata No. 2 for Piano: *Concord, Mass.*

This partsong could well have served as music in one of Ives's fraternity shows.

---

**194. For You and Me!**

**Medium**

Male chorus or qt (TTBB), unacc.

**Duration**

1 min., 24 mm. (Allegretto)

---

**First line(s)**

For you and me the world is fair

**Text**

Author unknown.

**Source**

No holographs or MS copies. (see Comment)

**Date**


**Publication**

1. New York: Geo. Molineux, 1896; in Molineux' *Collection of Part Songs and Choruses for Male Voices*, no. 966. (see Comment)


**Premiere**

First documented performance: Washington, DC, Sept or Oct 1974, unidentified chorus. (Program booklet for the Ives Centennial Concert Series at the National Gallery of Art, Washington, DC [Sunday events in the East Garden Court, 22, 29 Sept, 6, 13, 20 Oct 1974], lists this performance among other Ives performances at the National Gallery; program in the CIP: VII/Box 51/2).

**Literature**


**Comment**

The CIP has a copy of the Molineux publication (t.p. [f6047] and 2 pp. [f6048]). This partsong could well have served as music in one of Ives's fraternity shows.
### Description

In the "Chronological List of Compositions" of Cowell (in the 1955 first edn but not in the 1969 second edn), the Cowells indicate that "the composer has listed the piece as 'no good.'"

**195. My Sweet Jeanette**

[inc.?]

**Medium**

[Male chorus or qt (TTBB)]

**Duration**

16 mm. extant ([no tempo heading])

My sweet Jeanette is passing fair

**Text**

Unidentified.

**Source**

Pencil sketch, inc., 1 p. (f6080).

**Date**

Composed c1900. KirkC: say 1898?. NG7: c1900.

**Publication**

None.

**Literature**


**Comment**

The title appears in this spelling on f7453 (another p. of the double-leaf that includes the source). Possibly the music is complete (by employing a da capo of mm. 1-8) but the words are inc. and not all legible. An earlier version of this partsong could well have served as music in one of Ives's fraternity shows.

**196. O Maiden Fair**

[inc.]

**Medium**

Bar solo, male qt or chorus (TTBB), pf

**Duration**

53 mm. extant (Minuetto tempo)
VI. Works for Choral Ensemble

B. SECULAR WORKS

ii. PARTSONGS

The Music of Charles Ives

Description

Minuetto tempo

O maiden fair of the old regime

Text

Author unknown

Source

1. Pencil sketch, inc. (mm. 2-33 only), 2 pp. (f6075-76).
2. Ink score, pf part in pencil but not quite complete, 3 pp. (f6077-79).

Date

Composed c1900. To the last words of text in S2 ("to the Prom") Ives added in pencil "of 98." KirkC: 1897 or '98; AG: 1897-98. NG7: c1900.

Publication

Unassigned and unpublished.

Literature


Comment

Possibly the music is complete (with the reprise of the choral section [m. 18ff], altered for a closing cadence). This partsong could well have served as music in one of Ives's fraternity shows.

197. Partsong in A

[incl.]

Medium

[Male chorus or qt (TTBB) (possibly for solo voice and TTBB)]

Duration

c3 mm. extant (without barlines) ([no tempo heading])

First line(s)
VI. Works for Choral Ensemble
B. SECULAR WORKS
ii. PARTSONGS

Description

I wrote a rhyme for that occasion planning this to sing

Text
Unidentified.

Source
Pencil sketch, inc. (beginning only with a revision of the closing mm.), 1 p. (f6046).

Date

Publication
None.

Literature

Comment
Title is supplied editorially. This is mostly just the words and melodic line of an idea for an apparent parody. This partsong could well have served as music in one of Ives’s fraternity shows.

198. Partsong in B-flat

[inc.]

Medium
[Male chorus or qt (TTBB)]

Duration
c14 mm. extant ([no tempo heading])

First line(s)
[headed "II"]:...When flag flows lovely and tall

Text
Unidentified.

Source
Pencil sketch, inc., 1 p. (f6050).

Date

Publication
None.

Literature
Description

Comment
The title is supplied editorially. There are no words in the first half of the source; text as given above in "First line(s)" appears at the fourth line of the music. This sketch appears in a double leaf along with the choral Age of Gold and The Bells of Yale. This partsong could well have served as music in one of Ives's fraternity shows.

199.  Partsong in E-flat

Medium
[Male chorus (TTBB)]

Duration
c1 min., 20 mm. ([no tempo heading])

Text
None extant.

Source
Ink score with no text given, 1 p. (f6039).

Date

Publication
None.

Literature

Comment
The title is supplied editorially. The writing has a hymn-like simplicity.

200.  Serenade

Medium
Mixed chorus or vocal ens (SATB), unacc.

Duration
3 min., 28 mm. [in Echols edn] ([Andante])
Stars of the summer night


Pencil sketch, 1 p. (f6038).


Ives Society critical edn by Paul C. Echols in preparation for Peer International.

First documented performance: New Haven, CT, 14 Oct 1973, Yale Chorus, cond. by Rodney Wynkoop, at Battell Chapel, Yale University. (Program cites the work as "never before performed, even in Ives' own time.")


Untitled in source, the title is supplied from that in Longfellow's play (see Text).

A Song of Mory's

Male chorus or qt (TTBB), unacc.

1:30 min., 30 mm. (Fast)
When Flint stood without peer

Verses by Charles Edmund Merrill, Jr. (1877-1942) [Yale, Class of 1898].

1. Pencil sketch, first verse only (mm. 1-15), 2pp. (f6051-52).
2. Ink score, both verses (mm. 1-30), 2 pp. (f6053-54).
3. Ink copy, inc. (abandoned, first 2 bass notes only), 1 p. (f7431).
4. Photostat repro of the *Yale Courant* printing (itself a facsimile of a now lost ink copy by Ives with words entered in Merrill's hand), 2 pp. (f6055).


This partsong could well have served as music in one of Ives's fraternity shows.

202. The Year's at the Spring

Medium
Mixed chorus or vocal ens (SATB), unacc.

Duration
1:30 min., 23 mm.
Description

The year's at the spring, und day's at the morn.

First line(s)
The year's at the spring

Text

Source
1. Pencil sketch, 1 p. (f6031).
2. Ink score with pencil emendations, 2 pp. (f6032-33).
3. Ink score [second copy?] with pencil emendations, 2 pp. (f6034-35).
4. Two vocal parts: A, 1 p. (f6036); T, 1 p. (f6037); others missing.

Date
Composed possibly in 1892. A memo on p. 1 of S2 reads: "Sung at Orry Barnum's Concert [New Year's Day?] 1887" [it appears that Ives erased "Eve" and overwrote "Day"]; KirkC: say '88 or '89; AG: ?1889. NG7: c1892.

Publication
Unassigned and unpublished.

Literature

Comment
KirkC (p. 143) notes that "Orrin Barnum studied music with George Ives; no such concert is mentioned in the Danbury News--perhaps an informal evening at home?, say 1889?"; a similar reference to a Barnum concert on New Year's Day 1887 appears on the sketch for the sacred choral *Gloria in Excelsis*. BlockB (W125) miscites the title as "This Year's at Spring."
VII. Works for Stage

Description

A. PROJECTED OPERAS

[Bsee Lost or Projected Works: #x716, #x717]

B. FRATERNITY SHOWS

203. DKE Show [III], song with chorus

Medium

[Voice, pf]

Duration

0:45 min., 25 mm. ([no tempo heading])

First line(s)

[Chorus:] DKE, DKE; You're the heart we've always sought

Text: At least the first verse must have been written by Sidney Robinson Kennedy (b. 1875) [Yale, Class of 1898]. (see Comment)

Source

Pencil sketch, 1 p. (f5107).

Date

Composed while Ives was a member of DKE, May 1896-June 1897. NG7: --.

Publication

None.

Literature

KirkC: 4A5; AG: --.

Comment

Delta Kappa Epsilon was a junior-year fraternity at Yale; Ives was elected to DKE on 19 May 1896. The complete text of the Chorus (refrain) appears to be: "DKE, DKE; You're the heart we've always sought; For thee our battles will be fought; We have thee for our own. DKE, DKE; In [Phi] will blue throne; As years go bye we'll stand by thee; Praise thee in every tone." No words are given for the verse.

204. Pass the Can Along

[inc.]
VII. Works for Stage
B. FRATERNITY SHOWS

The Music of Charles Ives
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Description

Medium
Voice, pf

Duration
1:45 (including repeats), 16 mm. ([no tempo heading])

First line(s)
Fill, fill, fill--O, fill the flowing bowl

Text
Unknown; possibly by Ives or a DKE fraternity brother. (see Comment)

Source
Ink copy, voice and pf (but with pf staves empty), text above and below voice staff, 2 pp. (f5108-09).

Date
Composed while Ives was a member of DKE, May 1896-June 1897. NG7: --.

Publication
None.

Literature

Comment
Composed for a show for Delta Kappa Epsilon, a junior-year fraternity at Yale; Ives was elected to DKE on 19 May 1896. Complete text: "[1.] Fill, fill, fill--O, fill the flowing bowl; Crown its jungle tide with mirth and glee. Drink, drink, drink--Drink with all your soul; A health to me, a health to thee and D.K.E. [2.] Come, come, come; a-drink, a-drink with you; A madly, wildly quaff long and free; To damn, damn, damn the shade of [Psi Upsilon]; Then drink with me a health to thee and D.K.E. [Chorus:] So pass, pass, pass the can along; Pass, pass, pass the can along; And drain it with an old Phi song."
VIII. Songs, A-E

Description

205. Abide with me

Medium
Med voice (d1-g2), pf

Duration
4 min., 19 mm. [repeated for stanzas 2-3] (Adagio)

First line(s)
Abide with me, fast falls the eventide

Text
"Abide with me," hymn in eight 4-line stanzas by the Anglican Rev. Henry Francis Lyte (1793-1847), first published in leaflet form, with music by Lyte, in Sept 1847 and then again in the posthumous Remains (London, 1850), ed. by his daughter. Ives set stanzas 1, 6, and 8 of the hymn. Since coming into Anglo-American hymnal use with its publication (set to William Monk's EVENTIDE) in the first musical edition of Hymns Ancient and Modern (London, 1861), Lyte's stanzas 3-5 have usually been omitted (see The Musical Times 49 [1908], p. 99, for a reproduction of the 1847 leaflet). (see Comment)

Source
1. Pencil sketch, 1 p. (f6328).
2. Photostat repro of S1, headed "Abide With Me," on which Ives made two emendations, 1 p. f6329).
3. Ink score: t.p. "3 old songs | '90 | 96 - 1900" (f6330); 1 p. (f6331). (see Comment)

Date
Adapted c1890-91 from an early version; revised c1920-21. Dated "between 1890-98" at the top of S3; at the bottom "Sung by William Oakley | Baptist Church -- Danbury | on Sunday May 25-1890."

Publication

Premiere
Possibly first performed (in an early version) in Danbury, CT, 25 May 1890, William Oakley (Bar?) in a Sunday service at the Baptist Church (see Date and Comment).
VIII. Songs, A-E

Description

First documented performance: New York City, 11 Apr 1962, Helen Boatwright (S) and John Kirkpatrick (pf), in an all-Ives recital of songs and piano music given at the National Institute of Arts and Letters. (Program in the CIP: VII/Box 51/3.)

First recording

Helen Boatwright (S) and John Kirkpatrick (pf), Aug 1954 (issued in 1954 by Overtone Records, Over. 7).

Derivation

Apparently adapted from an earlier version of the song (perhaps with a different text), itself derived from the lost Song without Words for Cello [9677]. (see Comment)

Models

Possible model: EVENTIDE.

Literature


Discography

Hall 1964/1, 142; Oja 1982: 5261.

Comment

The ink copy (S3) contains a revised accomp from that of the sketch; this change could date from late 1898 or 1899 (as KirkC suggests) or from the c1920 time of the ink copy. The "3 old songs" reference on S3 (6330) probably refers to three early sacred songs: this song of ’90, probably The Light that is felt of ’96, and possibly Berceuse of ’1900.

Ives's annotation at the top of S3 (6331) reads in its entirety: "between 1890-1898 | 1st [use] = 2nd theme for Symphony in Parker Free composition class- | then 'Song without words' for Cello | then 'Song with words (several hymns)[.] | Dr. Griggs sang it | in Center Chur[ch] | either Moyle or [Edwin F.] Fulton ([John W.] Catchpole sang it in Ch[urch] | copied for Moss White at 120 E 22." Moss White Ives's copy of the vocal part only is in Scrapbook 3, p. 187 (in CIP: IV/Box 41).

Concerning Ives's annotation in S3 on William Oakley's performance, KirkC notes: "Diary 2 gives both services on Sun. 25 May ’90, all other music, also for Sun. 24 May 1891, but on Sun. evening 7 June 1891, the offertory was 'Abide with Me Trio, Mrs. Smyth Mrs Barnum Mr Oakley' -- a trio arr. of Wm. Monk's 'Eventide'? -- or might the 'old copy in storehouse' have been for trio?"

This song may have been a simple solo anthem written before Yale and then revised for Dr. Griggs while at Yale, and then probably 114 Songs).

206. Aeschylus and Sophocles

Medium

Med voice (a-g2); pf, str qt (vn 1-2, va, vc or str orch [opt., see Comment])

Duration

3 min., 40 mm. (Adagio)
Description

First line(s)
We also have our pest of them which buzz | about our honey, darken it, and sting

Text
"Hellenic Dialogues" in the *Imaginary Conversations* (1824-53), no. 11 (titled as in Ives's song) of "Scenes Greek and Roman" (one section of "Dramas and Dramatic Scenes"), by the English poet Walter Savage Landor (1775-1864). Ives set lines 20-30 (the last 11 lines).

Source
1. Explanatory memo of Greek scales, 1 p. (f6954).
2. Pencil sketch, inc. (mm. 32-40 only), 1 p. (f6948).
3. Sketches of pf part, inc.: mm. 11-15, 2 pp. (f6949-50); mm. 13-15, 1 p. (f1833); mm. 11-13, 1 p. (f3055).
4. Ink score, headed "Aeschylos and Sophocles," inc. (pp. 1-2 and 4 only of 5: mm. 1-11, accomp only; mm. 12-16 and 30-34, vocal line with full accomp), 3 pp. (f6951-53).
5. Ink copy by George F. Roberts [made July 1935], 8 pp. (f6956-63).
6. [First] photostat repro of S5, on which Ives made emendations [late July 1935], 8 pp. (f6964-71).
7. [Second] photostat repro of S5, on which Roberts entered in ink Ives's emendations from S6 and with engraver's pagination toward *Eighteen* [recte 19] *Songs*, 8 pp. (f6972-79).
9. Patch for m. 35 LH, 1 p., once stapled to proof sheet for p. 15 of *Eighteen* [recte 19] *Songs* (f6955).

Date
Composed 1922-c1924 (1922, according to Ives), drawing in part on music composed possibly in 1897 and 1904-05. An annotation on the back of S3 (f6950): "Moss White visit in Redding, Conn. Oct 12 1916 --said 'Columbus Day' Columbia is more right." Work-lists B-H: "Pieces for various groups of instruments or chamber orchestra, with voice or chorus: 6. 'Aeschylus and Socrates [sic]' with piano, string orchestra or quartet. 1922." Dated 1922 in *Eighteen* [recte 19] *Songs*. In *Memos* (p. 147n1) Kirkpatrick speculates that Ives's reference on MS Work-list 2, "Songs...8 in 1923," includes this song. AG: 1922. NG7: 1922-c1924.

Publication
Description


Premiere

Los Angeles, 2 Apr 1951, Muriel Maxwell (Mez) and Shibley Boyes (pf), with George Kast (vn), Milton Feher (vn), Abraham Weiss (va), and Alexander Reisman (vc), in a concert of chamber music at Wilshire Ebell Chamber Music Hall, presented by Evenings on the Roof. (Program, listing both works as "First Los Angeles Performance," in the CIP: VII/Box 51/1.)

First recording

Victoria Villamil (S), Sheila Schonbrun (S), members of Continuum (Eva Gruesser [vn], Mia Wu [vn], Rachel Evans [va], Beverly Lauridsen [vc], Cheryl Seltzer [pf]), June 1986 (issued in 1988 by Musical Heritage Society, MHS 512292Y).

Derivation

The pf part, mm. 11-15, derives from the lost *Pre-Second String Quartet* [#672]. The str qt parts, mm. 1-8, derive from the *Fugue in Four Greek Modes* [#668]. Included as no. 17 in the *List: Music and Democracy* [#641].

Literature

KirkC: 6870; AG: z146. *Memos*, 73n2, 127, 142, 147n1, 162, 166n, 176. See also correspondence with Henry Cowell (CIP: III/Box 28/5, n.d. [May 1935]) and George F. Roberts (CIP: IIIA/Box31/8, n.d. [31 July 1935]). BlockB: W280, B2, B797.

Comment

A printed note on the last page of *Eighteen [recte 19] Songs* states: "The string-quartet 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.... This string-quartet part may be omitted but to have it played is far preferable." In Work-lists E-G Ives identifies the medium as "piano, string orchestra or quartet."

For the confirmation of the July-Aug 1935 dating of Robert's copy (S5) see Ives's letter to Roberts, n.d. [postmarked 31 July 1935]: "Am sending back the Greek song [S6]--it is a good job--only a few corrections, bow marks etc."

In a letter to Henry Cowell (n.d. [May 1935]) Ives writes: "...there are some others of those [songs] in MSS written after the book was out, one is on the dialogue between 'Aeschylus & Sophocles' (Landon)--parts of these are very difficult to sing & play."


207. *Afterglow*

Other title(s)

At the Quiet close of Day [see S2]

Medium

Med voice (d1-♭d2), pf

Duration

2 min., unbarred (Slowly and very quietly)
Description

First line(s)
At the quiet close of day | Gently yet the willows sway

Text
"Afterglow," poem in two four-line stanzas by James Fenimore Cooper, Jr. (1892-1918), the grandson of the novelist, first published in the Yale Literary Magazine 76 (Apr 1911), p. 320, and then as the head-piece, p. [5], to the author's collection of poems, Afterglow (New Haven: Yale University Press, 1918).

Source
1. Pencil sketch, 1 p. (f6910).
2. Lithographed copy, 3 pp. (Cooper's poem, f6911; music, f6912-13), included by Ives as the first in a volume of Three Songs (lithographed about 1919 from fair copies, now lost, possibly by [?Charles] Greinert; the other two songs are The Innate and To Edith).
3. Emendations and annotations toward a projected orchestration in Ives's Copy E of 114 Songs (f6180).

Date
Composed in 1919, according to Ives; no date in the sources. Dated 1919 in 114 Songs. AG: 1919. NG7: 1919.

Publication
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 39; repr. with revisions in New Music, vol. 7/1, Oct 1933, Thirty-Four Songs, p. 22. Copyright assigned 1958 to Merion Music; repr. in Thirty-Four Songs, p. 25.

Premiere
First documented performance: New York City, 6 Feb 1933, Judith Litante (S) and Henry Brant (pf), in a concert at Steinway Hall, sponsored by the Pan American Association of Composers. Also performed, apparently for the first time, were Ann Street and Like a Sick Eagle. (Concert announcement in the CIP: VII/Box 50/4.)

First recording
Ted Puffer (T) and James Tenney (pf), 13-17 Sept 1965 (issued in 1965 by Folkways, FM-3345).

Derivation
Ives intended this song to be orchestrated as mvt iii of Set No. 6: From the Side Hill [#015].

Borrowing
Possible borrowing: ERIE.
Description

Literature

Discography
Morgan 1974, 76; Cohn 1981, 916; BlockB: D64, D66.

208. Allegro

Medium
Med voice (c1-g2), pf

Duration
1:15 min., 21 mm. [counting first and second endings] (Allegro)

First line(s)
By morning's brightest beams, my heart lightest seems

Text
Two 10-line stanzas, unattributed in 114 Songs; author identified as Harmony T. Ives in Thirteen Songs, corrected to be Charles Ives in KirkC.

Source
No holographs or MS copies with these words.

Date
Adapted in 1900, according to Ives, from music composed possibly in 1899. Dated 1900 in 114 Songs. KirkC: adapted 1900; AG: 1900. NG7: adapted after c1902-03.

Publication

Premiere
First documented performance: Danbury, CT, 25 Mar 1966, Winifred Keane (S) and John Kirkpatrick (pf), in an all-Ives concert presented at the Berkshire Auditorium, Danbury State College, as part of a Twentieth Century Arts Festival presented by the college. (Program in the CIP: VII/Box 51/5.)

First recording
Walter Carringer (T) and Will Crutchfield (pf), Nov-Dec 1978 (issued in 1979 by Brewster Records, BF-1299).

Derivation
Description

Ives used the music of the song *Sehnsucht* [#345] to set this text, making only a number of minor changes in the pf LH accomp.

Literature


209. *The All-Enduring*

Medium

Med voice (b-2), pf

Duration

6 min., 136 mm. (Adagio sostenuto)

First line(s)

Man passes down the way of years

Text

Six 4-line stanzas, unattributed; author unknown. (see Comment)

Source

1. Pencil sketch (not in order, and not quite complete), 8 pp. (f6472-79).
3. Ink copy by George Price, in Songbook B, with emendations by Ives, inc. (lacking mm. 64-69, 76-80, and the vocal staves of mm. 40-63): t.p., "The All-Enduring in G Major" (f6490); 12 pp., headed "The All-Enduring," (f6491-6502).

Date


Publication


Premiere

New Haven, 12? June 1896, John C. Griggs (Bar), unidentified accompanist (possibly Ives himself), at Center Church on the Green (according to Ives).

First recording
Description

Jan DeGaetani (Mez) and Gilbert Kalish (pf), 21-23 Dec 1987 (issued in 1988 by Nonesuch Records, 9 79178-2).

Derivation

Probably developed from the lost secular choral *The All-Enduring* for TTBB and orch (as suggested by Ives's marginal annotation in S2: "for Yale Glee Club & orchestra C E Ives but they wouldn't sing it...sung by Dr Griggs Center Ch[urch] New Haven Ct. June...[?] 1896"). Ives made a number of pencil emendations in S2 toward adapting the music for mvt iii of the *Trio for Violin, Violoncello and Piano* [\#086]: mm. 7-34=13-40, 46-68=91-113, 71-82=114-125 (and cut patches for it from S3).

Literature


Comment

The prose style and vocabulary of the text suggest 18th-century moralistic doggerel. Since there is no mention of God, it is not likely to have been a hymn (in any event it is not by Watts or Cowper). Possibly it is by Ives's uncle Lyman D. Brewster, writing in his best "antique" style.

A memo on p.11 of S2 (f6489) reads "[originally] for Yale Glee Club & orchestra | C E Ives | But they wouldn't sing it | T G S [Thomas G. Shepard] N. G [No Good];" a conjunct memo reads "1st to 3rd & 6th to 10th pages from 114[144?] & 8[18?] Psalms 20[26?] | sung by Dr. Griggs | Center Ch. New Haven Ct | June 12[?], 1896."

210. Amphion

Other title(s)

From "Amphion" [see 114 Songs, p. 247].

Medium

Med voice (d1-g2[e2]), pf

Duration

1 min., 26 mm. (Allegretto con spirito)

First line(s)

The mountain stirred its bushy crown, | and as tradition teaches

Text


Source
Description

No holographs or MS copies with these words; Ives's Copy B of 114 Songs contains nonmusical annotations (f6141-42).

Date


Publication

1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 106; repr. 1923 in Fifty Songs. Copyright assigned 1953 to Peer International; repr. 1953 in 10 Songs, pp. 9-10.

First recording

Walter Carringer (T) and Will Crutchfield (pf), Nov-Dec 1978 (issued in 1979 by Brewster Records, BF-1299).

Derivation

Adapted from the song In April-tide [#275] with minor changes in the vocal line (to accommodate new words) and accomp.

Literature


Comment

Titled "From 'Amphion'" in 114 Songs (but just "Amphion" in its table of contents). The source piece In April-Tide was probably a song for a course with Horatio Parker (but this time a setting of an English text).

211. Ann Street

Medium

Med voice (e1-e2), pf

Duration

1 min., 20 mm. [in Hitchcock edn] (Fast and noisily)

First line(s)

Quaint name-- | Ann street. | Width of same, | Ten feet.

Text


Source
VIII. Songs, A-E

Description

No holographs or MS copies for this song; emendations in Ives’s Copy C of Thirty-Four Songs (f6247), in a leaf containing the song (pp. 59-60) torn from Copy E of 114 Songs (f2785-86) [toward a projected orchestration], and on a photostat repro of p. 60 only of 114 Songs (f2788).

Date


Publication

1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 25; repr. with revisions in New Music, vol. 7/1, Oct 1933, Thirty-Four Songs, pp. 4-5. Copyright assigned to Mercury Music, 1949; to Merion Music, 1958; repr. in Thirty-Four Songs, pp. 4-5.

Premiere

First documented performance: New York City, 6 Feb 1933, Judith Litante (S) and Henry Brant (pf), in a concert at Steinway Hall, sponsored by the Pan American Association of Composers. Also performed were Afterglow and Like a Sick Eagle. (Concert announcement in the CIP: VII/Box 50/4.)

Second documented performance: New York City, 12 Mar 1933, Judith Litante (S) and Clara Freedman (pf), in a concert at the MacDowell Club. (Concert announcement in the CIP: VII/Box 50/4.)

Third documented performance: San Francisco, 26 Sept 1933, Radiana Pazmor (Contralto) and Katheryn Foster (pf), in a song recital at the Studio of Doris Barr, sponsored by the New Music Society of California. Also performed, apparently for the first time, were General William Booth Enters into Heaven, Hymn, and Swimmers. (Concert program in the CIP: VII/Box 50/4.)

Fourth documented performance: New York City, 24 Feb 1939, Mina Hager (Mez) and John Kirkpatrick (pf), in an all-Ives recital at Town Hall, which included thirteen songs and Sonata no. 2 for piano: Concord, Mass. (Concert announcement and program in the CIP: VII/Box 50/5.) Reviewed by Francis D. Perkins, NY Herald Tribune (25 Feb 1939); Olin Downes, NY Times (25 Feb 1939), p. 18; Oscar Thompson, NY Sun (25 Feb 1939), p. 28.

First recording

Mordecai Bauman (Bar) and Albert Hirsh (pf), early 1938 (issued in 1938 by New Music Recordings, 1412).

Derivation

Sometime after 1922 (probably c1925), Ives included this song, in planned orchestrations, as mvt iv of Set No. 5: The Other Side of Pioneering [#014], mvt iii of Set No. 8: Song without Words [#017] and mvt v of Set of Proposed Movements [/] [#654].

Literature


Discography

Hall 1964/3, 94; Morgan 1974, 76; Cohn 1981, 917; Oja 1982: 5266, 5267, 5268, 5269; BlockB: D11, D45, D63, D66.

Comment

No MSS or 114 Songs copy survives for this song’s arr. for the various instr sets.

212. At Parting

Medium

Med voice (d'–g''), pf

Duration
Description

1:30 min., 20 mm. [first ending, mm. 11-18, second ending, mm. 19-20] (Largo)

First line(s)
The sweetest flow'r that blows, | I give you as we part

Text

Source
1. Pencil sketch in E-flat, inc. (mm. 1-17 only), 2 pp. (f6310-11).
2. Ink score in E-flat with pencil emendations, headed "'At Parting,'" 2 pp. (f6312-13).
3. Ink copy in E-flat by George Price, with pencil emendations by Ives: t.p. "At Parting" (f6314); 3 pp., headed "'At Parting,'" (f6315-17).
4. Ink copy in G by Copyist 6, with pencil emendations by Ives, headed "'At Parting,'" 3 pp. (f6318-20); patch for m. 24 (f6321).
5. Annotations (nonmusical) in Ives's Copy C^1 (f6240) and Copy C^4 (f6254) of Thirty-Four Songs; in the latter, Ives added in pencil at the bottom: "The second verse was put in sometime between 1894-1896 (sung by Dr Griggs at Yale)."

Date

Publication

Premiere
Possibly first performed in Danbury, CT, 11 Nov 1888 in a concert at Town Hall. (see Date)
First documented performance: Milwaukee, 28 Mar 1950, Rosemary Volz (S) and Viola Filter (pf), in an all-Ives concert of vocal and chamber music at the Milwaukee Art Institute, sponsored by the MacDowell Club of Milwaukee. (Concert announcement in the CIP: VII/Box 50/8.)

First recording
Description

Jacqueline Greissle (S) and Josef Wolman (pf), Jan 1952 (issued in 1953 by SPA Records, SPA-9).

Literature


Discography

Hall 1964/1, 142.

Comment

S1 shows substantial revision of the original pencil; on S2-4 Ives added pencil emendations (S4 has changes that are carried out in Thirty-Four Songs and some additional notation of variants for the accomp of verse 2).

Ives makes another reference to the 1889 Brewster performance in a memo on p. 2 of Price's ink copy (S3, f6316) at m. 17 (for some notes that Ives added in pencil): "I played this way | in Brewster Concert | --they thought I was | aplaying wrong notz | --so cut them out | of copy."

In Memos, p. 116, Ives recalls showing this song to Horatio Parker "at the beginning of Freshman year" (Fall 1894).

213. At Sea

Medium

Med voice (c1-d2), pf

Duration

1:30 min., 13 mm. (Slowly)

First line(s)

Some things are undivined except by love

Text


Source

No holographs or MS copies for this adaptation; emendations and annotations toward a projected orchestration (for use as mvt i Set No. 7: Water Colors) in Ives's Copy E of 114 Songs (f6156), and emendations in Copy C1 of Thirty-Four Songs (f6233) and in a copy of 114 Songs held in the Slonimsky Collection at the Library of Congress (Music Division).

Date
Description


Publication

1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 4; repr. 1923 in Fifty Songs; repr. with revisions in Thirty-Four Songs, p. 6 (San Francisco: New Music, vol. 7/1, Oct 1933). Copyright assigned to Mercury Music, 1949; to Merion Music, 1958; repr. in Thirty-Four Songs, p. 24.


Premiere

First documented performance: New York City, 17 Nov 1936, John Baumgartner (B-Bar) and John Kirkpatrick (pf), in a recital of vocal and chamber music at Steinway Concert Hall, sponsored by the National Association for American Composers and Conductors. Other Ives songs performed (eight in all) included At the River and Immortality in their first documented U.S. performances. (Program in the CIP: VII/Box 50/4.)

Second documented performance: New York City, 19 Apr 1942, Ethel Luening (S) and Lionel Nowak (pf), in a joint vocal and piano recital of contemporary American music at the Humphrey-Weidman Studio, which included six Ives songs. (Concert announcement in the CIP: VII/Box 50/6.)

First recording

Jacqueline Greissle (S) and Josef Wolman (pf), Jan 1952 (issued in 1953 by SPA Records, SPA-9).

Derivation

Music adapted from mvt i (Adagio Sostenuto: At Sea) of Set No. 3 [#012] (itself apparently derived from the lost song Song with Violin and Organ [#x726]). Included in planned orchestrations as mvt i of Set No. 7: Water Colors [#016] and mvt i of both the unrealized Set of Proposed Movements [II] [#x655] and Set of Proposed Movements [IV] [#x657].

Borrowing

Possible borrowing: AZMON, BETHANY, COME YE DISCONSOLATE, MISSIONARY CHANT.

Literature


Discography

Hall 1964/3, 96; Morgan 1974, 76; Cohn 1981, 922.

Comment

Ives set as songs three other Johnson poems, “The Housatonic at Stockbridge,” “Luck and Work,” and “Premonitions.”

214. At the River

Subtitle

from 4th Violin Sonata [see 114 Songs, p. 95]

Medium

Med voice (e-flat1-e-flat2), pf

Duration

1:30 min., 25 mm. (Allegretto)
Description

**Allegretto**

\[
\text{Shall we gather at the river,} \quad \text{Where bright angel feet have trod}
\]

**First line(s)**

Shall we gather at the river, | Where bright angel feet have trod

**Text**

"Shall we gather at the river," stanza 1 and the chorus (four lines each) of the gospel song in five stanzas, by the American clergyman and gospel song writer Robert Lowry (1826-1899), first published, with the tune ("Beautiful River") also by Lowry, in *Happy Voices* (New York: American Tract Society, 1865), p. 220.

**Source**

No holographs or MS copies for this adaptation; emendations in Ives's Copy B (f6126-27) and Copy G (f6216-17) of *114 Songs*; one annotation (nonmusical) in Copy C4 of *Thirty-Four Songs* (f6251).

**Date**

Arranged in 1916, according to Ives, from material composed in c1914-16 (itself drawing in part on material composed in 1905). Dated 1916 in *114 Songs* and *Thirty-Four Songs*. KirkC: adapted 1916; AG: ?1916. NG7: arr. [1916]. (see Comment)

**Publication**


**Premiere**

First documented performance: Vienna, Austria, 15 Feb 1935, Jella Braun-Fernwald ("Gesang" [no further identification]) and Ernst Bachrich (pf), in a concert of American Music, directed by Paul A. Pisk, in the Saal des Wissenschaftlichen Clubs Wien. (Program in the CIP: VII/Box 50/4.)

First documented U.S. performance: New York City, 17 Nov 1936, John Baumgartner (Bass-Bar) and John Kirkpatrick (pf), in a recital of vocal and chamber music at Steinway Concert Hall, sponsored by the National Association for American Composers and Conductors. Other Ives songs performed (eight in all) included *At Sea* [first performance] and *Immortality* [first U.S. performance]. (Program in the CIP: VII/Box 50/4.)


**First recording**

Ernest McCchesney (T) and Otto Herz (pf), 24 May or 2 June 1947 (issued in 1948 by Concert Hall, Series C Album 7).

**Derivation**
Description

Adapted from mvt iii of Sonata No. 4 for Violin and Piano, mm. 33-57 [##063] (itself based on material from the lost Piece for Cornet and Three Violins [##668]). Included as no. 10 in the List: Possible Movements for Sets [##667].

Borrowing
THE BEAUTIFUL RIVER.

Literature

Discography
Hall 1964/3, 94; Morgan 1974, 76; Cohn 1981, 917; Oja 1982: 5270, 5271, 5272, 5273, 5274; BlockB: D63, D65.

Comment
In the Index to 114 Songs Ives groups this song with three others (The Camp Meeting, His Exaltation, and Watchman! [II]) as "4 Songs Based on Hymntune Themes."

The 1916 date in 114 Songs and Thirty-Four Songs could possibly refer not to the date when the song version was made, but rather to the date when the violin sonata movement was finished. Ives printed a lithographed copy of the sonata c1915-16. The song version could have been made c1921 for 114 Songs.

215. Atalanta

[inc.]

Medium
Voice, pf

Duration
20 mm. extant ([no tempo heading])

First line(s)
When spring grows old, and sleepy winds | Set from the south with odors sweet

Text

Source
Pencil sketch, inc. (missing the second of 3 pp.), 2 pp. (f6655-56).

Date
Composed perhaps in 1899. KirkC: say 1899?. AG: --. NG7: --.
Description

Publication
None.

Premiere
Middletown, CT, 31 Jan 2009, William Brooks (T) and Neely Bruce (pf), in a version edited by Ken Steen, during a panel presentation in Russell House, Wesleyan Univ., as part of an Ives Vocal Marathon.

Literature
KirkC: 6B34b; AG: --.

216. August

Medium
Med voice (c1-e2), pf

Duration
2 min., mostly unbarred (Con grazia)

First line(s)
For August, be your dwelling thirty towers

Text

Source
Pencil sketch, inc. (missing text and music from the last two words of line 5, "all hours," through the first four words of line 9, "So alway, drawing homewards" [apparently p. 2 of 3 is lost]), 2 pp. (69916-17).

Date
Composed in 1920, according to Ives; no date in the source. Dated 1920 in 114 Songs. AG: 1920. NG7: 1920.

Publication

Premiere
Description

First documented performance: Univ. of Illinois, Urbana-Champaign, IL, 25 July 1969, by David Barron, bar, Neely Bruce, pf in a faculty concert in Smith Music Hall.

First recording

Henry Herford (Bar) and Robin Bowman (pf), 14-16 May 1991 (issued in 1991 by Unicorn-Kanchana Records, DKP [CD]9112).

Literature


Discography

Oja 1982: 5275.

Comment

In the Index to 114 Songs Ives groups this song with two others (September and December) as "From Early Italian Poets." Ives made two other song settings of Rossetti's English versions from Folgore's Twelve Sonnets "Of the Months": December and September. Ives may be referring to any of these three songs in Quality List 2, entry 112 where he lists seven songs including one he calls "San Gamiando."

217. Autumn [Il]

Medium

Med voice (b-flat-f²), pf

Duration

2 min., 23 mm. (Adagio)

First line(s)

Earth rests! | Her work is done

Text

Untitled 1-stanza (7-line) poem, unattributed in 114 Songs (a note on p. 260: "Where no author is indicated the words are by Harmony Twichell Ives or her husband"); author identified as Harmony Twichell in KirkC and improperly as Harmony T. Ives in Nine Songs. A different version of the text is among Sources below (S7).

Source

1. Pencil sketch in G, inc. (mm. 0-11, 16-17 only), 2 pp. (f6754-55).
2. [First] ink score in G, headed "#1, H in F. L in D-flat | from song 'Autumn['] in D-flat sung by Dr. Griggs-- Thanksgiving Service not in Ch[urch?] at 65 CPW, 1902," 2 pp. (f6756-57); patches for mm. 0-2, 6-7, 10-11 appear on p. [2].
3. [Second] ink score in G: t.p. "Organ--Variations on America 1892 | Fugue--E-flat--1898" [this p. used as a cover only] (f6758); 1 p., inc. (mm. 0-11 only, numbered 1-12 using patches of S2), headed "#2" (f6759).
Description

4. [First] ink copy in F by Copyist 9, with emendations by Ives, 2 pp. (f6760-61).
5. [Second] ink copy in F by Copyist 9, with title "Autumn" and emendations by Ives: t.p. (f1128); 2 pp. (f6762-63).
6. Annotations (nonmusical) in Ives's Copy F of 114 Songs (f6211).
7. Text (handwritten by Harmony Twichell), with note by John Kirkpatrick: "tucked into the letter from Aunt Amelia to CEI, 5 Nov. 1907."

Date
Composed possibly in Nov 1907; no date in the sources. Dated 1908 in 114 Songs. AG: Nov 1907. NG7: c1907-08.

Publication
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 60. Copyright assigned 1956 to Peer International; repr. 1956 in Nine Songs, pp. 13-14.

Premiere
First documented performance: New York City, 24 Feb 1939, Mina Hager (Mez) and John Kirkpatrick (pf), in an all-Ives recital at Town Hall, which included thirteen songs and Sonata No. 2 for Piano: Concord, Mass. (Concert announcement and program in the CIP: VII/Box 50/5.) Reviewed by Francis D. Perkins, NY Herald Tribune (25 Feb 1939); Olin Downes, NY Times (25 Feb 1939), p. 18; Oscar Thompson, NY Sun (25 Feb 1939), p. 28.

First recording
Helen Boatwright (S) and John Kirkpatrick (pf), Aug 1954 (issued in 1954 by Overtone Records, Over. 7).

Derivation
Adapted from the lost song Autumn [/] (different text, unknown).

Literature

Discography
Oja 1982: 5276; BlockB: D62.

Comment
In S2 Ives noted: "from song 'Autumn' in D-flat sung by Dr Griggs-- Thanksgiving Service not in Ch[urch?] at 65 CPW, 1902." There is no other evidence for this earlier version of the song.

In the Memos, p. 277, Kirkpatrick states: "[Harmony] was home by 11 October [1907], and on Tuesday 22 they [Harmony and Ives] took a walk on the wood road to Farmington...which long remained a focal point in their memories. She sent him the first draft of Autumn on the 28th." This is one of Ives's "court'ing" songs. Ives's other songs to texts by Harmony are Mists, The South Wind, Spring Song, To Edith, Two Little Flowers, The World's Highway, and the translation of Ilmenau as Over all the treetops.

In the "Chronological List of Compositions" of Cowell (in the 1955 first edn but not in the 1969 second edn), the Cowells indicate that "the composer has listed the piece as 'no good'.")

In Memos, p. 126 Ives describes this work as composed during "a kind of slump backward."

218. Because of You

Medium
Low voice (a-d2), pf
Description

Duration
2:15 min., 33 mm. ([Andante con moto])

First line(s)
What have you done for me, dear one, | With eyes so true

Text
Four 4-line stanzas, unattributed; author unknown. According to Bryan Simms Ives's source must have been Claribel Egbert's "Because of You" in Connecticut Magazine, 1900.

Source
2. [First?] ink score (mostly in 4/4), 3 pp. (f6625-27); pencil patches for mm. 2 and 6, 1 p. (f6628).
3. [Second?] ink score (mostly in 3/4), 2 pp. (f6629-30); pencil patches for mm. 2-8, 17-24, 1 p. (f6631).
4. [Third?] ink score (mostly in 3/4)," 2 pp. (f6632-33); a third p. has only a memo (f6018).

Date

Publication

First recording

Derivation
Adapted from Lost Song [I] [#x724].

Literature

Comment
An annotation at the head of p. 1 of S4: "composed at request of Mr Catchpole who wished a pretty encore song" (John W. Catchpole was a tenor who worked with Ives at Central Presbyterian Church in New York City.)

219. Because Thou Art
**Description**

**Medium**
Low voice (c1-\(\text{e}^2\)), pf

**Duration**
2 min., 35 mm. (Allegretto)

![Musical notation](image)

**First line(s)**
My life has grown so dear to me | Because of thee

**Text**
Three stanzas, unattributed; author unknown (stanzas 1-2 of four lines each; stanza 3, of three lines, may be truncated). According to Bryan Simms Ives's source must have been Celia Thaxter's "Because of thee" used in Arthur Thayer's song "Because thou art", 1898.

**Source**
Pencil sketch, 2 pp. (f6646-47).

**Date**

**Publication**

**First recording**
Mary Ann Hart (Mez) and Dennis Helmrich (pf), 17-27 Sept 1991 (issued in 1993 by Albany Records, TROY 078).

**Derivation**
The opening 2 mm. appear to be derived from the opening of the sacred choral anthem *I Come to Thee* [#169].

**Literature**
KirkC: 6B32a; AG: z60. BlockB: W270.

**Comment**
The title, not in the source, is supplied editorially in KirkC. This song postdates the song *I Knew and Loved a Maid* on the back of whose ink score this song is sketched.
VIII. Songs, A-E

Description

Duration
1 min., 21 mm. (Adagio)

First line(s)
O'er the mountain towards the west, | as the children go to rest

Text
One 6-line stanza, unattributed in 114 Songs; author identified as Charles Ives in Thirteen Songs and KirkC.

Source
Ink copy by George Price of the song Wiegenlied, with this text entered in ink by Ives above the vocal line (mm. 7-19 only), 1 p. (f6668).

Date
Adapted possibly in 1903 (or perhaps c1920) using material composed possibly in 1900. Dated 1900 in 114 Songs, KirkC: adapted 1903 or 04?; AG: ?1903. NG7: adapted c1920.

Publication
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 93; repr. 1923 in Fifty Songs. Copyright assigned to Peer International, 1958; repr. 1958 in Thirteen Songs, p. 16.

Premiere
First documented performance: New York City, 24 Feb 1939, Mina Hager (Mez) and John Kirkpatrick (pf), in an all-Ives recital at Town Hall, which included thirteen songs and Sonata No. 2 for Piano: Concord, Mass. (Concert announcement and program in the CIP: VII/Box 50/5.) Reviewed by Francis D. Perkins, NY Herald Tribune (25 Feb 1939); Olin Downes, NY Times (25 Feb 1939), p. 18; Oscar Thompson, NY Sun (25 Feb 1939), p. 28.

First recording
Helen Boatwright (S) and John Kirkpatrick (pf), Aug 1954 (issued in 1954 by Overtone Records, Over. 7).

Derivation
Ives adapted the music of the song Wiegenlied [#395] with minor changes except for a newly composed bridge in mm. 14-16 and a new final measure (Wiegenlied mm. 1-13=Berceuse mm. 1-13; Wiegenlied mm. 12-13=Berceuse mm. 17-18; Wiegenlied second ending at mm. 17-18=Berceuse mm. 19-20).

Model

Literature
Description

**Discography**
Hall 1964/1, 144; BlockB: D62.

**Comment**
The title is supplied in 114 Songs. The adaptation is expert and possibly was executed c1920 for the 114 Songs. This possibly is the third song listed in Ives's memo on Abide with me (S3): "3 old songs '90 [Abide with me], 96 [probably The Light That Is Felt] --1900."

221. The Cage

**Medium**
Med voice (d1-e2), pf

**Duration**
1 min., unbarred [15 mm. in Ives's version for chmbr orch] (Evenly and mechanically)

\[\text{A leopard went around his cage from one side back to the other side}\]

**Text**
A vignette in two sentences, unattributed in 114 Songs; author identified as Charles Ives in 14 Songs and KirkC (see also Memos, p. 55).

**Source**
No holographs or MS copies for this version.

**Date**

**Publication**
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 64.

**Premiere**
First documented performance: Philadelphia, 1 Nov 1962, Jean Lunn (S) and Lawrence Smith (pf), in a recital of contemporary American songs at the Philadelphia Art Alliance, sponsored by the National Association for American Composers and Conductors. Among the other Ives songs performed was Soliloquy, in its first documented performance. (Program in the CIP: VII/Box 51/3.)

**First recording**
Description

Ernest McChesney (T) and Otto Herz (pf), 24 May or 2 June 1947 (issued in 1948 by Concert Hall, Series C Album 7).

Derivation

Arr. from (or possibly for mvt i (In the Cage) of Set for Theatre Orchestra[#020]. Included, in a planned orchestration, as mvt ix of the unrealized Set of Proposed Movements [II][#x655].

Literature


Discography

Hall 1964/1, 146; Morgan 1974, 76; Cohn 1981, 917; Oja 1982: 5278, 5279; BlockB: D62-63, D66-67.

Comment

In Memos (p. 55) Ives implies that the text was created along with the chmbr orch score ("a result of...watching the leopard's cage and a little boy...hence the text in the score and in the song").

222. The Camp Meeting

Subtitle

From a Movement of Symphony No. 3 [see 114 Songs, p. 99]

Medium

Low voice (a-flat-e²), pf

Duration

3 min., 34 mm. (Largo cantabile)

First line(s)

Across the summer meadows fair, | There comes a song of fervent prayer

Text

Two stanzas, attributed in 114 Songs to "Charlotte Elliott (in part)." The first stanza (in six lines) is attributed to Charles Ives in KirkC; the second (in four lines) is the opening stanza of the hymn "Just as I Am" by the English hymn writer Charlotte Elliott (1789-1871), written in 1836 and first published in The Invalid's Hymn Book, ed. by Elliott and Harriet Kiernan (Dublin, 1834).

Source

No holographs or MS copies for this adaptation; Ives's Copy F of 114 Songs contains emendations (f6197-6200).

Date
Description

Arranged in 1912, according to Ives, from material composed in 1901 (see Comment) and revised in 1911. Dated 1912 in 114 Songs. KirkC: adapted 1912. AG: 1912. NG7: arr. [1912].

Publication


First recording

William Parker (Bar) and Dalton Baldwin (pf), 12 Apr 1977 (issued in 1978 by New World Records, NW 300).

Derivation

Music arr. from mvt iii of Symphony No. 3 [#003]; iii: mm. 12-16(=song mm. 0-5), 0-5(=mm. 5-10), 29-36(=mm. 10-16), 44-62(=17-34) which itself derives from the lost org Piece for Communion Service [#x691] and Piece for Unison Chorus, Organ and Strings [#x710].

Borrowing

AZMON, WOODWORTH.

Literature


Discography

Oja 1982: 5280, 5281; BlockB: D65.

Comment

On p. 99 (f6197) of his Copy F of 114 Songs, Ives added in pencil: "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.P. Ch[urch] Dec 1901 | This song arrangement starts p. 3, 2nd measure 3rd movement Sym. #3."

The title appears first in 114 Songs. In the Index to 114 Songs Ives groups this song with three others (At the River, His Exaltation, and Watchman [II]) as "4 Songs Based on Hymn-tune Themes."

223. Canon [I]

Medium

Med or high voice (d'-f-sharp2[b2]), pf

Duration

1 min., 34 mm. (Allegretto con spirito)

First line(s)

Allegretto con spirito

Not_ only in my lady's eyes

40 Earlier Songs, Merion (1993)
Description

Not only in my lady's eyes | Do I her beauty find

Text
Three 4-line stanzas, unattributed; author unknown (perhaps by Charles Ives). According to Bryan Simms, Ives’s source might have been Theodore Tilton’s “The Minnesinger’s Wife” in Tilton’s Swavian Stories, 1882.

Source
Ink score: t.p. “Canon--see inside” (f6376); 2 pp., headed ”Canon” (f6377-78).

Date

Publication

First recording
Helen Boatwright (S) and John Kirkpatrick (pf), 2 Nov 1969 (issued in 1974 by Columbia Records, M4 32504).

Derivation
Music adapted for the song Canon [II] [#224] with another text by Thomas Moore and a new ending.

Literature

Discography

224. Canon [II]

Medium
Med or high voice (d¹-f-sharp²[b²]), pf

Duration
1 min., 35 mm. (Allegro)

First line(s)
Oh, the days are gone, when beauty bright

Text
"Love's Young Dream," poem in three 11-line stanzas by the Irish poet Thomas Moore (1779-1852), first published in Moore’s A Selection of Irish Melodies, second no. in the second vol. (London: J.
Description

Power, 1807), pp. 60-63, and set to the traditional Irish tune The Old Woman (not quoted by Ives). Ives set lines 1-9 of the first stanza.

Source

No holographs or MS copies with these words; proof sheets for Eighteen [recte 19] Songs contain one emendation by Ives, 2 pp. (f6270-71).

Date


Publication


Premiere

First documented performance: New York City, 19 Apr 1942, Ethel Luening (S) and Lionel Nowak (pf), in a joint vocal and piano recital of contemporary American music at the Humphrey-Weidman Studio, which included six Ives songs. (Concert announcement in the CIA: VII/Box 50/6.)

First recording

Ted Puffer (T) and James Tenney (pf), 13-17 Sept 1965 (issued in 1965 by Folkways, FM-3344).

Derivation

Adapted from the song Canon [I] [223] (see Comment).

Literature


Discography

Oja 1982: 5283; BlockB: D66.

Comment

Rather than adapting the music of Canon [I] to fit Moore's text, Ives made only minor changes in the vocal line and accomp up to m. 29, repeating a number of words and phrases as necessary (and omitting Moore's last two lines); a new ending was composed for mm. 30-35. Other resettings of songs for texts by Thomas Moore are: A Night Song, A Night Thought, and Those Evening Bells. 225. Chanson de Florian

Medium

Low voice (b-e'), pf

Duration

2 min., 98 mm. (Allegro: Tempo di Scherzo)
Description

Ah! s’il est dans votre village

Text
“Chanson de Florian,” three 6-line stanzas from the poem by the French novelist and poet Jean Pierre Claris de Florian (1755-1794). Ives’s text source may have been the setting by the French composer Benjamin Godard (1849-1895), published as a separate song by G. Schirmer (1884) under the title “Florian’s Song / Chanson de Florian.”

Source
1. Pencil sketch in D, inc. (mm. 1-56 only), 2 pp. (f6572-73).
2. Ink score in D: t.p. “Chanson De Florian | 2 copies | 1 in D (original) for soprano | 1 in B for mezzo soprano” (f6574); 6 pp., headed “Chanson de Florian” (f6575-80).
3. Ink copy in D by George Price, inc. (mm. 1-85 only): t.p. “Chanson de Florian for Soprano in D major” (f6581); 6 pp., headed “Chanson de Florian” (f6582-86).

Date

Publication
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 78. Copyright assigned 1950 to Mercury Music; repr. 1950 as a separate song sheet.

Premiere
First documented performance: New York City, 27 Dec 1949, Harry Wayne (Bar) and Esther Lundell (pf), in “A Concert of Contemporary [chamber] Music,” given in McMillin Theatre, Columbia University, sponsored by the League of Composers in cooperation with the American Musicological Society and Columbia University. (Program in the CIP: VII/Box 50/8.)

First recording
William Parker (Bar) and Dalton Baldwin (pf), 12 Apr 1977 (issued in 1978 by New World Records, NW 300).

Model
Godard, “Chanson de Florian.”

Literature

Discography
Oja 1982: 5287; BlockB: D65.
Description

Comment
In the Index to 114 Songs Ives groups this song with three others (Élégie, Qu’il m’irait bien, and Rosamunde) as "4 French Songs."

226. Charlie Rutlage

Subtitle
(from Cowboy Songs)

Medium
Med voice (d1-d2), pf

Duration
2:30 min., 51 mm. (In moderate time)

First line(s)
Another good cow-puncher has gone to meet his fate

Text

Source
No holographs or MS copies; emendations (toward an orchestration for Set No. 5/iii) in Ives's Copy E of 114 Songs (f6162-65) and emendations in a copy of 114 Songs held in the Moldenhauer Collection at the Library of Congress (Music Division).

Date

Publication
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 10; repr. 1923 in Fifty Songs; repr. in Seven Songs, pp. 5-8 (Cos Cob Press, 1932). Copyright assigned 1939 to Arrow Music Press; repr. in Seven Songs, pp. 5-8. Assigned 1957 to Associated Music Publishers; repr. in Seven Songs.
2. Realization by Kenneth Singleton for chmbr orch with opt. voice (Ives Society critical edn, New York: Associated, 1983; see #014iii).

Premiere
Description

First documented performance: New Orleans, LA, 17 Jan 1924, Leon Ryder-Maxwell (Bar) and Clara del Marmol (pf), in a song recital in the Auditorium of the Art Building, H. Sophie Newcomb Memorial College, Tulane University (Program in the CIP: VII/Box 50/2.)


First recording

Mordecai Bauman (Bar) and Albert Hirsh (pf), early 1938 (issued in 1938 by New Music Recordings, 1412).

Derivation

Mm. 20-23 derived from the song Runaway Horse on Main Street [#340] which itself is derived from the band Runaway Horse on Main Street [#055]. Sometime after 1922 Ives projected an orchestration of this song (marking in a copy of 114 Songs and composing a special trumpet part on a separate sketch) as mvt iii of Set No. 5: The Other Side of Pioneering [#014]. Included, in a planned orchestration, as mvt iii of the unrealized Set of Proposed Movements [I] [#x654].

Borrowing

Git Along Little Dogies.

Literature

KirkC: 6B51a (renumbered as 6B61f); AG: z119. Memos, 117-18, 118n5, 168; Tunebook, 211.

BlockB: W141, B122, B252, B274, B291, B554, B748, B774, B776.


Discography

Hall 1964/3, 92; Morgan 1974, 76; Cohn 1981, 917; Oja 1982: 5288, 5289; BlockB: D45, D62, D66.

Comment

According to John I. White, Git Along, Little Dogies: Songs and Songmakers of the American West (Urbana: University of Illinois Press, 1975), D. J. O'Malley wrote "A Cowboy's Death" to fit the tune "The Lake of Pontchartrain." Ives almost certainly did not know this and had as a source only John Lomax's collection (see Text), which did not include any music for this poem. Despite the fact that Ives could not have used "The Lake of Pontchartrain" as a model, there are some striking similarities between this tune and his melody, especially at the beginning, perhaps resulting from the rhythm and style of the text.

227. The Children's Hour

Other title(s)

From "The Children's Hour" [see 114 Songs, Index]

Medium

Med voice (d1-d2), pf

Duration

2 min., 27 mm. (Adagio sostenuto)
Description

First line(s)
Between the dark and the daylight, | When the night is beginning to lower

Text

Source
Fragmentary pencil sketch, mm. 20-27 only, 1 p. (f6671).

Date

Publication
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 74; repr. 1923 in Fifty Songs; repr. with revisions in New Music, vol. 7/1, Oct 1933, Thirty-Four Songs, pp. 58-60. Copyright assigned 1949 to Mercury Music; to Merion Music 1958; repr. in Thirty-Four Songs, pp. 58-60.

Premiere
First documented performance: Vienna, Austria, 15 Feb 1935, Jella Braun-Fernwald ("Gesang") and Ernst Bachrich (pf), in a concert of American Music, directed by Paul A. Pisk, in the Saal des Wissenschaftlichen Clubs Wien. (Program in the CIP: VII/Box 50/4.)
First documented U.S. performance: New York City, 2 Nov 1942, Doris Doe (Mez) and Hellmut Baerwald (pf), in a song recital at Town Hall, which included four Ives songs (the other three being Swimmers, The Last Reader, and Rough Wind), all announced in the program as being performed for the first time. (Concert announcement and program in the CIP: VII/Box 50/6.) Reviewed by Olin Downes, NY Times (3 Nov 1942); and Francis D. Perkins, NY Herald Tribune (3 Nov 1942).

First recording
Ernest McChesney (T) and Otto Herz (pf), 24 May or 2 June 1947 (issued in 1948 by Concert Hall, Series C Album 7).

Derivation
Included as no. 5 in the List: Possible Movements for Sets [#x667].

Literature

Discography
Hall 1964/1, 143; Morgan 1974, 76; Cohn 1981, 917, 923; Oja 1982: 5290; BlockB: D66.
VIII. Songs, A-E

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Description

Comment
Titled "'The Children's Hour' (From)" only in the Index of 114 Songs. The extant fragmentary sketch shares a p. (along with sketch material for the song Walking and an unidentified chord progression) on the same double leaf of the euph part for The Celestial Country. The cantata was first performed on 18 Apr 1902 making odd Ives's 1901 dating of music (unless the song sketch preceded the usage for the euph part).

228. A Christmas Carol

Medium
Med voice (d1-c2), pf

Duration
2 min., 18 mm. (Larghetto)

First line(s)
Little Star of Bethlehem! | Do we see Thee now?

Text
Two 7-line stanzas, identified as "Traditional" in the Index of 114 Songs; attributed to Charles Ives in KirkC. (The text is a pastiche of phrases from several popular Christmas songs.)

Source
No holographs or MS copies; Ives's Copy B of 114 Songs contains emendations (f6135). (Ives's had a photostat made of John Kirkpatrick's copying of this song for a 1940 Christmas card [f6590]).

Date
Composed possibly in Dec 1894 (or simply before 1898). No date given in 114 Songs. In preparing a publication of Eighteen [recte 19] Songs for New Music, vol. 9/1, Oct 1935, Ives made several corrections to the song in one of his personal copies of 114 Songs and jotted down "before 1898" in the margin; in a letter draft written sometime in 1950 to the Silver Burdett Co. (which was considering the song for an anthology), he stated that the work was composed in 1894. KirkC: say Dec '97?; AG: Dec 1894. NG7: before 1898.

Publication

Premiere
Description

First documented performance: Los Angeles, 1 Feb 1942, Fern Sayre (S) and Clare Bruns (pf), with Elise Moennig (fl), in a concert sponsored by the Los Angeles chapter of the Pro Musica. (see Comment)

Second documented performance: New York City, 11 May 1946, Mordecai Bauman (Bar) and Lucy Brown, (pf), in an all-Ives program (including the premiere performances of The Unanswered Question and Central Park in the Dark) at McMillin Theater, Columbia University, given as the second concert of the "Second Annual Festival of Contemporary American Music" (Program, with notes on Ives by Elliott Carter, in the CIP: VII/Box 50/7.) Reviewed by Francis D. Perkins, NY Herald Tribune (13 May 1946, p. 13).

First recording
Jacqueline Greissle (S) and Josef Wolman (pf), Jan 1952 (issued in 1953 by SPA Records, SPA-9).

Literature

Discography
Hall 1964/1, 143; Morgan 1974, 76; Cohn 1981, 917; Oja 1982: 5291, 5292; BlockB: D60, D63, D66.

Comment
Is it possible, assuming Ives to be the author of the text, that he made a kind of cento from various Christmas carols (some of the words and phrases resemble those of "O Little town of Bethlehem" and "It came upon a Midnight clear").

In a letter draft for use by Harmony Ives in writing to Jack M. Watson at the Silver Burdett Co. (n.d. [Nov? or Dec? 1950?]) Ives recalls an early performance, "It was composed in 1894 and sung in a New Haven Sunday school Christmas service of that year..."

229. The Circus Band

Medium
Med voice (c-sharp1-f-sharp2), pf

Duration
2 min., 96 mm. (In quickstep time-A little slower)

First line(s)
All summer long, we boys dreamed 'bout big circus joys!

Text
Three stanzas of 5, 6, and 4 lines respectively, unattributed in 114 Songs; author erroneously identified as Harmony T. Ives in 10 Songs, corrected to Charles Ives in KirkC.

Source
Description

No holographs or MS copies with these words; the pencil sketch of the pf version (f6411-13 [= f4749-51]) may have been the basis for a now lost song sketch used for the version in 114 Songs.

Date

Adapted in 1899 or later (possibly 1920-21) from material composed in 1894 (the latter date according to Ives). Dated 1894 in 114 Songs. AG: ?1894. NG7: adapted ?c1899 or ?c1920-21.

Publication


Premiere

First documented performance: New Haven, CT, 5 Nov. 1966, Lois White (Mez) and Linda Jaffarian (pf), in a Yale Alumni Day Concert of vocal and chamber music at Sprague Memorial Hall. (Program in the CIP: VII/Box 51/5.)

First recording

Ernest McChesney (T) and Otto Herz, 24 May or 2 June 1947 (issued in 1948 by Concert Hall, Series C Album 7). (For the first recording using voice and orch accomp see Comment under March: The Circus Band.)

Derivation


Borrowing

Street beat.

Literature

KirkC: 6B20; AG: z20. Memos, 36n3, 148, 171. See also correspondence with Godfrey Turner [of the American Music Center] (CIP: IIIB/Box 34/2, n.d. [Jan 1948]).

BlockB: W187, B2, B123, B742, B748, B783, B793.

Elkus 1974, 20-23; Rossiter 1975, 64; Burkholder 1995, 271; Swafford 1996, 244, 327.

Discography

Hall 1964/1, 142; Morgan 1974, 76; Cohn 1981, 917; Oja 1982: 5295, 5296, 5297, 5298, 5299, 5300, 5301, 5302; BlockB: D12 (arr. Farberman).

Comment

Apparently Ives wrote the original march for pf and then arr. it for theater orch, a version existing now only in a single score page. In the mid to late 1930s, Ives's copyist George F. Roberts orchestrated the work directly from the song version in 114 Songs. In a conversation with John Kirkpatrick (29 Oct 1959), Roberts recalled that his orchestration was requested by Ives "for a historic pageant up in Danbury ('39 or '40)--one of the last things we did--but they didn't include it."

In a letter to Mrs. Sara Spalding who apparently asked about music suitable for children (1 Mar 1950, in CIP: 14/IIIA/Box 32/6), Harmony Ives writes (for CEI in whose hand a draft exists):

Very little of his music is adapted for children's performance. He is glad to send you a Book of 114 Songs which he asks you to accept with his compliments.

The last song [Slow March] in the book (p. 259) was composed by him when he was a 14 year old boy--and was sung occasionally by children. "Serenity" p. 89 was sung some years ago in a Sunday School & "The Circus Band" p. 128 Mr. Ives remembers was sung by a boy's glee club in New Haven.
Description

some 50 years ago. There are possibly a few other which may be done by children--do anything you think best.

In a letter to Godfrey Turner (at the American Music Center), n.d. [Jan 1948]: "Possibly Mr. [Robert] Shaw might care to see the score 'The Circus Band' which is a kind of picture of the old day Parades. It is in 'contrast' to the serious [Harvest Home] chorales, and may be sung as such if not in religious service."

In the Index to 114 Songs Ives groups this song with four others (Down East, In the Alley, Old Home Day, and A Son of a Gambolier) as "5 Street Songs and Pieces."

230. The Collection

Medium

Med voice (e1−f1), pf ([or org?] with a "Response by the Village Choir" [SATB] in mm. 17-19)

Duration

2:30 min., 19 mm. [repeated for stanza 2] (In moderate time)

First line(s)

Now help us, Lord, Thy yoke to wear

Text

Two 4-line stanzas (the first in C.M. [8.6.8.6], the second in L.M. (8.8.8.8), identified in the 114 Songs table of contents only as "Stanzas from old Hymns"; the author is probably Ives. (These texts are not in Laudes Domini.)

Source

No holographs or MS copies.

Date


Publication


First recording

Anne Brubacher (S), Berkeley Chamber Singers and Alden Gilchrist (org), 21-22 Sept 1971 (issued in 1971 by Musical Heritage Society, MHS-1240).

Derivation

(see Comment)
Description

Borrowing
TAPPAN.

Literature

Comment
In KirkC (p. 202), John Kirkpatrick speculates that this music "[may derive from] some church music,
of say 1892"; in AG his reference is "'[from a] lost early anthem." Ives may be engaging in a gentle
parody of his own early church music.

In 114 Songs Ives footnotes the text of the first verse as "Kingsley" [George Henry Kingsley
(1811-1884)], composer of the hymn tune TAPPAN, part of which is quoted in mm. 8-11 of the voice.
But this text is not associated with TAPPAN.

231. The Coming of the Day

[incl.]

Medium
Voice, pf

Duration
10 mm. extant ([no tempo heading])

First line(s)
O breath of early morning | Before the stars are fled!

Text
"The Coming of the Day," poem in 2 stanzas by Huntington Mason (1875-1914) [Yale, Class of 1899],

Source
Pencil sketch, inc., 1 p. (f6002).

Date
Composed possibly in Jan 1898. KirkC: Jan 1898?; AG: --. NG7: --.

Publication
None.

Premiere
Middletown, CT, 31 Jan 2009, William Brooks (T) and Neely Bruce (pf), in a version edited by Ken
Steen, during a panel presentation in Russell House, Wesleyan Univ., as part of an Ives Vocal
Marathon.

Literature
Description

KirkC: 6B29; AG: --.

232. Country Celestial

Medium
Low voice (d1–d2[e2]), pf

Duration
4:15 min., 39 mm. [mm. 1-27 repeated for stanzas 2-3; first ending, mm. 28-34; second ending, mm. 35-39] (Adagio [con moto])

First line(s)
For thee, O dear, dear Country, | Mine eyes their vigils keep

Text
Cento in five stanzas by John Mason Neale (1818-1866), paraphrased from the poem De contemptu mundi by the English monk, Bernard of Cluny (fl. 1150). Neale's rhyming translation was given wide circulation by its inclusion in the first edition of Hymns Ancient and Modern (London, 1860), from which it made its way into the hymnal Laudes Domini, ed. Rev. Charles S. Robinson (New York: Century Co., 1884), no. 1134, which was Ives's source (an annotation on p. 1 of S2 reads: "Country Celestial Hymn 1134"). Ives set stanzas 1, 3, and 5. An extra stanza (Ives's third), beginning "O sweet and blessed country," is not in Bernard's original, but was added in Hymns Ancient and Modern and also appears in Laudes Domini.

Source
1. Fragmentary pencil sketches for pf accomp, 1 p. (f7423).

Date
Adapted possibly 1898 or later (see Comment) from music composed possibly in 1897; no date in the sources. Forty Earlier Songs suggests ?1891. KirkC: say 1890? or 91?; AG: ?1891. NG7: c1895-98.

Publication

Premiere
According to Ives, performed in Danbury, CT, May 1892, by Carrie A. Baker (Mez?) and possibly Charles Ives (pf?), in a concert at Town Hall. (see Comment)

Derivation
Description

Adapted, with only a change of text, from the song Du bist wie eine Blume [#240]; either this song or the Du bist wie eine Blume version was adapted, with a number of changes, for the song When Stars Are in the Quiet Skies [#389].

Literature
KirkC: 6B12a; AG: z6a. Memos, 176n.

Comment
A performance of a possible early version of the music is indicated in a memo on the vocal part (S1, f6339) of the song When stars are in the quiet skies: "Danbury Town Hall concert - Carrie A. Baker sang May-1892." (KirkC notes "no such concert is mentioned in the Danbury News in May '92.") Ives may be mistaken in identifying this piece as performed in 1892. All other indications point to Du bist wie eine Blume (?1897) as the original work.

233. Cradle Song

Medium
Med voice (e-sharp1-c-sharp2), pf

Duration
2 min., 9 mm. [repeated for each stanza] (Sognando)

First line(s)
Hush thee, dear child, to slumbers

Text

Source
Pencil sketch in E-flat, headed "words | page 191 | old Musical Spelling Book | A. L Ives 1846 | Cradle Song #33," 1 p. (f6909).

Date

Publication
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 33; repr. 1923 in Fifty Songs; repr. in New Music, vol. 9/1, Oct 1935, Eighteen [recte 19] Songs, p. 11. Copyright assigned 1962 to Merion Music; repr. in Nineteen Songs, p. 11.
Description


Premiere

First documented performance: New York City, 5 Feb 1965, Margaret Speaks (S) and Collins Smith (pf), in a song recital at the Alma Gluck Concert Hall (244 East 52nd Street), sponsored by the Turtle Bay Music School. (Program in the CIP: VII/Box 51/4.)

First recording

Ernest McChesney (T) and Otto Herz (pf), 24 May or 2 June 1947 (issued in 1948 by Concert Hall, Series C Album 7).

Literature


Discography

Hall 1964/3, 94; Oja 1982: 5305.

Comment

Augusta Ives was the daughter of music educator and editor Elam Ives, Jr. (1802-1864); she was a fifth cousin, twice removed, of Charles Ives.

234. December

Medium

Med voice (d'f'[c'1]-f2), pf

Duration

1 min., unbarred (a note in 114 Songs: "Measures may be marked off to suit the taste") [22 mm. in the Slonimsky choral version; 19 mm. in Hitchcock song edn] (Allegro con spirito)

Text


Source

1. Pencil sketch, inc. (systems 1-2, and the second m. of system 4 through the beginning of system 6 only; the top and bottom of p. [1] torn away, the bottom half of p. [2] eaten by silverfish [leaving, at least partially, mm. 1-7, 11-15 and 17, counting by Hitchcock edn]), 2 pp. (f6795-96).
Description

2. Emendations in Ives's Copy B (f6124-25) and Copy C (f6148-49) of 114 Songs; one annotation (nonmusical) in Copy C (f6248) of Thirty-Four Songs.

Date


Publication


First recording

Henry Herford (Bar) and Robin Bowman (pf), 14-16 May 1991 (issued in 1991 by Unicorn-Kanchana Records, DKP [CD]9112). (For the first recording using voice and an ens accomp, see the choral December.)

Derivation

Arranged from the chorus and orch December [#179]. Included as no. 1 in the List: Possible Movements for Sets [#667].

Literature


Discography

Oja 1982: 5306.

Comment

The title, taken from Rossetti's text, appears first in 114 Songs (the sketch for the choral version is headed: "A Winter Orgy Rossetti Baccanalia December (by a 101 drunken mobs)." Ives's date of 1920 in 114 Songs implies a possible "missing link" (a lost fair copy?) between the original song sketch of December and the publication. In the Index to 114 Songs Ives groups this song with two others (August and September) as "From Early Italian Poets" (all three being settings from Folgore's Twelve Sonnets "Of the Months" in Rossetti's English version). Ives may be referring to any of these three songs in Quality List 2, entry 112 where he lists seven songs including one he calls "San Gamiando."

235. Disclosure

Medium

Med voice (e-flat 1-g2), pf

Duration

1 min., 15 mm. (Andante moderato)
Description

Thoughts, which deeply rest at evening | at sunrise gayly thrilled the mind

First line(s)

Text

One 7-line stanza, unattributed in *114 Songs*; author identified as Charles Ives in *Twelve Songs* and KirkC.

Source

No holographs or MS copies; emendations in Ives's Copy E of *114 Songs* (f6159).

Date


Publication


First recording

Helen Boatwright (S) and John Kirkpatrick (pf), Aug 1954 (issued in 1954 by Overtone Records, Over. 7).

Derivation

Included, in a planned orchestration, as mvt ii of the unrealized *Set of Proposed Movements [II]* [#x655].

Borrowing

Possible borrowing: OLIVET.

Literature


Discography

Hall 1964/3, 96; Cohn 1981, 917; Oja 1982: 5307.

236. *Down East*

Other title(s)

A Fairy on the Waves (see Comment)

Medium
Description

Med voice (c1-c2), pf

Duration

2:30 min., 44 mm. (Very slowly)

First line(s)

Songs! Visions of my homeland

Text

Three stanzas (4, 8, and 7 lines), unattributed in 114 Songs; author identified as Charles Ives in Thirteen Songs and KirkC.

Source

1. Ink sketch of text, 1 p. (f8098).
2. Pencil sketch toward vocal part, 1 p. (f6860).
3. Pencil sketch with melody inked in (mm. 24-43) and with ink addition of "Edie's words to Down East tune," 1 p. (f8000); photostat repro of same (f6914).

Date

Composed in 1919, according to Ives; no date in the source. Dated 1919 in 114 Songs. AG: 1919. NG7: 1919.

Publication


Premiere

First documented performance: New York City, 24 Feb 1939, Mina Hager (Mez) and John Kirkpatrick (pf), in an all-Ives recital at Town Hall, which included thirteen songs and Sonata No. 2 for Piano: Concord, Mass. (Concert announcement and program in the CIP: VII/Box 50/5.) Reviewed by Francis D. Perkins, NY Herald Tribune (25 Feb 1939); Olin Downes, NY Times (25 Feb 1939), p. 18; Oscar Thompson, NY Sun (25 Feb 1939), p. 28.

First recording

Helen Boatwright (S) and John Kirkpatrick (pf), 2 Nov 1969 (issued in 1974 by Columbia Records, M4 32504).

Derivation

(see Comment)

Borrowing
BETHANY.

Description

Literature

Discography
Morgan 1974, 76; Cohn 1981, 918; Oja 1982: 5308, 5309, 5310; BlockB: D62, D64.

Comment
The addition of Edith Ives's text (on S3) is dated by Ives "(words by Edie--March 26[, 19]20)" and titled "A fairy on the waves"; Ives explains in a pencil memo: "Edie had heard me playing the Down East tune and wanted her own words." Edith Ives's text reads: "A fairy went to ocean sea one moon light sunny [or] summer night, any little child that was on the waves[.] The fairy picked up in arm carried to the land and covered it [with] sand on that summer day." (At the time Edith was five years and ten months old.)

In the Index to 114 Songs Ives groups this song with four others (The Circus Band, In the Alley, Old Home Day, and A Son of a Gambolier) as "5 Street Songs and Pieces."

John Kirkpatrick speculated on a possible relationship between this song and the lost orch Down East Overture (see KirkC, p. 38 and 202) apparently solely on basis of the similarity of the titles.

237. Dream Sweetly

[inc.]

Medium
Voice, pf

Duration
14 mm. extant [non-continuous] (Slowly)

First line(s)
--

Text
Unknown (see Comment).

Source
Ink copy, inc. (upper or lower half missing for each p. leaving 14 mm. extant), with a second text added in pencil above the staves, 3 pp. (f6587-89).

Date
Composed perhaps c1897. KirkC: say 1897?; AG: --. NG7: --.

Publication
Description

None.

Derivation

Music used for the song *Thee I Love* [#368].

Literature

KirkC: 6B27c; AG: --.

Comment

The title is supplied editorially. The opening line(s) are missing with the upper half of p. 1; the extant text begins "Mother's heart for little one | Dream sweetly | Nay, let thy little body rest | Dream sweetly."

238. Dreams

Medium

Med voice (c1-f2), pf

Duration

3:30 min., 34 mm. [mm. 5-24 repeated for stanza 2; first ending, mm. 25-29; second ending, mm. 30-34] (Moderato)

When twilight comes with shadows drear

Text

"Dreams," two 10-line stanzas of unknown authorship, after the original [German] of Baroness Porteous; credited in *114 Songs* to "Porteous / Trans." (translated by Anton Strelezki [pseudonym for Arthur Bransby Burnand (1859-1907)] for his "Traüme").

Source

No holographs or MS copies.

Date

Composed in 1897, according to Ives. Dated 1897 in *114 Songs*. AG: 1897. NG7: [1897].

Publication


First recording

Description


Discography

Oja 1982: 5311; BlockB: D62.

Comment

It is not known what source Ives might have used for the German language original. In the Index to 114 Songs Ives groups this song with seven others (Kären, Marie, A Night Song, An Old Flame, Omens and Oracles, A Song--For Anything, and The World's Highway) as "8 Sentimental Ballads."

In the "Chronological List of Compositions" of Cowell (in the 1955 first edn but not in the 1969 second edn), the Cowells indicate that "the composer has listed the piece as 'no good.'"

239. **Du alte Mutter / My dear old mother**

Other title(s)

The Old Mother [see 114 Songs, p. 183]

Medium

Med voice (d1-e2), pf

Duration

2 min., 43 mm. (Andante con moto, quasi allegretto)

First line(s)

Du alte Mutter bist so arm
My dear old mother, poor thou art

Text

"Du gamle Moder," poem by the Norwegian poet Aasmund Olafsson Vinje (1818-1870), translated into German (by Edmund Lobedanz in three 5-line stanzas) and English (by Frederick Corder, from Lobedanz's German). In 114 Songs, Ives printed the English words under the German, crediting the text only to "Vinje/Corder-trans." (For further information see the Text entry for The Old Mother.)

Source

Pencil sketch in B-flat (German text only): p. [1], mm. 1-15, 41-43 (mm. 3-13=mm. 30-40) and p. [2], mm. 16-29 (f6669-70).

Date

Composed c1902; no date in the source. Dated 1900 in 114 Songs. AG: 1900. NG7: [1900], c1902.

Publication

Description


Premiere

First documented performance: New York City, 28 Nov 1922, George S. Madden (Bar) and Maurice Lafarge (pf), in a song recital at Town Hall. In the program, the song was titled "Dear Old Mother"; also performed was A Night Thought. (Concert announcement and program in the CIP: VII/Box 50/2.)

First recording

Using German text only: Roberta Alexander (S) and Tan Crone (pf), Mar 1989 (issued in 1989 by Etcetera Records, KTC 1068).

Derivation

Reuses the text of The Old Mother [#316].

Literature


Comment

This is Ives's second setting (musically unrelated to the first) of Aasmund Olafsson Vinje's poem as translated into German by Edmund Lobedanz. See the Comment entry for The Old Mother regarding Ives's first setting and Vinje's poem.

For this setting Ives's may have taken his text from the Grieg setting as reprinted in Henry T. Finck's Fifty Mastersongs (Boston: Oliver Ditson, 1903), pp. 165-67, with Lobedanz's and Corder's texts. There, as does Ives in this setting, Vinje is credited as the poet, but Lobedanz is not mentioned. Perhaps Ives had temporarily lost his first setting.

In the Index to 114 Songs Ives groups this song with three others (Ich grolle nicht, Feldeinsamkeit / In Summer Fields, and Weil' auf mir) as "4 German Songs."

240. Du bist wie eine Blume

Medium

Med voice (d¹-d⁰[⁰]), pf

Duration

1:30 min., 30 mm. ([Adagio con moto])

First line(s)

Du bist wie eine Blume | So hold und schön und rein

Text

"Du bist wie eine Blume," poem in two 4-line stanzas by Heinrich Heine (1797-1856), first published in the magazine Rheinisches Flora, no. 26 (13 February 1825), p. 101. One of the poems in the cycle "Die Heimkehr," it was reprinted in his Reisebilder von Heinrich Heine, Erster Theil (Hamburg: Hoffmann und Campe, 1826). Of the more than 200 settings of this text, Schumann's remains the best
Description

known, and it is probably an edn of Schumann's song (Myrthen, op. 25, no. 24 [1840]) that Ives used for his text source.

Source

Pencil sketch, headed "Hymn 1134 [in the hymnal Laudes Domini (1884)]," 2 pp. (f6536-37); pencil patch for m. 25, 1 p. (f2845).

Date

Composed possibly in 1897; no date in the source, which is notated on the back of parts for drums and basses for March in F and C, with "Omega Lambda Chi." The March is dated 4 Jan 1896 on the score; if this date is correct, then the song must date from 1896 or later. "1891? adapted 1897?" in Forty Earlier Songs. KirkC: say 1897?. AG: ?1897. NG7: c1896-97.

Publication


First recording

Thomas Hampson (Bar) and Armen Guzelimian (pf), Oct 1990 or June 1991 (issued in 1991 by Teldec Classics, 9031-72168-2).

Derivation

Music used, virtually unchanged, for the song Country Celestial [#232]; either this song or the Country Celestial version was adapted, with a number of changes, for the song When Stars Are in the Quiet Skies [#389].

Model


Literature

KirkC: 6B25c; AG: z6b. Memos, 176n.

Comment

Internal evidence points to this song being originally composed for Parker, with its German text and possible modeling on Schumann's song.

241. Ein Ton / I hear a tone

Other title(s)

Mir klingt ein Ton [see f6426]

Medium

Med voice (d1-g2), pf

Duration

1 min., 25 mm. (Andante con moto)
Description

First line(s)
Mir klingt ein Ton so wunderbar
I hear a tone so wondrous rare

Text
"Ein Ton," two quatrains with a final couplet, written by the German poet and composer Peter Cornelius (1824-1874), and set to music by himself as no. 3 in his song cycle *Trauer und Trost* (op. 3, 1854); Ives used, with minor changes, an English translation by C. Hugo Laubach, which appears in *Fifty Mastersongs*, ed. Henry T. Finck (Boston: Oliver Ditson, 1903), p. 103 (but must have appeared in an earlier edn available to Ives c1895).

Source
Ink score in D, headed "Mir klingt ein Ton" with pencil memo "B-flat" for a transposition (German text below the vocal staff, English above), 2 pp. (f6426-27).

Date

Publication

First recording
In German: Thomas Hampson (Bar) and Armen Guzelimian (pf), Oct 1990 or June 1991 (issued in 1991 by Teldec Classics, 9031-72168-2).

Derivation
Music used for the song *Night of Frost in May* [#309], transposed down a major third to B-flat with minor changes.

Model

Literature

Comment
The title is Cornelius's, supplied editorially in KirkC and *Forty Earlier Songs*. Ives's best attempt at a design for a CEI monogram appears on p. 2 (f6427) of the source.
Description

Med voice ($a-f$), pf

Duration

3 min., 58 mm. (Largo sostenuto)

First line(s)

O doux printemps d'autrefois, | Vertes saisons

Text

Poem in two 6-line stanzas by Louis Gallet (1835-1898). Ives's text source was probably the setting by Jules Massenet (1842-1912), first published as a separate song sheet in 1875 and issued in the United States by G. Schirmer (Jules Massenet. Vocal Album. Thirty-Nine Songs with Piano Accompaniment, 2 vols. [New York, 1884], vol. 1, pp. 10-11), by Oliver Ditson as a separate song sheet (Boston, 1902), and in Henry T. Finck's Fifty Mastersongs (Boston, 1903).

Source

1. Pencil sketch, inc. (mm. 1-42 only), headed “‘Elegie,’” 2 pp. (f6676-77).
2. Ink score, headed “Louis Gallet Original Key ‘Elegie’ in F for sop for mezzo voice Jan 5 '02 [the 5 could possibly be a 2 or 3],” 4 pp. (f6678-81).
3. Two annotations toward a projected orchestration in Ives's Copy E of 114 Songs (f6193).

Date


Publication

1. Redding, Conn.: Charles Ives, 1922. 114 Songs: no. 77; repr. 1923 in Fifty Songs. Copyright assigned 1956 to Peer International; repr. 1956 in Nine Songs, pp. 9-11.

Premiere

First documented performance: Danbury, CT, 17 Mar 1967, Larro Chelsi (Bar) and Mary Kay Clark (pf), in an all-Ives concert at the Danbury High School Auditorium, presented by the Danbury Music Center, the Danbury State College, and the Danbury Scott-Fanton Museum. Among the other songs performed were Songs My Mother Taught Me (for voice and pf), Omens and Oracles, and The World's Wanderers (also with an added vc [doubling the bass line?]!) in their first documented performances. (Program in the CIP: VII/Box 51/6.)

First recording

Dietrich Fischer-Dieskau (Bar) and Michael Ponti (pf), 1-2 Dec 1975 (issued in 1976 by Deutsche Grammophon, 2530 696).

Derivation

Included as no. 3 in the List: Possible Movements for Sets [#x667].
Description

Model
Massenet, "Élégie."

Literature

Discography
Oja 1982: 5314, 5315; BlockB: D65.

Comment
In the Index to 114 Songs Ives groups this song with three others (Chanson de Florian, Qu’il m’irait bien, and Rosamunde) as "4 French Songs."

243. The Ending Year

Medium
Low voice (b-e⁴), pf

Duration
2:30 min., 35 mm. (Moderato-not too slowly)

First line(s)
Frail autumn lights on the leaves

Text
Ten lines, unattributed; author unknown. The first eight lines can be arranged into two 4-line stanzas (rhyming abba cddc); the last two lines might possibly be a couplet or lines 1 and 4 from a now missing stanza.

Source
Ink score in G: t.p. "The Ending Year | put in E major (mezzo)" (f6701); 3 pp., headed "In Autumn | 'The ending year' (The Waiting Soul #62 [referring to the no. in 114 Songs])" (f6702-04).

Date
Adapted in Oct 1902 from music composed possibly in 1898. Dated Oct 1902 in the source, which also contains an address, 65 Central Park West NY (Ives's second Poverty Flat residence: 1901 to Sept 1907). KirkC: adapted? 1902 (or date of copy?). AG: 1902. NG7: 1902.

Publication

Derivation
Apparently derived from the song The Song of the Dead [#357]; adapted, with minor changes, for the song The Waiting Soul [#382].
Description

Borrowing
Franck, *Symphony in D Minor* (mm. 6-8 < mm. 16-17 and 28-30). *(see Comment)*

Literature

Comment
Kirkpatrick, in KirkC and *Forty Earlier Songs*, states that the anonymous text “cannot possibly be the words to which the music was originally composed” since the words do not fit the vocal melody well. Marginal notations on the surviving source—on the t.p.: “put in E major (mezzo),” and on the top of p. 1 of the score itself: “Sop A-flat Baritone E-flat”—suggest that copies (now missing) were made for actual performance. The apparent borrowing of the Franck is odd in that there is no obvious purpose in terms of text illustration but the incidence seems too substantial to be merely coincidental.

244. Evening

Medium
Med voice (c-sharp1 -d2), pf

Duration
2 min., 18 mm. (Largo)

First line(s)
Now came still Evening on, and Twilight gray | had in her sober livery all things clad

Text

Source
No holograph or MS copies; annotations (nonmusical) in Ives's Copy D (f6150-51) and annotations toward a projected orchestration in Copy E (f6153; second page only of the song) of 114 Songs.

Date

Publication
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 2; repr. in 50 Songs; repr. in 7 Songs (Cos Cob Press, 1932), pp. 3-4. Copyright assigned 1939 to Arrow Music Press; repr. in 7 Songs, pp. 3-4; to Associated Music Publishers, 1975.
VIII. Songs, A-E

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Description

2. Realization for chmbr orch (fl, ob, cel/bells, pf, vn 1-2-3) with opt. voice, New York: Associated, 1983 (score and parts for sale); Ives Society critical edn by Kenneth Singleton.


Premiere


First recording

Mordecai Bauman (Bar) and Albert Hirsh (pf), early 1938 (issued in 1938 by New Music Recordings, 1412).

Derivation

Arr. for mvt iv of Set No. 6: From the Side Hill [#015](realized for chmbr orch, with opt. voice, by Kenneth Singleton, based on annotations towards a projected orchestration by Ives in two of his copies of 114 Songs) and included, in a planned orchestration, as mvt viii of the unrealized Set of Proposed Movements [III] [#x656].

Borrowing

BETHANY.

Literature

KirkC: 6869a; AG: z144. Memos, 117, 117-18, 127, 167; Tunebook, 212.
BlockB: W133, W133a-c, B77, B84, B252, B284, B291, B360, B554, B748, B779, B793, B797, B807, B810.

Discography

Hall 1964/3, 96; Morgan 1974, 76; Cohn 1981, 918; Oja 1982: 5316, 5317; BlockB: D45, D62, D66.

245. Evidence

Medium

Med voice (b-flat-e-flat²), pf

Duration

1 min., 16 mm. (Andante tenuto)
Description

First line(s)
There comes o'er the valley a shadow

Text
Six lines, unattributed in 114 Songs; author identified as Charles Ives in Nine Songs and KirkC.

Source
No holographs or MS copies with these words.

Date

Publication
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 58. Copyright assigned 1956 to Peer International; repr. 1956 in Nine Songs, pp. 15-16.

First recording
Roberta Alexander (S) and Tan Crone (pf), Mar 1989 (issued in 1989 by Etcetera Records, KTC 1068).

Derivation
Music adapted from the song Wie Melodien zieht es mir [#394], with minor changes in the vocal line and accomp.

Model

Literature

Comment
In the "Chronological List of Compositions" of Cowell (in the 1955 first edn but not in the 1969 second edn), the Cowells indicate that "the composer has listed the piece as 'no good.'"
Ives used only the first 14 mm. of the earlier song to set the 6-line stanza, and supplied a slightly altered ending from that of the earlier song. This is one of Ives's "courting" songs.
In Memos, p. 126 Ives describes this work as composed during "a kind of slump backward."
VIII. Songs, F-L

Description

246.  Far from my heav'nly home

Medium
Low voice (g-b¹), org/pf

Duration
4 min., 62 mm. (Andante)

First line(s)
Far from my heav'nly home, | Far from my Father's breast

Text
Psalm 137, in a paraphrase in five 4-line stanzas by the Anglican Rev. Henry Francis Lyte (1793-1847), first published in his The Spirit of the Psalms (London: Rivington, Hatchard, Seely and Nisbet, 1834), pp. 195-96. Ives set stanzas 1, 3-5.

Source
Ink score: t.p., headed "'Far from my Heav'nly Home'" (f5976); 6 pp. (f6322-27); patches for mm. 58-60 on two separate pages (f5033, 5999).

Date
Composed c1893-94. An annotation on t.p. of source (f5976): "July 90"; at bottom of p. 1 (f6322): "Baptist Ch. Danbury, Sunday May 4-1890"; at the bottom of p. 6 (f6327): "Baptist Ch Danbury Sunday--May 4--'90." John Kirkpatrick (in Eleven Songs and Two Harmonizations, p. 8) notes that the ink copy is in "handwriting not before 1892" and suggests that the 1890 date refers to an earlier version [perhaps implied by an annotation Ives wrote on the t.p., "in B-flat for Low voice," although no earlier version in a higher key now exists]. KirkC: before 4 May 1890(?). AG: ?1890. NG7: c1893-94.

Publication

First recording
Mary Ann Hart (Mez) and Dennis Helmrich (pf), 17-27 Sept 1991 (issued in 1992 by Albany Records, TROY 077).

Literature

247.  Far in the wood
Description

Medium
Med voice (e-flat–e-flat), pf

Duration
1:30 min., 55 mm. (Allegretto)

First line(s)
Far in the wood where pine trees grow

Text
Two stanzas (the first containing five lines, the second irregular and difficult to decipher in Ives's hand), unattributed; author unknown, possibly Ives. The stanzas may be a translation or paraphrase of an unknown German original (if the first word Ives wrote in m. 4 is "Ic[h]").

Source
Pencil sketch: p. 1, mm. 5-23 (= 37-55), with the words of stanza 1 above and the words of stanza 2 below the vocal staff (f6419); p. 2, mm. 24-36 (f6420).

Date

Publication

Derivation
Music adapted for the song A Night Song [#310].

Literature
KirkC: 6B20b; AG: z22a.

Comment
The music for stanza 1 is repeated for stanza 2 with an intervening passage (mm. 24-36, to which is set the fifth line of stanza 1); Ives used the music to set Thomas Moore's "The Young May Moon," published as A Night Song in 114 Songs, making only minor changes in the accomp (including the omission of m. 36 of the original setting). The pf intro (mm. 1-4), left blank in the source, is supplied by Kirkpatrick in Forty Earlier Songs from the intro in the later version.

248. A Farewell to Land

Medium
Med voice (g-sharp–g2), pf
Description

Duration
2 min., 14 mm. [in Nineteen Songs, the last m. lacks a barline between “my” and “native”] (Adagio)

First line(s)
Adieu, adieu! my native shore | Fades o'er the waters blue

Text

Source
1. Pencil sketch, 1 p. (f6769).
2. Ink copy by George F. Roberts [made June 1935], 2 pp. (f6770-71); mm. 1-2 (pf only), crossed out, 1 p. (f6772).
3. Photostat repro of S2, on which the engraver made markings toward Eighteen [recte 19] Songs (f6773-74); barline before m. 14 deleted.

Date

Publication

Premiere
First documented performance: Minneapolis, MI, 18 Jan 1944, Alice Gerstl Duschak (S) and Dimitri Mitropoulos (pf), in a concert of vocal and chamber music at the Minneapolis Institute of Arts, sponsored by the Twin Cities Chapter of the International Society for Contemporary Music. (Program in the CIP: VII/Box 50/7.)

First recording
Corinne Curry (S) and Luise Vosgerchian (pf), Dec 1962 (issued in 1963 by Cambridge, CRS-1804).

Literature
La fede mai non debbe esser corrotta

Text

*Orlando Furioso* by Ludovico Ariosto (1474-1533), published in its final form by Francesco Rosso da Valenza (Ferrara, 1532). Ives set lines 1-3 from stanza 2 of Canto 21. Ives's source was an 1857 edn of Ariosto's minor works, ed. Filippo-Luigi Polidori (Florence: Felice Le Monnier).

Source

1. Pencil copy of text, 1 p. (f8139).
2. Pencil sketch, headed "Ariosto La Fede #34," 1 p. (f6915).

Date


Publication


First recording
Description

Charles van Tassel (Bar) and Marien van Nieukerken (pf), Jan 1993 (issued in 1993 by Vox Temporis Productions, VTP CD92 010).

Literature

Comment
Ives used an incorrect grave accent (è) on the first e of "La Fede" in the title for both 114 Songs and Eighteen [recte 19] Songs.

250. Feldeinsamkeit / In Summer Fields

Other title(s)
In Summer Fields / Feldeinsamkeit [114 Songs, p. 186]; In Summerfields [114 Songs, Index]

Medium
Med voice (c1-f2), pf

Duration
3 min., 50 mm. (Allegretto molto tranquillo)

First line(s)
Ich ruhe still im hohen grünen Gras
Quite still I lie where green the grass and tall

Text
"Feldeinsamkeit," poem in two 4-line stanzas by Hermann Allmers (1821-1902), with an English translation by Henry G. Chapman. Allmers's poem was published in the Sämtliche Werke von Hermann Allmers (Oldenburg: Schulz, 1891-95), vol. 5, Dichtungen, p. 10. Ives's German text source was probably the setting by Johannes Brahms (op. 86, no. 2, pubd. 1882), in which stanza 2, line 1 is altered from "Und schöne, weisse Wolken..." to "Die schönen weissen Wolken..."

In 114 Songs, the text is credited to "Almers | Chapman--trans." Ives's source for the translation may have been Johannes Brahms. Fifty Selected Songs, ed. Max Spicker (New York: G. Schirmer, 1910), pp. 128-29, with the same misspelling of Allmers's name.

Source
1. Pencil sketch, with German text, 3 pp. (f6556-58).
2. Ink score with German text: t.p., "Feldeinsamkeit | (original key) | 65 Central Park West" (f6559); 5 pp. (f6560-64). This source is 8 mm. longer than as published in 114 Songs (mm. 7-23 repeated as 41-57 here, plus a final measure; mm. 7-12 followed by 21-23 repeated as 41-49 in 114 Songs with the same final measure).
3. Memo concerning remarks of George Chadwick, 1 p. (f6570); photostat repro showing MS in better condition (f6571).
Description


Date

Composed probably in early 1898. An annotation on p. 1 of S1: "for Dr. Griggs' recital in Center Ch[urch, New Haven] Chapel [=Chapel?] Nov-10-1897." [KirkC, p. 175, points out, however, that Griggs was singing at Simsbury that evening.] The song undoubtedly was composed for Horatio Parker's composition class at Yale (see the Memos, pp. 183-84, for Ives's description of George Chadwick's visit to Parker's class, probably on Thursday 31 Mar 1898, when Feldeinsamkeit was being discussed). Ives's 1900 date in 114 Songs may well refer to the copying of S2 with the English translation added (however, the address on the t.p., "65 Central Park West NY," which was Ives's Poverty Flat residence from 1901 to Sept 1902, makes his 1900 date too early by at least one year). KirkC: before 10 Nov 1897. AG: 1897. NG7: c1897-98.

Publication


Premiere

First documented performance: Los Angeles, 12 Nov 1946, Maralin Dice (S) and Pauline Wenger (pf), in a concert of vocal and chamber music by American composers, in Royce Hall Auditorium, University of California at Los Angeles. (A portion of the program [the rest cut off] preserved in the CIP: VII/Box 50/7.)

First recording

In English: Jacqueline Greissle (S) and Josef Wolman (pf), Jan 1952 (issued in 1953 by SPA Records, SPA-9). First recording in German: Helen Boatwright (S) and John Kirkpatrick (pf), 18-19, 24-25 Nov 1969 (issued in 1974 by Columbia Records, M4 32504).

Model


Literature


Discography

Hall 1964/1, 143; Morgan 1974, 76; Cohn 1981, 918; Oja 1982: 5320, 5321.

Comment

Published in 114 Songs and Eighteen [recte 19] Songs titled "In Summer Fields | Feldeinsamkeit," with the German text printed above the English (in both publications the text is credited to "Almers [sic] | Chapman--trans."). For George Chadwick's remarks on this song, see Memos, pp. 183-84. S2 contains a longer recapitulation than in the version in 114 Songs (and the reprints from it).

In the Index to 114 Songs Ives groups this song with three others (Ich grolle nicht, The Old Mother [i.e. Du alte Mutter], and Weil' auf mir) as "4 German Songs."

AG lists this as two different songs: "Feldeinsamkeit" as z47a, and "In Summer Fields" as z47b.

251. Flag Song

Medium

Low voice (c1-c2), pf

Duration
Description

2 min., 31 mm. (Maestoso)

First line(s)
Accept you these emblems at starting | When you face to the west or the east

Text
Two 10-line stanzas by Henry Strong Durand (1861-1929) [Yale, Class of 1881]; known only through Ives's version in S1. Durand may have written his poem for a Yale alumni dinner; it was not published in the Yale Literary Magazine or the Yale Alumni Weekly.

Source
1. Ink score, headed "Flag Song," 2 pp. (f6639-40).
2. Photostat repro of S1, p. 1, with no change except Ives's cryptic annotation at the head, "put in 130 #10" (f6641).

Date
Composed c1900. Dated Nov 1898 in the source (f6639). AG: Nov 1898. NG7: [1898], c1900.

Publication

First recording

Derivation
Music possibly adapted from a song for the lost fraternity show Royal Rivals [#x721]. (see Comment)

Literature
KirkC: 6B31; AG: z59. Memos, 177. See also correspondence with George Ives (CIP: IIIA/Box 33/1, 8 and 20 May 1894) and Vladimir Lakond of Southern Music Publishing (CIP: IIIB/Box 35/13, 7 Feb 1951).

BlockB: W269.

Comment
In a draft possibly for a letter by Harmony Ives to Vladimir Lakond (7 Feb 1951) Ives writes: "Two of the songs, Flag Song and Vote for Names, he is not sure ought to be published. He doesn't remember any song called 'Vote for Names' and the Flag Song he thinks but isn't sure that it was printed in a Yale song book some 50 years ago."

KirkC suggests that the song may have been composed for a Yale alumni dinner, and also suggests that the song may have been derived from an earlier, now lost, song written for a fraternity show at Yale (#x721). Only the text of this earlier song survives (beginning "From the lands where they are dwelling..." with "Words by E. E. Garrison, [Hopkins] '93. Music by C. E. Ives, [H]'94"), and Kirkpatrick
Description

states: "the metre of these words is so like the FLAG SONG (6B31) as to make one wonder if the music of that could have been adapted from this; this might be the song referred to in two letters from Ives to his father—8 May 1894: ‘...was working on a little song...for Garrison...’—and 20 May 1894: ‘...I have also been finishing the song for Garry...’"

In the source, the stanzas are numbered I and III (possibly the numbers of the verses that Ives excerpted from Durand's poem).

252.  Forward into Light

Subtitle
Aria for Tenor (or Soprano) (from a Cantata “The Celestial Country”) [see 114 Songs, p. 228]

Medium
T or S (c1-a2), pf

Duration
4 min., 103 mm. (Allegretto)

First line(s)
Forward flock of Jesus, | Salt of all the earth

Text
"Forward! Be Our Watchword," processional hymn in eight 12-line stanzas, written by the Rev. Henry Alford (1810-1871), Dean of Canterbury Cathedral, for the tenth Festival of Parochial Choirs of the Canterbury Diocesan Union on 6 June 1871. It was first published in the Festival Book for that year and then in the Life, Journals and Letters of Henry Alford, D.D. ed. by his widow (London: Rivingtons, 1872), Appendix B, pp. 534-35. In 114 Songs Ives attributed the text to "Alford[,] from St. Bernard" (see Comment). Ives setting draws from stanza 3 (all 12 lines), 2 (lines 1-3, 10), and 4 (lines 11-12), in that order. His text source was probably Laudes Domini.

Source
Ink score, as for voice and keyboard, inc. (mm. 1-95 only), t.p. (f1125), 7 pp. (f5299-5305).
(See also: #143/Complete Work, mvt. vi, inc. ink copy for voice and piano.)

Date
Composed in 1902 along with the cantata (Ives did not date the aria separately from the other mvts of the cantata). MS Work-list 2: "Cantata, The Celestial Country, 1898-1900, given at Central [Presbyterian] Church concert, 57th Street, New York, April 18, 1902"; Work-list A: "Cantata 'Celestial Country' (St. Bernard) (Mixed Chorus, Quartet, Soli, Strings, Brass and Organ);[;] Manuscript[;] 1898-1899." AG: 1898-99. NG7: 1902.

Premiere
Description

Entire cantata: New York City, 18 April 1902, cond. by Ives (from the org), in a concert at Central Presbyterian Church (for the names of performers see the entry for The Celestial Country [#143]).

First recording

With pf accomp: Wayne Bloomingdale (T) and Dorothy Bloomingdale (pf), Sept 1977 (issued in 1977 by Educo, 5036). (For the first recording using voice with an ens accomp, see The Celestial Country / vi.)

Publication


Derivation

Arr. from mvt vi of The Celestial Country [#143] (originally scored for T solo, str qt, org).

Literature


Comment

Ives mistakenly thought that Alford's hymn was based on the 12th-century poem "De Contemptu Mundi," by the monk Bernard of Cluny (and in 114 Songs also mistakenly sainted this Bernard, not to be confused with St. Bernard of Clairvaux).

KirkC and AG do not include this among the songs.

253. Friendship

Other title(s)

All Love [see KirkC, p. 161]

Medium

Med voice (c-sharp1-g2), pf

Duration

3:00 min., 45 mm. (Moderato)

First line(s)

All love that has not friendship for its base

Text

A sonnet with its octave in the Italian pattern (abba abba) and its sestet in the Shakespearean (cddc ee), unattributed; author unknown. In KirkC, p. 161, Kirkpatrick speculates that this might be the work of his uncle Lyman Denison Brewster (1832-1904). According to Bryan Simms, Ives's source might have been Elia Wilcox's "Upon the Sand", Cosmopolitan Magazine, 1889.
Description

Source
2. Ink score, 4 pp. (f6355, 6357-59; f6354 and 6356 are filmed from the original photostat negatives, more complete at the margins than the now deteriorated MS pp.).

Date

Publication

First recording

Literature

Comment
The title, not in the sources, is supplied editorially in KirkC as "All Love," from the first words of the poem, and in *Forty Earlier Songs* as "Friendship."

254. Frühlingslied

Medium
Med voice (c1-f2), pf

Duration
1:30 min., 41 mm. ([Allegretto])

First line(s)
Die blauen Frühlingsaugen schau'n aus dem Gras hervor

Text
"Die blauen Frühlingsauge," poem in three 4-line stanzas by Heinrich Heine (1797-1856), first published in a periodical in 1831, and then as one of the "Neuer Frühling" (in *Reisebilder*, 2nd edn, vol. 2, 1831). Heine reprinted it, with one revision (to line 10), in his *Neue Gedichte* (1844).

Source
Description

Pencil sketch, headed "'Frühlingslied' Nov 8 1896 [and added later] put into Wordsworth--I travelled--," 2 pp. (f6530-31).

Date

Publication

First recording
Thomas Hampson (Bar) and Armen Guzelimian (pf), Oct 1990 or June 1991 (issued in 1991 by Teldec Classics, 9031-72168-2).

Derivation
Music adapted, with minor changes, for the song I travelled among unknown men [#270].

Model

Literature

255. General William Booth Enters into Heaven

Other title(s)
General Booth's Entrance into Heaven [see f6806 & 6826]; Salvation [see f6806].

Medium
Low voice (b-e\textsuperscript{b}[^{g\textsuperscript{#2}}]), pf (opt. unison chorus)

Duration
6 min. (see Comment), 113 mm. (Allegro moderato-March time)

First line(s)
Booth led boldly with his big bass drum | (Are you washed in the blood of the Lamb?)

Text
"General William Booth Enters into Heaven," poem by the American poet Vachel Lindsay (1879-1931), first published in Poetry: A Magazine of Verse I/4 (Jan 1913). Ives's text source was apparently the excerpt (lines 1-23, 30-37 only) included in a review of the poem in The Independent, 74/#3354 (13 Mar 1913). (see Comment)

Source
Description

1. Ink score, headed "'Salvation' or 'Gen. Booths Entrance into Heaven'," with pencil emendations, 7 pp. (f6806-12).
2. Photostat repro of pp. from S1 on which Ives made emendations, 8 pp. (f6814-21; p. 2 repro twice, as f6814 and f6816, each with different emendations).
3. Pencil patches and rej. sketches for various mm., 4 pp. (f6822-25).
4. Ink copy by Walter Lachowski [made Oct 1933], with Ives's emendations and memos toward a projected orchestration (and some addenda in Edith Ives's hand): t.p., "General Booths Entrance In To Heaven By Charles E. Ives" and at bottom of p. "Please return to | Chas E. Ives | West Redding | Conn" (f6826); 11 pp., headed "General Booth's Entrance into Heaven" (f6827-37).
5. Photostat repro of S4, on which Ives made emendations and altered the heading to "'General William Booth's Entrance Enters Into Heaven'," 11 pp. (f6838-48); p. 6 (f6843) includes two patches for m. 57, 64, originally stapled to the photostat page.
6. Two typed copies of the text, with pencil annotations by Ives, 1 p. each (f6813, 6849).
7. Proof sheets from Eighteen [recte 19] Songs with emendations by Ives, 6 pp. (f6255-60).

Date

Apparently arranged in Sept 1914 from the version for chorus and band (S1, ?1914) whose score is lost; rev. c1933. Dated "1914 Sept. 26" in S1; dated 1914 in Eighteen [recte 19] Songs. KirkC: (arranged) Sept 1914. AG: 1914. NG7: 1914, rev. c1933.

Publication


Premiere

First documented performance: San Francisco, 26 Sept 1933, Radiana Pazmor (contralto) and Katheryn Foster (pf), in a song recital at the Studio of Doris Barr sponsored by the New Music Society of California. Also performed were Ann Street, and, apparently for the first time, Hymn and Swimmers. (Concert Program in the CIP: VII/Box 50/4.)

Second documented performance: New York City, 24 Feb 1939, Mina Hager (Mez) and John Kirkpatrick (pf), in an all-Ives recital at Town Hall, which included thirteen songs and Sonata No. 2 for Piano: Concord, Mass. (Concert announcement and program in the CIP: VII/Box 50/5.) Reviewed by Francis D. Perkins, NY Herald Tribune (25 Feb 1939); Olin Downes, NY Times (25 Feb 1939), p. 18; Oscar Thompson, NY Sun (25 Feb 1939), p. 28.

First recording

Radiana Pazmor (S) and Genevieve Pitot (pf), 5 Dec 1934 (issued in 1935 by New Music Quarterly Recordings, vol. 2/4 [later renumbered 1112]). (For the first recording using voice with an orch accomp, see the choral General Booth Enters into Heaven.)

Derivation

Arr. by John J. Becker for the choral version General Booth Enters into Heaven [#181]; apparently the original music is a lost version for male chorus and band [#661].

Borrowing

FOUNTAIN, Oh, Dem Golden Slippers, ONWARD UPWARD, Reveille, Street beat.

Literature
**Description**

KirkC: 6B50; AG: z98. *Memos*, 42n2, 43n3, 80n5, 112n2, 116-17, 127, 162, 176; *Tunebook*, 209. See also correspondence with John J. Becker (CIP: IIIA/27/6, 16 July 1934), Henry Cowell [re Lachowski copy] (CIP: IIIA/Box 28/4, Oct 1933?) and Radiana Pazmor (CIP: IIIA/Box 31/2, n.d. [late 1934]).

BlockB: W133c, W278, B84, B87, B92, B123, B252, B274, B284, B291, B793, B799, B806.


**Discography**

Hall 1964/3, 92; Morgan 1974, 76; Cohn 1981, 923; Oja 1982: 5323, 5324, 5325; BlockB: D11, D45, D66.

**Comment**

In *Memos* (p. 127) Ives refers to this song as a "Glory trance." Orchestration by John Becker in 1934 under Ives's supervision from the version for voice and pf.

In draft for a letter to Radiana Pazmor (n.d. [late 1934]) Ives writes: "H[enry] C[owell] has written me that the song takes more than 4 1/2 minutes in the recording. I've just played it over twice trying to take it any faster more than usual. The 1st time was about 4:10 & the other 4:20. I find that I take march time at 132=quarter note running it up to about 144=quarter note at the 'molto animato' p. 5. It was my fault in marking Allegro mod..."

In letter to John J. Becker (16 July 1934): "You ask about something of mine to go with the 'Night' [mvt iii (*In the Night* of *Set for Theatre Orchestra*) by way of contrast--The 'General Booth' for a Bass (not only a good voice but a man who can get up & do something hard!) & your orchestra would hit it off... Those 2 things together won't take much over 5 minutes & not too much rehearsing."

Lindsay used the refrain of Elisha Hoffman's hymn "Washed in the Blood" (first line: "Have you been to Jesus for the cleansing power | [Refrain] Are you washed in the Blood of the Lamb?"--the refrain comes after every line of text in each verse). Ives keeps the refrain, but does not quote from Hoffman's tune WASHED IN THE BLOOD, but rather sets Hoffman's refrain to his own melody derived from FOUNTAIN.

In *S*4 (Lachowski's fair copy made in 1933), there are numerous memos towards a scoring for orch (including an annotation about str), but the only possible reference to a previous orchestration is in an annotation on p. 5 (6831): "Brass started again here as in slip as I remember & strings stopped I think."

The first mention of an orchestrated version having preceded the song comes in Work-list B (compiled after 1935 and before 1939):

"General William Booth's Entrance Into Heaven" (Vachel Lindsay)--Chorus or single solo voice (originally with brass band)--arranged for chamber orchestra by Dr. John J. Becker 1934."

Ives then dates the work 1914, and both description and date remain unchanged in the rest of his work-lists.

The complete poem appeared in *The Independent* 13 Mar 1913 (vol 74/#3354).

**256. God Bless and Keep Thee**

**Medium**

Low voice (*b-flat[a-flat]-b1*), pf

**Duration**

2 min., 29 mm. (Andante sostenuto)
Description

Andante sostenuto

I know not if thy love be as a flower in autumn

Text

Two 6-line stanzas, unattributed; author unknown (perhaps a classmate of Ives's as suggested by John Kirkpatrick in Eleven Songs and Two Harmonizations).

Source

1. Pencil and ink patches in D [for a missing sketch?], 1 p. (f6532).

Date

Composed c1898, S2 c1901-02; no date in the sources. An address on the t.p. of S2, "17 Madison Sq North" and again at the top of p. 1 "17 Madison Sq N[ort]h Yale Club," was Ives's summer residence in 1898. KirkC: say 1897?. AG: ?1897. NG7: c1898, c1901-02.

Publication


First recording

Radiana Pazmor (S) and Genevieve Pitot (pf), 5 Dec 1934 (issued in 1935 by New Music Quarterly Recordings, vol. 2/4 [later renumbered 1112]).

Literature


257. Grace

Medium

Med voice (d¹-e²), pf

Duration

1:30 min., 20 mm. [as barred in Kirkpatrick edn] (Moderato)
Description

First line(s)
Sweetheart, sweetheart, | We in this world today

Text
Seven lines (rhyming abbcdd; a complete poem or a single stanza?), unattributed; author unknown.

Source
1. Pencil sketch, inc. (mm. 3-17, 37-55), 2 pp. (f6648-49).
2. Ink score: t.p. “Grace” | Original key for mezzo Soprano | “Where the Eagle” (f6650); 2 pp., headed “Grace” (f6651-52).

Date

Publication

Derivation
Music adapted for the song Where the eagle cannot see [#390].

Literature

258. Grantchester

Subtitle
(with a quotation from Debussy) [see 114 Songs (later printings), p. 37]

Medium
Med voice (c1-c-sharp2), pf

Duration
2 min., mostly unbarred (Adagio non tanto)
Description

First line(s)
Would I were | In Grantchester, in Grantchester!

Text

Source
No holographs or MS copies.

Date

Publication
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 17 (see Comment); repr. 1923 in Fifty Songs. Copyright assigned 1956 to Peer International; repr. 1956 in Nine Songs, pp. 25-27.

Premiere
First documented U.S. performance: New York City, 13 Nov 1933, Mary Bell (S) and Mabel Schneider (pf), in a concert in the Auditorium of the New School for Social Research sponsored by the Pan American Association of Composers. Seven songs by Ives were performed, including The Indians. Reviewed by "H.H.," NY Times (14 Nov 1933).

First recording
Ted Puffer (T) and James Tenney (pf), 13-17 Sept 1965 (issued in 1965 by Folkways, FM-3345).

Borrowing
Debussy, Prélude à l'après-midi d'un faune (after Mallarmé).

Literature

Discography
Morgan 1974, 76; Cohn 1981, 918; BlockB: D66-67.

Comment
The "quotation from Debussy" is from the opening flute solo (truncated) in the Prélude à l'après-midi d'un faune (after Mallarmé) and its orchestral response; there are other more subtle allusions. The first
Description

printing of 114 Songs (bound in green) excluded this song (leaving pp. 37-39 blank) because Ives had not received permission from Rupert Brooke in time for his deadline (although the title is listed in the Index).

259. The Greatest Man

Medium
Med voice (e\textsuperscript{1}-g\textsuperscript{2}), pf

Duration
1:30 min., 33 mm. (Moderato [changed to "Allegro moderato" in Thirty-Four Songs])

First line(s)
My teacher said us boys should write about some great man

Text
"The Greatest Man," poem in two 10-line stanzas by Anne Timoney Collins, as printed in the NY Evening Sun (7 June 1921), p. 22.

Source
No holographs or MS copies; proof-sheets from 114 Songs contain emendations by Ives, 4 pp. (f6944-47); emendations in Ives's Copy B of 114 Songs (f6104-07) and Copy C\textsuperscript{2} of Thirty-Four Songs (f6241-44).

Date

Publication


Premiere
First documented performance: New York City, 28 Feb 1924, George S. Madden (Bar) and Josef Furginele (pf), in a song recital at Town Hall. Also performed was The White Gulls. (Concert announcement in the CIP: VII/Box 50/2.)

Second documented performance: New York City, 24 Feb 1939, Mina Hager (Mez) and John Kirkpatrick (pf), in an all-Ives recital at Town Hall, which included thirteen songs and Sonata No. 2 for Piano: Concord, Mass. (Concert announcement and program in the CIP: VII/Box 50/5.) Reviewed by
Description

First recording
Mordecai Bauman (Bar) and Albert Hirsh (pf), early 1938 (issued in 1938 by New Music Recordings, 1412).

Borrowing

Literature
KirkC: 6B69; AG: z140. Memos, 169. See also correspondence with Anne Collins (CIP: IIIA/27/12, 20 Aug 1921-19 May 1942). BlockB: W150, W150a, B274, B778-79. Feder 1992, 314-15; Burkholder 1995, 286-87. (See also the unsigned article [by Anne Collins], "Famous composer turned her poem to song" in the Miami, FL weekly The Voice [7 Feb 1975], p. 19.)

Discography
Hall 1964/3, 96; Morgan 1974, 76; Cohn 1981, 918; Oja 1982: 5327, 5328, 5329; BlockB: D45, D62.

Comment
The proof sheets for this song are the only to survive for the whole of 114 Songs.

260. Gruss

Other title(s)
Leise zieht [see f6455]

Medium
Med voice (d'-e-flat²), pf

Duration
1 min., 30 mm. (Adagio sostenuto)

First line(s)
Leise zieht durch mein Gemüth, | Liebliches Geläute

Text
"Leise zieht durch mein Gemüth," poem in two 4-line stanzas by Heinrich Heine (1797-1856), first published in "Neuer Frühling" in the second edn (1831) of the poet's Reisebilder. Heine revised it slightly for his Neue Gedichte (1844). Ives's text source was probably the setting by Felix Mendelssohn (op. 19a, no. 5, pubd. 1834), which used the earlier version of Heine's poem (as did Ives).

Source
Description

1. Pencil sketch, 1 p. (f6454).

Date


Publication


First recording

Thomas Hampson (Bar) and Armen Guzelimian (pf), Oct 1990 or June 1991 (issued in 1991 by Teldec Classics, 9031-72168-2).

Derivation

Music adapted for the song The World's Wanderers [#398], with only minor changes in the accomp.

Model


Literature

KirkC: 6B22b; AG: z31a. Memos, 175n.

Comment

The title is Mendelssohn's, supplied editorially in KirkC and Forty Earlier Songs; at the head of S2 Ives wrote: "'Leise Zieht' etc."

261. Harpalus

Subtitle

(An Ancient Pastoral) [see 114 Songs, p. 161]

Medium

High voice (f1-g2), pf

Duration

1 min., 19 mm. (Allegretto)

First line(s)

Oh Harpalus! (thus would he say) | Unhappiest under sunne!

Text
Description


Source

No holographs or MS copies with these words.

Date

Adapted in 1902, according to Ives (or possibly c1920), from music composed possibly in 1898. Dated 1902 in *114 Songs* (see Comment). KirkC: adapted? 1902. AG: 1902. NG7: adapted [1902] or c1920.

Publication


Premiere

First documented performance: Houston, TX, 3 May 1943, Katharine Seymour (S) and Julius Hijman (pf), in a concert at the Y.M.C.A. Assembly Hall sponsored by the Houston Society for Contemporary Music. (Program in the CIP: VII/Box 507.)

First recording

Ernest McChesney (T) and Otto Herz (pf), 24 May or 2 June 1947 (issued in 1948 by Concert Hall, Series C Album 7).

Derivation

Music adapted from the song *The Only Son* [#323], with minor emendations in the vocal line and more substantial alterations in the pf accomp.

Literature


Discography

Hall 1964/1, 144.

Comment

The date in *114 Songs* surely refers to that of the adaptation rather than of the original composition of the music.

262. *He Is There!*

Medium

Med voice(s) (d''-g''), pf (opt. vn/fife/fl)

Duration

3 min., 49 mm. (In march time)
Description

First line(s)
Fifteen years ago today | A little Yankee boy

Chorus: That boy has sailed o'er the ocean (Hoo-ray!)

Text
Three double quatrains stanzas and a 9-line chorus, plus epilogue, unattributed in 114 Songs; author identified as Charles Ives in KirkC.

Source
2. Ink score in B-flat of chorus only, with instr obbligato line, 2 pp. (f6883-84).
3. Ink copy in A-flat of chorus only by Copyist 14, inc. (mm. 20-49 only [the rest lost?]), 4 pp. (f6885-88).
4. Carbon copy of a typewritten memo about stanza 2, 1 p. (f5775).
5. Emendations in Ives's Copy A (f6084-88), Copy E (f6183-84), Copy F (f6201-09), Copy G (f6218-22), and Copy H (f6227-31) of 114 Songs (also see sources for song They Are There!).
6. Pencil part for pf, headed “2nd Piano part (if Chorus) & a 2nd player (not 2 players on one Piano! (or 2 players ad lib in some places) (partly from Brass, wood old score [the rest illegible]).” 3 pp. (f5786-88).

[For ink copy of text, see choral He Is There!, S1, f5773-74.]

Date

Publication
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 50. Copyright assigned 1956 to Peer International.

Premiere
First documented U.S. performance: Danbury, CT, 18 Jan 1940, Mary B. Holley (S) and Sarane Ives (pf), in a concert of Ives's music at Ohoyahtah, a private residence, sponsored by the (Danbury) Afternoon Musical Society. Nine songs were performed, the others being Autumn, Down East, Berceuse by Mrs. George L Taylor [A], and In the Alley, Resolution, At the River, The White Gulls, and Ilmenau by Mary B. Holley. Reviewed anonymously in the Danbury News-Times (19 Jan 1940), p. 16.

First recording
Helen Boatwright (S) and John Kirkpatrick (pf), Aug 1954 (issued in 1954 by Overtone Records, Over. 7).
Description

Derivation
Partly adapted (at the Chorus) from the secular choral *Sneak Thief* [#187]; arranged for the chorus and orch *He Is There!* [#182]; adapted for the song *They Are There!* [#371]. Included as no. 19 in the List: Music and Democracy [#x641].

Borrowing
*The Battle Cry of Freedom, Columbia, the Gem of the Ocean*, Dixie's Land, *Just before the Battle, Mother* [in S1-3 only, later replaced by] *Over There, Marching Through Georgia, La Marseillaise, Maryland, My Maryland, The Star Spangled Banner, Tenting on the Old Camp Ground, Tramp, Tramp, Yankee Doodle*; Ives, "Country Band" March.

Literature

Discography
Hall 1964/3, 94.

Comment
An annotation in S1, "for Piano & Voice from score, Drum Corps parts & 2 pianos," suggests that this song version was derived from an earlier version scored for voice and instr, but musical evidence in the sources for both this version and the orch version indicates the opposite.

S6 is alluded to in a letter from Ives to Lehman Engel (4 Mar 1944) [quoted here under Comment for the choral *They Are There!* (#188)].

In the Index to *114 Songs* Ives groups this song with two others (*In Flanders Fields* and *Tom Sails Away*) as "3 Songs of the War."

263. *Her Eyes*

Other title(s)
Like Unfathomable Lakes [see f6374; KirkC, p. 162]

Medium
Med voice (*d1*-*g2*), pf

Duration
1 min., 13 m. (Moderato)

![Staff notation](image)

First line(s)
Her eyes are like unfathomable lakes

Text
Description

Four lines (rhyming aabb), unattributed; author unknown. According to Bryan Simms, Ives's source might have been Clinton Scollard's "Her Eyes", Life Magazine, 1885, or The Magazine of Poetry, 1889.

Source

1. Pencil sketch, no heading, with rej. patch for m. 12, 1 p. (f6373).
2. Ink score, headed "Her eyes etc Like Unfathomable Lakes," 1 p. (f6374).

Date

Composed c1898. An ink annotation at the top of S2: "C [E. Ives?] p. 47 [a missing page of Songbook B?] Nov. 5." The corner in which this was written was torn off, and below Ives filled in the date in pencil as "92" [wrongly according to KirkC, p. 162]; also in pencil he added "put [i[n] Mirag[e] Rossetti Dec. 14 '02" [referring to the adaptation of this music for the song Mirage]. KirkC: 5 Nov 1892(?) [in pencil:] (say 5 Nov 1900 or 1901?). AG: ?1892. NG7: c1898.

Publication


Derivation

Music adapted, with minor changes, for the song Mirage [#299].

Literature


Comment

The title was chosen by John Kirkpatrick for the Forty Earlier Songs publication despite Ives's apparent preference at the head of S2 for the title "Like Unfathomable Lakes."

264. Her gown was of vermilion silk

Medium

Med voice (b-g2), pf

Duration

1:45 min., 37 mm. (Allegretto)

First line(s)

Her gown was of vermilion silk, and her hood was all of lace

Text

Verse possibly written as one 6-line stanza (or three 4-line stanzas), unattributed; author unknown.

Source

1. Pencil sketch, 3 pp. (f6545, 5093, 6546).
Description

2. Ink score, 3 pp. (f6547, 6549, 6551 are of the original, now deteriorated, MS pages; f6548, 6550, 6552 are repro from more complete photostat negatives); the pf part in mm. 10-12 and 22-24 is faded and nearly illegible in both the original and the photostat repro.

Date

Composed in July 1897. Dated July 1897 at the top of p. 1 of S2. AG: July 1897. NG7: 1897.

Publication


First recording


Literature

KirkC: 6B26; AG: z44. BlockB: W263.

Comment

The title, lacking in the sources, is supplied editorially in KirkC from the opening words of the poem. This song could well have served as music in one of Ives's fraternity shows.

265. His Exaltation

Subtitle

Adapted from Second Violin Sonata [see 114 Songs, p. 97]

Medium

Low voice (a[4]-e[2]), pf; 114 Songs: "preferably for a unison chorus".

Duration

2 min., 26 mm. (Slowly, maestoso)

First line(s)

For the grandeur of thy nature, | Grand beyond a seraph's thought

Text

"Christ is God" (or "Mighty God! while angels bless Thee"), hymn by the English clergyman Robert Robinson (1735-1790). Robinson's hymn was first published in nine 4-line stanzas in J. Middleton's Hymns (1793); in modified form (shortened and arranged into four 8-line stanzas) it was widely circulated in American 19th-century hymnals with the tune AUTUMN. Ives's source could have been the New Laudes Domini (New York: Century, 1892), p. 198. Ives set lines 1-4, 6, and 8 of Robinson's original second stanza.
Description

Source
No holographs or MS copies of this adaptation; Ives's Copy F of 114 Songs contains nonmusical annotations (f6195-96).

Date
Arranged in 1913, according to Ives, from music composed in Oct 1907; however, on p. 97 of his Copy F (F6195) of 114 Songs Ives pencilled "1909." Dated 1913 in 114 Songs. KirkC: (adapted) 1913. AG: 1913. NG7: arr. [1913].

Publication

First recording
William Parker (Bar) and Dalton Baldwin (pf), 12 Apr 1977 (issued in 1978 by New World Records, NW 300).

Derivation
Music of mm. 3-26 arranged from mvt i (mm. 86-109 in Schirmer pubn) of Sonata No. 2 for Violin and Piano [#061].

Borrowing
AUTUMN.

Literature

Discography
Oja 1982: 5331, 5332; BlockB: D65.

Comment
In the Index to 114 Songs Ives groups this song with three others (At the River, The Camp Meeting, and Watchman! [II]) as "4 Songs Based on Hymntune Themes."

266. The Housatonic at Stockbridge

Other title(s)
From "The Housatonic at Stockbridge" [see 114 Songs, Index]

Medium
Med voice (d-flat-3–f), pf

Duration
3:30 min, 40 mm. (Slowly and quietly)
Description

First line(s)
Contented river! in thy dreamy realm

Text

Source
Fragments of a pencil sketch (torn up, partly lost), t.p. (f6923), 3 pp. (f6924-26).

Date
Composed or arr. possibly in 1908 but before the 1914 scoring of mvt iii of Orchestral Set No. 1; arr. [for a second time?] in 1921; no date in the source. Dated 1921 in 114 Songs. KirkC: (arr.) 1921. AG: 1921. NG7: arr. 1921.

Publication
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 15. Copyright assigned 1954 to Peer International; repr. 1954 in Twelve Songs, pp. 21-25.

Premiere
First documented performance: New York City, 11 May 1946, Mordecai Bauman (Bar) and Lucy Brown (pf), in an all-Ives program (including the premiere performances of The Unanswered Question and Central Park in the Dark) at McMillin Theatre, Columbia University, given as the second concert of the "Second Annual Festival of Contemporary American Music" (Program, with notes on Ives by Elliott Carter, in the CIP: VII/Box 50/7.) Reviewed by Francis D. Perkins, NY Herald Tribune (13 May 1946, p. 13).

First recording
Thomas Stewart (Bar) and Alan Mandel (pf), 6 Oct 1969 (issued in 1971 by Columbia Records, M-30229).

Derivation
The song existed in an early version (extant now only in the source above) before mvt iii of Orchestral Set No. 1 [#007] (it may have served as a study for that mvt); later arr. (as in 114 Songs) based on the orchestral version.

Borrowing
DORRNANCE.

Literature
VIII. Songs, F-L

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Description


Discography

Morgan 1974, 76; Cohn 1981, 919; Oja 1982: 5338, 5339; BlockB: D62-63.

Comment

A footnote in 114 Songs: "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 orch, in which it was intended that the upper strings, muted, be listened to separately or subconsciously 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."

Ives set as songs three other Johnson poems, "At Sea," "Luck and Work" and "Premonitions"; these three settings were later grouped together as the orch Set No. 3.

267. Hymn

Medium

Med voice (c-sharp1-e2), pf

Duration

2 min., 26 mm. (Largo)

First line(s)

Thou hidden love of God, | whose height, whose depth, unfathomed, no man knows

Text

"Verborgne Gottesliebe du," the first 6-line stanza of the English translation in eight stanzas by John Wesley (1703-1791) of the hymn by the Dutch religious leader and hymn writer Gerhardt Tersteegen (1697-1769). Tersteegen's hymn was first published in his Geistliches Blumengärtlein inniger Seelen (1729), and Wesley published his translation in the second edn of his Collection of Psalms and Hymns (London, 1738), after which it became one of the most widely sung hymns in America.

Source

No holographs or MS copies of this adaptation; emendations in Ives's Copy B of 114 Songs (f6108-09).

Date


Publication
Description


Premiere

First documented performance: San Francisco, 26 Sept 1933, Radiana Pazmor (Contralto) and Katheryn Foster (pf), in a song recital at the Studio of Doris Barr, sponsored by the New Music Society of California. Also performed were *Ann Street*, and, apparently for the first time, *General William Booth Enters into Heaven and Swimmers*. (Concert program in the CIP: VII/Box 50/4).


First recording

Ethel Luening (S) and Lionel Nowak (pf), 1940 (issued c1940 by Yaddo, I.2).

Derivation

Music arranged from mvt i (Largo Cantabile: Hymn, for str qt and db) of *A Set of Three Short Pieces* [#084] (song mm. 1-26 = 7-32 of instr. version).

Borrowing

MORE LOVE TO THEE, OLIVET. Possible borrowing: DAVID or HEXHAM.

Literature


Discography

Oja 1982: 5340.

268. *Hymn of Trust*

[inc.]*

Other title(s)

Love divine [see KirkC, p. 180]

Medium

Med voice (c-sharp1-e2), pf or org

Duration

3:30 min., 63 mm. ([Andante sostenuto])

![Music notation](image-url)
Description

First line(s)
Love divine, that stoop'd to share | Our sharpest pang, our bitt'rest tear

Text
"Hymn of Trust," poem in four 4-line stanzas by the American author and physician Oliver Wendell Holmes, Sr. (1809-1894), first published in his column "The Professor at the Breakfast-Table" in The Atlantic Monthly 4 (Nov 1859), pp. 633-34. Ives's text source may have been the hymnal Laudes Domini, ed. Rev. Charles S. Robinson (New York: Century Co., 1884), no. 979.

Source

Date
Adapted possibly in late 1898 from music composed in Dec 1897; no date in the source. Forty Earlier Songs suggests ?late 1898. KirkC: say fall 1898?; AG: ?1898.NG7: adapted c1899-c1900.

Publication

Derivation
Vocal line adapted from the song No More [312].

Literature

Comment
The title, lacking in the source, is editorially supplied in Forty Earlier Songs from that of Holmes's poem; KirkC supplies a title, "Love Divine," from the poem's first words. No music survives for this setting other than the vocal line, which was adapted from that of No More. In Forty Earlier Songs John Kirkpatrick conjecturally realizes an org accomp based on the pf accomp of No More.

269. I knew and loved a maid

Medium
Low voice (c¹-d²), pf

Duration
2 min., 34 mm. (Allegretto con spirito)

![Music notation](image)

First line(s)
I knew and loved a maid once on a time

Text
Description
Two 4-line stanzas, unattributed; author unknown.

Source
1. Sketch (notes in pencil, words in ink), 1 p. (f6636); pencil patch for m. 17 on separate p. (f6627).
2. Ink score, 2 pp. (f6637-38).

Date

Publication

First recording
William Sharp (Bar) and Steven Blier (pf), 17-27 Sept 1991 (issued in 1993 by Albany Records, TROY 078).

Literature
KirkC: 6B30b; AG: z58. BlockB: W268.

Comment
The title, not in the sources, is supplied editorially in KirkC and Forty Earlier Songs from the first line of the poem.

270. I travelled among unknown men

Medium
Med voice (c1-f2), pf

Duration
1:30 min., 41 mm. (Andante con moto)

First line(s)
I travelled among unknown men, | In lands beyond the sea

Text

Source
No holographs or MS copies with this text.
**Description**

**Date**
Adapted in 1901 from music composed in Nov 1896. Dated 1901 in *114 Songs*. KirkC: (adapted)1901. AG: 1901. NG7: adapted [1901].

**Publication**

**First recording**
William Sharp (Bar) and Steven Blier (pf), 17-27 Sept 1991 (issued in 1993 by Albany Records, TROY 078).

**Literature**

**Derivation**
Music adapted from the song *Frühlingslied* [#254].

**Comment**
In adapting the music to fit Wordsworth's text, the changes were minor (in the rhythms of the vocal line) except that mm. 27-29 were transposed down a tone from the earlier song.

271. *Ich grolle nicht / I'll not complain*

**Medium**
Med voice (*c-sharp¹-F₂*), pf

**Duration**
2:45 min., 45 mm. (Adagio)

First line(s)
[German:] Ich grolle nicht, und wenn das Herz auch bricht
[English:] I'll not complain, tho' break my heart in twain [in *Thirty-Four Songs only*]

**Text**
"Lyriches Intermezzo," poem in two 4-line stanzas by Heinrich Heine (1797-1856), first published in the in the poet's *Buch der Lieder*. Ives's text source was undoubtedly Robert Schumann's setting (*Dichterliebe*, op. 48, no. 7, pubd 1844), since he follows Schumann's alterations of Heine's lines (and adds several more phrase repetitions of his own).

When the song was reprinted in *Thirty-Four Songs*, Ives added underneath the German text an English translation by the American editor and music critic John Sullivan Dwight (1813-93). Dwight's translation appeared in a collection of *Fifty Songs by Robert Schumann*, ed. W. J. Henderson (Boston: Oliver Ditson, 1903), pp. 116-18.
Description

Source
1. Pencil sketch in A, German text only, inc. (mm. 5-45 only), 2 pp. (f6565-66).
2. Ink score in A-flat, German text only, inc.: t.p. "(same key) | 'Ich grolle nicht' | put in E major" (f6567); 1 p., headed "E major 'Ich grolle nicht';" mm. 1-19 only (f6568).
3. Ink copy in A-flat by George Price, German text only, inc.: t.p. "Ich grolle nicht" (f6569); 1 p., mm. 1-14 only (f6570; f6571 is a photostat repro of this p.).
4. One emendation in Ives's Copy E of 114 Songs (f6194).

Date
Composed c1898-99 and c1900-01. On the t.p. of S2 (f6567): "Jan 22 '03"; on the t.p. of S2 and S3 Ives lists his address as 65 Central Park West (his Poverty Flat residence from 1901 to Sept 1907). Dated 1899 in 114 Songs. The year 1898 seems more likely since this song was one of two (the other being Feldeinsamkeit) discussed during George Chadwick's visit to Horatio Parker's composition class at Yale in the spring of 1898 (see Memos, p. 183ff); the 1903 date must refer to the date of S2, probably prepared by Ives for George Price's use in making a fair copy (at the same time as and perhaps intended for Songbook C). The English text must have been added after 1903. KirkC: 1897 or 98 1898. AG: 1898. NG7: c1898-99, rev. c1900-01.

Publication
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 83 (in E); repr. with revisions (three emendations and the addition of John Sullivan Dwight's English translation, "I'll not complain") in New Music, vol. 7/1, Oct 1933, Thirty-Four Songs, pp. 64-66. Copyright assigned 1958 to Merion Music; repr. in Thirty-Four Songs, pp. 64-66.

Premiere
First documented performance: Milwaukee, 28 Mar 1950, Rosemary Volz (S) and Viola Filter (pf), in an all-Ives concert of vocal and chamber music at the Milwaukee Art Institute, sponsored by the MacDowell Club of Milwaukee. (Concert announcement, listing the song as "I'll Not Complain," in the CIP: VII/Box 50/8.)

First recording
In English: Jacqueline Greissle (S) and Josef Wolman (pf), Jan 1952 (issued in 1953 by SPA Records, SPA-9). First recording in German: Corinne Curry (S) and Luise Vosgerchian (pf), Dec 1962 (issued in 1963 by Cambridge, CRS-1804).

Model
Schumann, "Ich grolle nicht," from Dichterliebe, Op. 48, No. 7

Literature

Discography
Hall 1964/1, 143; Morgan 1974, 76; Cohn 1981, 919; Oja 1982: 5341; BlockB: D11.

Comment
In 114 Songs (p. 192) Ives added a postface (not repr. in Thirty-Four Songs): "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."
Description

In the Index to 114 Songs Ives groups this song with three others (Feldeinsamkeit / In Summer Fields, The Old Mother [i.e. Du alte Mutter], and Weil' auf mir) as "4 German Songs."

272. Ilmenau / Over all the treetops

Medium

Med voice (e\textsuperscript{1}-f\textsuperscript{sharp}2), pf

Duration

1:30 min., 26 mm. (Lento ben tenuto)

First line(s)

Über allen Gipfeln | ist Ruh
Over all the treetops | is rest

Text

"Ein Gleiches," poem in one 8-line stanza written in 1780 by Johann Wolfgang von Goethe (1749-1832). The poem was first published in The Monthly Magazine or British Register 11/1 (Feb 1801), p. 42, and then under the title "Ein Gleiches [Wanderers Nachtlied]" in Goethe's Werke (Stuttgart and Tübingen: J. G. Cotta'schen, 1815), vol. 1, p. 99. The English translation in 114 Songs (credited to "H.T.I.") was made by Harmony Twichell (not yet Mrs. Ives) in 1907 according to KirkC.

Source

1. Ink score in G-flat (German text only), headed "'Ilmenau' [put in] E major," 2 pp. (f6695-96).
2. Ink copy in G-flat by Copyist 9 (German text only): t.p. "Ilmenau" (f6697); 2 pp., headed "Ilmenau" (f6698-99).

Date

Composed c1903. An annotation on p. 1 of S1: "C E Ives 65 30 W 44 [an unidentified address]--copied at Poverty Flat] Jan 1 '02"; an annotation on p. 1 of S2 [apparently not in Ives's hand according to KirkC, p. 186]: "C E Ives July 1903" [probably the date of this copy; the hand is probably that of a hired copyist working from this score]. The English text may have been added in 1907. Dated 1902 in 114 Songs. KirkC: before 1902. AG: 1901. NG7: c1903.

Publication

1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 68 (with both German and English texts); repr. 1923 in Fifty Songs. Copyright assigned 1952 to Peer International; repr. as separate song sheet.

Premiere

First documented performance: Danbury, CT, 8 June 1922, Mary B. Holley (S) and an unidentified pianist, in a recital at St. James's Parish House auditorium. The other Ives songs on the program were...
Description

The White Gulls and Spring Song. Preview article by Robina C. Clark, Danbury Evening News (6 June 1927).

Second documented performance: Danbury, CT, 18 Jan 1940, Mary B. Holley (S) and Sarane Ives (pf), in a concert of Ives's music at Oheyahtah, a private residence, sponsored by the (Danbury) Afternoon Musical Society. Nine songs were performed, the others being Autumn, Down East, Berceuse sung by Mrs. George L Taylor [A], and In the Alley, Resolution, At the River, The White Gulls, and He Is There! sung by Mary B. Holley. Reviewed anonymously in the Danbury News-Times (19 Jan 1940), p. 16.

First recording

In German: Walter Carringer (T) and Will Crutchfield (pf), Nov-Dec 1978 (issued in 1979 by Brewster Records, BF-1299).

Model


Literature


Comment

Ilmenau, a small town in eastern Germany, was a favorite resort of Goethe's; he wrote there some of his poetic drama Iphigenia auf Tauris (c1787).

273. Immortality

Medium

Med voice (c1-As), pf

Duration

1:30 min., partly unbarred (Adagio)

First line(s)

Who dares to say the spring is dead, | in Autumn's radiant glow

Text

Two 4-line stanzas, unattributed in 114 Songs and Thirty-Four Songs; author identified as Charles Ives in KirkC.

Source

No holographs or MS copies; emendations in Ives's Copy B of 114 Songs (f6093-94) and an annotation ("up 2 tones") in Copland's copy of 114 Songs (f8127).

Date

**Description**

**Publication**


**Premiere**

First documented performance: Vienna, Austria, 15 Feb 1935, Jella Braun-Fernwald (“Gesang” [no further identification]) and Ernst Bachrich (pf), in a concert of American Music (dir. by Paul A. Pisk), in the Saal des Wissenschaftlichen Clubs Wien. (Program in the CIP: VII/Box 50/4.)

First documented U.S. performance: New York City, 17 Nov 1936, John Baumgartner (Bass-Bar) and John Kirkpatrick (pf), in a recital of vocal and chamber music at Steinway Concert Hall, sponsored by the National Association for American Composers and Conductors. Other Ives songs performed (eight in all) included At Sea [first performance] and At the River [first U.S. performance]. (Program in the CIP: VII/Box 50/4.)

**First recording**

Ted Puffer (T) and James Tenney (pf), 13-17 Sept 1965 (issued in 1965 by Folkways, FM-3345).

**Derivation**

Included, in a planned orchestration, as mvt ix of the unrealized Set of Proposed Movements [III] [#x656].

**Borrowing**

ST. PETER.

**Literature**


**Discography**

Morgan 1974, 76; Cohn 1981, 919; Oja 1982: 5342; BlockB: D62, D66.

**Comment**

AG gives the date "?March 1921" based on a quote from Harmony Ives, given in KirkC (p. 207): "prompted by an alarming illness of Edie, badly infected ear, at 22nd St., Feb. or March?"

274. *In a mountain spring*

[inc.]

**Medium**

Voice (no accomp shown) (b-g2)

**Duration**

c15 mm. extant ([no tempo heading])

```
\[\text{In a mountain spring a crystal drop came trembling up to the glassy top}\]
```

**First line(s)**

In a mountain spring a crystal drop

**Text**
Description


Source
Pencil sketch of vocal part only, inc. (but with complete text), 1 p. (f5027).

Date
Composed possibly in 1891. KirkC: say 1891?. AG: --. NG7: --.

Publication
None.

Premiere
Middletown, CT, 31 Jan 2009, William Brooks (T) and Neely Bruce (pf), in a version edited by Ken Steen, during a panel presentation in Russell House, Wesleyan Univ., as part of an Ives Vocal Marathon.

Literature
KirkC: 6B13b; AG: --.

Comment
Written on extra staves in the pencil sketches for *Variations on "America."

275. In April-tide

Medium
Med voice (d¹-g²[e²]), pf

Duration
1:15 min., 26 mm. (Allegretto con spirito)

First line(s)
Be ye in love with April-tide? | I' faith, in love am I!

Text

Source
1. Pencil sketch in E-flat, inc. (mm. 1, 4-17, and vocal line only of mm. 18-26), 2 pp. (f6376, 6433).
2. Ink copy in E-flat by George Price, headed "In April Tide | same key," with emendations by Ives, 2 pp. (f6434-35); this was not made from S1, but apparently from another, now lost, source.
3. Ink copy in C by George Price, differing from S2 in mm. 6, 11, 19, 24-25, but with no emendations by Ives (S3 is in the Library of Congress, Music Division [LC call no.: ML96.I9 No. 1 CASE]).
Description

Date

Publication

Derivation
Music adapted for the song Amphion [#210].

Literature
KirkC: 6B21d; AG: z27a. Memos, 175n.

Comment
In April-tide was probably a song for Horatio Parker's course but this time a setting of an English text.

276. In Autumn

Medium
Med voice (c-sharp1-e2), pf

Duration
1 min., 22 mm. [25 mm. in Forty Earlier Songs, which includes a 3-m. introduction editorially supplied from music later in the song] (Grazioso, not too slowly)

First line(s)
The skies seemed true above thee

Text
Two 4-line stanzas, unattributed; author unknown. According to Bryan Simms, Ives's source might have been Arthur O'Shaughnessy's "Song", The Magazine of Poetry, 1895.

Source
1. Pencil sketch of first stanza only, mm. 0-13, 1 p. (f6393).
3. Partial ink revision (8 mm. only, fragmentary text) on an empty page of a copy made by George Price of In April-tide (S3 is in the Library of Congress, Music Division [LC call no.: ML96.I9 No. 1 CASE]).

Date

Publication
Description


First recording


Literature


277. _In Flanders Fields_

Medium

Med voice (d1-e2), pf (see Comment)

Duration

2 min., 42 mm. (Maestoso, but with energy and not too slowly)

First line(s)

_In Flanders Fields the poppies blow, | Between the crosses, row on row_

Text

"In Flanders Fields," poem in three stanzas (of five, four, and six lines respectively) by the Canadian poet and physician John McCrae (1872-1918), first published, unsigned, in _Punch, or the London Charivari_ (8 Dec 1915), p. 468.

Source

1. Pencil sketch, inc. (rej. pf intro and mm. 8-33), 2 pp. (f6858-59); three versions of mm. 18-22 on a separate p. (f6860).
2. [Second?] sketch in ink and pencil, inc. (mm. 35-42 only, with mm. 35-40 numbered 27-32 [the rest lost?]), 1 p. (f6861).
3. Ink score [1919], headed ""In Flanders Fields' | Poem by Lt. Col. John McCrae (Canadian army) written during the Battle of Ypres [?] | Killed in action, buried in [illegible] | G.P. Putnam's Sons NY. | Make 3 copies same key," 3 pp. (f6862-64); patches for mm. 19-22 (for S4, ink copy 2) and 20-22 (for S4, ink copy 3), 1 p. (f6865).
4. Portions of four different ink copies by Copyist 9 (torn up, sections lost), 12 pp. (f6866-77).
5. Page (p. 105) from Ives's Copy H of _114 Songs_ with a newspaper clipping attached entitled "Ye' Did Break Faith" (an inscription follows which is part of stanza 3 from McCrae's poem), dated in John Kirkpatrick's hand "1944? Armistice Day?", 1 p. (f6226).

Date

Composed probably in Apr 1917, revised 1919. An annotation at the end of S2: "from a march | for Dewey Day, NY Oct 2 1899 | from March--'National' (Inter county Festival[]) | later used in Flanders
Description

Fields[,] Price made a copy of this score on Feb 22 --'11 | 70 W 11" [70 West 11th Street was Ives's residence from 25 June 1908 to 2 May 1911]. Dated 1919 in 114 Songs. KirkC: composed 1917 at Julian Myrick's suggestion; AG: Apr 1917. NG7: 1917, rev. 1919. [The 1917 dating is derived from a written statement (f6878, reproduced in KirkC, p. 200) given to Julian Myrick on 1 Jan 1959 by McCall Lanham: "To whom it may concern:--So far as my memory serves me, I sang Mr. Charles Ives' Song 'In Flanders Fields' at a convention of Insurance men held at the Waldorf Astoria on April 15th or near that date. I was accompanied at the piano by William Lewis (who is deceased). This came just before I left to serve in the war, June 1st 1917."]

Publication

1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 49. Copyright assigned 1955 to Peer International; repr. 1955 in Fourteen Songs, pp. 27-29.

Premiere

New York City, on or about 15 Apr 1917, McCall Lanham (?Bar [voice type unidentified]) and William Lewis (pf), at the Waldorf-Astoria Hotel; see Date, and Rossiter 1975, pp. 153-54 and n28, p. 346.
Second documented performance: New York City, 11 Apr 1962, Helen Boatwright (S) and John Kirkpatrick (pf), in an all-Ives recital of songs and piano music given at the National Institute of Arts and Letters. (Program in the CIP: VII/Box 51/3.)

First recording

Helen Boatwright (S) and John Kirkpatrick (pf), Aug 1954 (issued 1954 by Overtone Records, Over. 7).

Derivation

According to Ives, derived (surely only in part) from the lost band March for Dewey Day [#x663].

Borrowing

ALL SAINTS NEW, America, The Battle Cry of Freedom, Columbia, the Gem of the Ocean, La Marseillaise, Reveille, Street beat, Taps.

Literature


Discography

Hall 1964/3, 94; Morgan 1974, 76; Cohn 1981, 919; Oja 1982: 5344, 5345.

Comment

In the Index to 114 Songs Ives groups this song with two others (He Is There! and Tom Sails Away) as "3 Songs of the War."

In 114 Songs Ives marks the vocal entrance "(Baritone or Male Chorus)."

278. In My Beloved's Eyes

Other title(s)

My Beloved's Eyes [see f6311]; I looked into the midnight deep [see f6470].

Medium

Med voice (c1-e2), pf

Duration

1 min., 17 mm. (Adagio)
I look'd into the midnight deep, | And saw the steadfast stars

Poem in two 4-line stanzas by W. M. Chauvenet. Ives's text source was probably the setting by George Whitfield Chadwick, first published by Charles Scribner (New York, 1897) and then by G. Schirmer as the first of Three Songs (New York, 1902).

Source
2. Ink score in B (3/8), 1 p. (f6469).
3. Ink copy in E-flat (3/8), by Copyist 6, headed "I looked into the midnight deep," inc. (mm. 1-12 only), 2 pp. (f6470, 2518).
4. Ink copy in B-flat (3/8), by Otto Löbner, with one emendation by Ives, 1 p. (f6471).

Date
Composed c1899 (see Comment); no date in the sources. Forty Earlier Songs suggests 1898. KirkC: say 1895?; AG: ?1895. NG7: c1899.

Publication

Derivation
Music adapted, with minor changes, for the song A Night Thought [#311].

Literature

Comment
Ives's only reference to the title "In My Beloved's Eyes" (which was used by Chadwick in his setting) is an annotation (on p. 2 of the sketch for At Parting [f6311]) listing several songs: "for Giles, in D / My Beloved's Eyes | G Lotusblume [sic] | G-flat The sweetest flow'." KirkC supplies the title from Chadwick's setting.

This is surely another "German song" for Horatio Parker, but in this case, Ives set not a German Lieder text, but one previously set by George Chadwick. It is possible that Ives somehow found the text in another source, but since Chadwick's song was published in 1897 and Chadwick visited Parker's class at Yale in 1898 (see Memos, p. 183ff), Ives's song probably dates from 1898, certainly not 1895 (KirkC) and not earlier than 1897.

"Giles" in Ives's annotation mentioned under Comment above was Ellis Ellsworth Giles, the tenor soloist at Central Presbyterian Church in New York, where Ives served as organist/choirmaster during
Description

1900-02 (*Memos*, p. 36n8); for other Ives references to Giles, see the entries for the song *My Native Land* [I] and [II].

279. *In the Alley*

**Subtitle**

After a Session at Poli’s[,] Not sung by Caruso, Jenny Lind, John McCormack, Harry Lauder, George Chappell or the Village Nightingale. [see *114 Songs*, p. 119]

**Medium**

Med voice (c-sharp1-e2), pf

**Duration**

1:30 min., 30 mm. (Moderato)

First line(s)

On my way to work one summer day, | just off the main highway

**Text**

Three stanzas, unattributed in *114 Songs*; author identified as Charles Ives in *Thirteen Songs* and KirkC.

**Source**

No holographs or MS copies.

**Date**

Composed in 1896, according to Ives. Dated 1896 in *114 Songs*. AG: 1896. NG7: [1896].

**Publication**


**Premiere**

First documented U.S. performance: Danbury, CT, 18 Jan 1940, Mary B. Holley (S) and Sarane Ives (pf), in a concert of Ives's music at Oheyahtah, a private residence, sponsored by the (Danbury) Afternoon Musical Society. Nine songs were performed, the others being *Autumn, Down East, Berceuse* sung by Mrs. George L Taylor [A], and *He Is There!*, *Resolution, At the River, The White Gulls*, and *Ilmenau* sung by Mary B. Holley. Reviewed anonymously in the Danbury *News-Times* (19 Jan 1940), p. 16.

**First recording**

Bruce Fifer (Bar), Raymond Beegle (pf) and Gregg Smith (narrator), June 1973 (issued in 1974 by Vox Productions, SVBX 5304).
Description

Model
Possible model: "Sally in Our Alley."

Literature

Discography
Oja 1982: 5347.

Comment
In the Index to 114 Songs Ives groups this song with four others (The Circus Band, Down East, Old Home Day and A Son of a Gambolier) as "5 Street Songs and Pieces."

In the "Chronological List of Compositions" of Cowell (in the 1955 first edn but not in the 1969 second edn), the Cowells indicate that "the composer has listed the piece as 'no good'.")

There may be a reference, however oblique, to Henry Carey's popular 18th-century song "Sally in our Alley."

280. The "Incantation"

Other title(s)
From the "Incantation" [see 114 Songs, p. 40]

Medium
Med voice (e-flat-1 - d2), pf

Duration
1 min., 23 mm. [24 mm. in Thirty-Four Songs (m. 23 of 114 Songs split into 2 mm.)] (Allegretto moderato)

First line(s)
When the moon is on the wave, | and the glow-worm in the grass

Text
Stanza 1 of the offstage verse that closes Act I, Scene 1 (lines 192-201) of the dramatic poem Manfred by George Gordon, Lord Byron (1788-1824). The poem was first published in Byron's The Prisoner of Chillon, And Other Poems (London: John Murray, 1816), p. 46.

Source
No holographs or MS copies of this arrangement; emendations in Ives's Copy B of 114 Songs (f6101-03) and in a copy of 114 Songs held in the Slonimsky Collection at the Library of Congress (Music Division). [See also: Set No. 1,S1/vi, headed "VI Bryon's 'When the moon is on the wave" and S2/vi (both sources include this text).]
Description

Date

Publication

First recording
With pf accomp: Helen Boatwright (S) and John Kirkpatrick (pf), 18-19, 24-25 Nov 1969 (issued in 1974 by Columbia Records, M4 32504). (For an earlier recording using voice with an ens accomp, see Set No. 1/vi.)

Derivation
Music arranged from mvt vi (Allegretto sombreoso) of Set No. 1[#010].

Literature

Discography

Comment
Ives supplied the title "Incantation" for the passage from Byron. In Thirty-Four Songs, Ives revised the notation (inserting time signatures and altering the note values in the vocal line) to more closely resemble the original notation of the Set No. 1/vi version.

281. [Incomplete song []]

Medium
Voice (d1-d2) [accomp not entered]

Duration
10 mm. extant

First line(s)
dis ol han' killed J[ohn] Henry p'ob'ly daid | Bus de va'n [=vein] all out my podner in his haid[,] ah in his haid, in his [haid], ah in his [compete extant text]

Text
Unknown.

Source
Pencil sketch in F (3/4), inc., on 3 single staves (vocal line only), 1 p. (f6018).

Date
Composed possibly in 1899. KirkC: say 1899?. AG: --. NG7: --.

Premiere
Description

Middletown, CT, 31 Jan 2009, William Brooks (T) and Neely Bruce (pf), in a version edited by Ken Steen, during a panel presentation in Russell House, Wesleyan Univ., as part of an Ives Vocal Marathon.

Literature
KirkC: 6B34c; AG: --.

Comment
The title is supplied editorially.

Written on the extra p. of a double-leaf (S4) of the song Because of You (along with Psalm 135 which appears to have been added after this sketch). Barlines are extended down from the vocal line to the next line, probably indicating an intention to add an accomp. In KirkC (p. 183), Kirkpatrick speculated that the text might be in what he calls "Pike County" style.

282. Incomplete song [II]

Medium
Voice (d1-f2), pf

Duration
(see Source)

First line(s)
Don't you see the lean[?] are wander[ing] in the sunlight o my dollies | sing them your morning lullaby. [complete extant text]

Text
Unknown.

Source
1. [First] pencil sketch, 5 mm. (vocal line only), 1 p. (f7027).
2. [Second] pencil sketch, c8 mm. with several revised versions of ending, 1 p. (f6766).

Date

Premiere
Middletown, CT, 31 Jan 2009, William Brooks (T) and Neely Bruce (pf), in a version edited by Ken Steen, during a panel presentation in Russell House, Wesleyan Univ., as part of an Ives Vocal Marathon.

Borrowing
Reveille, THE SHINING SHORE, SWEET BY AND BY.

Literature
**Description**

KirkC: 6B45c [planned for re-assignment to 6B77a]; AG: --.

**Comment**

The title is supplied editorially. S1 occupies the whole of an extra p. in a double-leaf (S2) of the song *Spring Song*; S2 appears on 2 voice staves of p. 2 of a sketch (S1) of *Psalm 90*.

283. *The Indians*

**Medium**

Med voice (d-flat\textsuperscript{1}–d\textsuperscript{2}), pf

**Duration**

1:30 min., 21 mm. (Very slowly)

![Music notation]

**First line(s)**

Alas! for them their day is o'er, | No more for them the wild deer bounds

**Text**

"Centennial Ode," seven lines (1, 3-6, and 9-10) from stanza 19 (in 10 lines) of the poem (in 30 stanzas) by Charles Sprague (1791-1875), first published as *An Ode: Pronounced Before the Inhabitants of Boston September The Seventeenth, 1830, At The Centennial Celebration of The Settlement Of the City* (Boston: John H. Eastburn, 1830). The poem was republished in *The Writings of Charles Sprague* (New York: Charles S. Francis, 1841), pp. 44-63. Ives may have come to know the ode through Emerson's quotation of it in his "Historical Discourses...before the citizens of Concord...September 12, 1835."

**Source**

No holographs or MS copies of this adaptation; emendations and annotations toward a projected orchestration in Ives's Copy E of *114 Songs* (f6167-68).

**Date**

Arranged in 1921 from music composed in 1912. Dated 1921 in *114 Songs; Seven Songs* has "arr. 1921" and footnote "From a set [no. 2] of pieces for trumpet solo, [or] voice, bassoon, and strings." AG: 1921. NG7: arr. 1921.

**Publication**

1. *114 Songs* (Redding, CT: C. E. Ives, 1922), no. 14; repr. 1923 in *Fifty Songs*; repr. with added footnote in *7 Songs* (Cos Cob Press, 1932), pp. 9-10. Copyright assigned 1957 to Associated Music Publishers; repr. in *Seven Songs*, pp. 9-10. (Later printings of the *Cos Cob Song Volume* [originally 1935] included this song as a substitution for the originally printed *Where the eagle cannot see.*)


**Premiere**

First documented performance: Saratoga Springs, NY, 1 May 1932, Hubert Linscott (Bar) and Aaron Copland (pf), on the third concert of the First Festival of Contemporary American Music at Yaddo.
VIII. Songs, F-L

Description


Second documented performance: Hamburg, Germany, 8 December 1932, Mary Bell (S) and Henry Cowell (pf), in a recital at the Musikalle, sponsored by the Pan American Association of Composers; also included was The New River and a third unidentified song. Reviewed [anonymously?] in the Hamburger Anzeiger (Dec 1932); by Herman Roth, Hamburger Nachrichten (9 Dec 1932); and "W-r," Hamburger Echo (20 Dec 1932) [no page numbers given in the clippings in the CIP or the Compilation].

Third documented performance: New York City, 24 February 1939, Mina Hager (Mez) and John Kirkpatrick (pf), in an all-Ives concert at Town Hall that included thirteen songs and Sonata No. 2 for Piano: Concord, Mass. (Concert announcement and program in the CIP: VII/Box 50/5.) Reviewed by Francis D. Perkins, NY Herald Tribune (25 Feb 1939); Olin Downes, NY Times (25 Feb 1939), p. 18; Oscar Thompson, NY Sun (25 Feb 1939), p. 28.

First recording

Ted Puffer (T) and James Tenney (pf), 13-17 Sept 1965 (issued in 1965 by Folkways, FM-3344).

Derivation

Music arranged from mvt i (Largo) of Set No. 2 [#011]; later arr. for chmbr orch or chmbr ens as mvt ii (The Indians) of Set No. 5: The Other Side of Pioneering [#014], as mvt ii (The Indians) of Set No. 8: Songs without Voices [#017], and as mvt iii (Adagio: The Indians) of Set No. 10 of Three Pieces [#019]. This music (mm. 1-10) or that from mvt i (The Indians) of Set No. 2 [#011] is quoted in mvt ii (mm. 27-39) of Three Quarter-Tone Pieces [#128]. Included, in a planned orchestration, as mvt iv of the unrealized Set of Proposed Movements [I] [#x654] and as mvt iii of Set of Proposed Movements [IV] [#x657].

Literature


Discography

Morgan 1974, 76; Cohn 1981, 919; Oja 1982: 5350; BlockB: D63, D66.

Comment

The music of this song was performed instrumentally as mvt ii of Set No. 8: Songs without Voices in a concert in Carnegie Chamber Hall, New York City, 21 Apr 1930, sponsored by the Pan American Association of Composers.

284.  The Innate

Medium

Med voice(s) (d-flat-e2), pf/org (see Comment)

Duration

2:30 min., mostly unbarred [26 mm. in the chmbr ens version from which the song was adapted] (Slowly)
Description

Voices live in every finite being, | In every Godless lifetime.

First line(s)

Text

One stanza (8 lines), unattributed in 114 Songs and Eighteen [recte 19] Songs (a note on p. 260 of 114 Songs: "Where no author is indicated the words are by Harmony Twichell Ives or her husband"); author identified as Charles Ives in KirkC. When the song was reprinted in Eighteen [recte 19] Songs, lines 2, 4, 5, and 8 were altered.

Source

No holographs or MS copies of this adaptation; Ives included this song as the second in a bound lithographed volume (f6856-57) of Three Songs (in fair copies, now lost, possibly made by Greinert) printed c1919 (according to Harmony Ives [KirkC, p. 151]; the other two songs were Afterglow and To Edith); proof sheets for Eighteen [recte 19] Songs contain emendations by Ives, 2 pp. (f6272-73).

Date


Publication


Premiere

First documented performance: Paris, France, 5 Mar 1936, Victor Prahl (voice type not given) and Olivier Messiaen (pf), in a concert of American music (the "3me Concert de la Spirale") given at the Salle des Concerts de la Schola Cantorum. Also performed, all apparently for the first time, were Majority, Paracelsus, Requiem, and Resolution. (Photostat repro of a concert announcement or program in the CIP: VII/Box 50/4.)

First recording

Jan DeGaetani (Mez) and Gilbert Kalish (pf), Oct 1975 (issued in 1976 by Nonesuch Records, H-71325).

Derivation

Music arranged from mvt iii (Adagio Cantabile: The Innate) of A Set of 3 Short Pieces [#084].

Borrowing

THE BEAUTIFUL RIVER, NETTLETON.

Literature
**Description**


**Discography**

Cohn 1981, 919; Oja 1982: 5351, 5352; BlockB: D63.

**Comment**

The footnote on f6856 continues beyond that in *114 Songs*: "(For a church service (preferable for a number of voices in unison.)" The added sentence in *18 [recte 19] Songs* is: "A pedal organ (8:16min) may take the lowest line of the Bass clef."

285. **Kären**

**Other title(s)**

Little Kären [see f6452]

**Medium**

Med voice (*d-flat 1*- *g-flat 2*), pf

**Duration**

1 min., 26 mm. (Allegro moderato)

![Musical notation](image)

**First line(s)**

Do'st remember, child! | Last autumn we went thro' the fields

**Text**

First stanza from a poem by the Danish poet Parmo Karl Ploug (1813-1894), translated by Clara Kappey (from the German) in four 5-line stanzas. Ives's text source may have been a collection of *Songs of Scandinavia and Northern Europe* (London: Boosey & Co., n.d. [190-?]), ed. Jacob Adam Kappey, with translations by Clara Kappey, which includes on pp. 146-47 a setting of this text by the Danish composer Peter Arnold Heise (1830-1879); also pubd in *Famous Songs* (New York: John Church Co., 1902), ed. Henry Edward Krehbiel.

**Source**

1. Pencil sketch in A, inc. (mm. 4-25 only), 1 p. (f6450).
2. Ink score in A: t.p. "Little Kären | put in G-flat" (f6451); 2 pp., headed "put in G-flat Little Kären" (f6452-53).

**Date**

Composed c1900 (but S2 is c1905-06); no date in the sources. Dated 1894 in *114 Songs*. KirkC: say 1895?. AG: ?1895. NG7: c1900, c1905-06.

**Publication**
Description

1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 91; repr. 1923 in Fifty Songs. Copyright assigned 1954 to Peer International; repr. 1954 in Twelve Songs, pp. 3-4.


Premiere
First documented performance: New Haven, CT, 1 Mar 1968, Helen Boatwright (S) and William Dale (pf), in a recital of Ives songs, given in the Great Hall of Jonathan Edwards College, Yale University. (Program in the CIP: VII/Box 51/7.)

First recording
Douglas Perry (T) and Raymond Beegle (pf), June 1973 (issued in 1974 by Vox Productions, SVBX 5304).

Model
Heise, "Husker du i høst," No. 2 of Four Folksongs of Carl Ploug (1854).

Literature

Discography
Oja 1982: 5353.

Comment
Titled "Kären" in 114 Songs, and "Little Kären" in S2. In the Index to 114 Songs Ives groups this song with seven others (Dreams, Marie, A Night Song, An Old Flame, Omens and Oracles, A Song--For Anything, and The World's Highway) as "8 Sentimental Ballads."

286. The Last Reader

Medium
Med voice (d-flat1-d2), pf

Duration
2 min., 22 mm. (Andante con moto)

![Sheet Music]

First line(s)
I sometimes sit beneath a tree | And read my own sweet songs

Text
VIII. Songs, F-L

Description

Source
No holographs or MS copies of this adaptation; annotation (nonmusical) in Ives's Copy D (f6152) and emendations in Copy E (f6154-55) of 114 Songs; annotations toward a projected orchestration in Copy C' (f6235) of Thirty-Four Songs. (See also the version in Set No. 2iii which includes the song text.)

Date

Publication
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 3; repr. 1923 in Fifty Songs; repr. in New Music, vol. 7/1, Oct 1933, Thirty-Four Songs, pp. 44-45. Copyright assigned 1949 to Mercury Music; to Merion Music, 1958; repr. in Thirty-Four Songs, pp. 46-47.

Premiere
First documented performance: New York City, 2 Nov 1942, Doris Doe (Mez) and Hellmut Baerwald (pf), in a song recital at Town Hall, which included four Ives songs (the other three being Rough Wind, Swimmers, and The Children's Hour), all listed in the program as being performed for the first time. (Concert announcement and program in the CIP: VII/Box 50/6.) Reviewed by Olin Downes, NY Times (3 Nov 1942); and Francis D. Perkins, NY Herald Tribune (3 Nov 1942).

First recording
Ethel Luening (S) and Lionel Nowak (pf), 1940 (issued c1940 by Yaddo, I.2). (For the first recording using voice with an ens accomp see Comment under Set No. 9 of Three Pieces.)

Derivation
Music arranged from mvt iii (The Last Reader) of Set No. 2 [#011]. Included, in a planned orchestration, as mvt vii of the unrealized Set of Proposed Movements [III] [#x656] and as no. 7 in the List: Possible Movements for Sets [#x667]. Possibly intended for inclusion in the unrealized Set of Proposed Movements [IV] [#x657].

Borrowing
BETHANY, CHERITH, MANOAH. Possible borrowing: The Old Oaken Bucket, ST. PETER.

Literature

Discography
Hall 1964/3, 94; Morgan 1974, 76; Cohn 1981, 923 (voice w/orch); Oja 1982: 5360.

Comment
For another Ives setting of a text by Oliver Wendell Holmes Sr. see the song Hymn of Trust. The instr version (mvt iii [The Last Reader]of Set No. 2) bears an implied dedication to Harmony Ives by citing her birthday, 4 June 1911.

287. The Light That Is Felt

Medium
Low voice (b-c-sharp), pf

Duration
1 min., 25 mm. (Slowly)
Description

A tender child of summers three

Text


Source

1. Pencil sketch in C, with memo "in B-flat for low voice," inc. (mm. 1-9 only, with words of mm. 1-9 and 14-21), 1 p. (f6642).
2. Ink score in C: t.p., blank except for the citation "'Whittiers'" (f6643); 2 pp., inc. (torn off are part of m. 12, m. 16 and m. 20), headed "put in B natural [circled] | B major" (f6644-45).
3. Memo on Bass part of the source choral work *The Light That Is Felt* (f5982).

Date

Adapted in 1903 (according to Ives's memo) from music composed possibly in c1899-1900; rev. c1919-20. An annotation in *S2,* "Bloomfield NJ 1899," may possibly refer to the date of a performance of the earlier anthem version; a note in the bass vocal part for the anthem version (f5982) states "put into Song Piano & Voice Nov. 1903." Dated 1904 in *114 Songs.* AG: Nov 1903. NG7: adapted c1899-1900, [1903-04], c1919-20.

Publication

1. *114 Songs* (Redding, CT: C. E. Ives, 1922), no. 66; repr. 1923 in *Fifty Songs.* Copyright assigned 1950 to Mercury Music; repr. as separate song sheet.

Premiere

First documented performance: New Haven, CT, 7 Sept 1961, Helen Boatwright (S) and John Kirkpatrick (pf), in an all-Ives recital of vocal and chamber music in Sprague Memorial Hall, Yale University. Among the other Ives songs performed were *On Judges' Walk* and *Sunrise,* both in their first documented performances. The concert was given as one of the events of the Eighth Congress of the International Musicological Society. (Program in the CIP: VII/Box 51/3.)

First recording

Evelyn Lear (S) and Alan Mandel (pf), 27-28 Oct 1969 (issued in 1971 by Columbia Records, M-30229).

Derivation

Music adapted in part from the sacred choral *The Light That Is Felt* [#173].

Literature


Discography
Description

Morgan 1974, 76.

Comment
Ives composed only one other song to a text by Whittier, the song *Serenity*. This probably is the second song listed in Ives’s memo on *Abide with me* (S3): “3 old songs ’90 [Abide with me], 96 -- 1900 [possibly *Berceuse*].”

288. *Like a Sick Eagle*

Other title(s)
Keats’s “Like a Sick Eagle” [see f6764]

Medium
Med voice (c1–d-flat2), pf

Duration
2 min., unbarred (Slowly)

First line(s)
The spirit is too weak—mortality | Weighs heavily on me like unwilling sleep

Text

Source
1. Pencil sketch, headed "Keats 'Like a Sick Eagle,'" 1 p. (f6764).
2. Emendations in Ives’s Copy B of *114 Songs* (f6113); nonmusical annotations in Copy E of *114 Songs* (f6171) and Copy C1 of *Thirty-Four Songs* (f6237). [See also: *Set No. 1, S1/iv*, headed "IV Keats 'Like a sick Eagle'" (includes text) and *S2/iv*, headed "I. Like a Sick Eagle (Keats)" (includes text).]

Date

Publication
Description


Premiere
First documented performance: New York City, 6 Feb 1933, Judith Litante (S) and Henry Brant (pf), in a concert at Steinway Hall, sponsored by the Pan American Association of Composers. Also performed, apparently for the first time, were Afterglow and Ann Street. (Concert announcement in the CIP: VII/Box 50/4.)

First recording
Ted Puffer (T) and James Tenney (pf), 13-17 Sept 1965 (issued in 1965 by Folkways, FM-3344). (For the first recording using voice with an ens accomp, see Comment under Set No. 1/iv.)

Derivation
Arranged from mvt iv (Like A Sick Eagle) of Set No. 1 [#010] and/or mvt i (Largo molto: Like a Sick Eagle) of Set No. 10 of Three Pieces [#019]. Included, in a planned orchestration, as mvt vi of the unrealized Set of Proposed Movements [III][#x656].

Literature

Discography

Comment
A footnote in Thirty-Four Songs (but not in 114 Songs) reads: "This part in the score [asterisked to the melody line in the pf RH, which parallels the vocal line in the same rhythm] was played by violin and a slide was made down or up through a quartetone, 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 so similarly." The original chmbr orch version (Set No. 1/iv) is barred in 10 measures.

289. Lincoln, the Great Commoner

Alternate title
From "Lincoln, the Great Commoner" [see 114 Songs, p. 23]

Medium
Med voice (c1-e2), pf

Duration
4 min., mostly unbarred in 114 Songs [46 mm. in the choral/orch version published in New Music (1932); 45 mm. in Hitchcock edn] (Firmly, but actively and with vigor)

First line(s)
And so he came | from the prairie cabin to the Capitol
Description

Text

Source
Pencil sketch, headed "Lincoln Markham," inc. (mm. 1-20, 31-end), 2 pp. (f6797, 6799); text only for mm. 32-end, 1 p. (f6798).

Date

Publication
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 11. Copyright assigned 1952 to Peer International; repr. as separate song sheet.

Premiere


First recording
Ted Puffer (T) and James Tenney (pf) assisted by Philip Corner (pf), 13-17 Sept 1965 (issued in 1965 by Folkways, FM-3344). (For the first recording using voice with an orch accomp, see the choral Lincoln, the Great Commoner.)

Derivation
Possibly arranged from an early version of the choral and orch Lincoln, the Great Commoner [#184] or from an early (now lost) version of this song. Included as no. 10 in the List: Music and Democracy [#x641].

Borrowing

Literature

Discography

Comment
Both 114 Songs and the sources indicate that Markham's poem was called "Lincoln the Great Commoner," but in Markham's 1901 collection of poems, it is called "Lincoln, the Man of the People." (Perhaps Ives used some other text source.) The extant choral and orchestra version, which
Description

appears to postdate this song version, bears a dedication "To Dr. David Cushman Twichell," Ives's brother-in-law.

290. Longing
[inc.]

Medium
Voice, pf

Duration
13 mm. extant ([no tempo heading])

I went along the road that lonely day

Text
"Sehnsucht," poem by Detlev von Lilencron (1844-1909), as translated by John Bernhoff under the title "Longing"; Ives's source for the translation was probably the publication of Richard Strauss's setting of "Sehnsucht," op. 32, no. 2 (published 1896).

Source
Pencil sketch, inc., 2 pp. (f6653-54).

Date
Composed sometime in 1904 or later (see Comment). KirkC: say 1899?. AG: --. NG7: --.

Publication
None.

Premiere
Middletown, CT, 31 Jan 2009, William Brooks (T) and Neely Bruce (pf), in a version edited by Ken Steen, during a panel presentation in Russell House, Wesleyan Univ., as part of an Ives Vocal Marathon.

Literature
KirkC: 6B34a; AG: --.

Comment
The title is supplied editorially from the title in Bernhoff's translation. The paper type was first available in 1904.

291. Die Lotosblume / The Lotus Flower
[inc.]
Description

Medium
Med voice (b-f₂), pf

Duration
2 min., 42 mm. (Andante)

First line(s)
Die Lotosblume ängstigt | Sich vor der Sonne Pracht
The Lotos flow'r is drooping

Text
"Die Lotosblume," poem in three stanzas by Heinrich Heine (1797-1856), first published in "Lyrisches Intermezzo" in the poet's Buch der Lieder (1827). Robert Schumann (Myrthen, op. 25, no. 7, 1840) and Robert Franz (op. 25, no. 1, c1870) among many others, set Heine's poem, and Ives may well have used an edn (with English translation) of either Schumann's or Franz's setting as his text source.

Source
1. Pencil sketch in G, inc. (mm. 0-22 only, with patches for mm. 17-18, 24-26), German text above, English below the vocal staff, 2 pp. (f6458-59).
3. [First] ink copy in F by George Price, headed "Die Lotosblume," inc. (mm. 0-17 only), with German and English texts under the vocal staff, and the text of The South Wind added above, 2 pp. (f6463-64).
4. [Second] ink copy in F by George Price, in Songbook C, headed "Die Lotosblume," inc. (mm. 0-19 only), with German and English texts below the vocal staff, 2 pp. (f6465-66); the text of The South Wind was added later by Ives in ink above the staff.

Date
Composed c1897-98, revised c1900-01 and c1908-09; no date in the sources. The derivative song The South Wind is dated 1899 in 114 Songs (but was, in fact, adapted from this work in 1908; perhaps 1899 is the date of the Price copies). KirkC: say 1895?. AG: ?1895. NG7: c1897-98, rev. c1900-01 and c1908-09.

Publication
Unpublished in this form [see the song The South Wind].

Derivation
Music adapted, with minor changes, for the song The South Wind/Die Lotosblume [#362].

Model
Description

Literature

Comment
In 114 Songs (p. 221) Heine's German text is included beneath Harmony Twichell's text ("When gently blows the south wind"), under the title "The South Wind" and Ives added a cryptic footnote: "Composed originally to 'Die Lotosblume' but as the setting was unsatisfactory, the other words were written for it." Ives must be citing as "unsatisfactory" the English translation with which he began (a translation has not been published with Ives's musical setting.)


Ives made two other settings of texts by Robert Franz: "Frühlingslied" and "Widmung."

292. The Love Song of Har Dyal

Medium
High voice (c-sharp1-a2), pf

Duration
2:30 min., 33 mm. (Andante sostenuto)

First line(s)
Alone upon the housetops to the North | I turn and watch the lightning in the sky

Text
"The Love Song of Har Dyal," poem in three 4-line stanzas by Rudyard Kipling (1865-1936), included in the story "Beyond the Pale" from his Plain Tales from the Hills (London: W. Thacker and Co., 1888), p. 150 (first American edn 1890). Kipling's story was reprinted in the Danbury Evening News (Monday 24 Nov 1890) and may have been Ives's first introduction to the poem.

Source
1. Pencil sketch, inc. (mm. 1-23, 32-33 only), 2 pp. (f6610-11).
2. Ink copy, headed "No. III" (see Comment), 3 pp. (f6612-14).

Date
Composed c1899-1900 and c1902-03; no date in the sources. Forty Earlier Songs suggests ?1898.
KirkC: say 1898?. AG: ?1898. NG7: c1899-c1900, c1902-03.

Publication
Description


First recording

Literature

Comment
None of the sources carries a title, which is supplied editorially in KirkC and Forty Earlier Songs from that of Kipling's poem. This song appears to have been the third in a group of three settings of texts by Kipling [KirkC: 6A1]. S2, headed "No III" and paginated 5-7, was apparently part of a now inc. ink copy of all three songs, the second being Tarrant Moss. The identity of the first song remains unknown; however, Kirkpatrick in Forty Earlier Songs suggests that it may have been an earlier, now lost, version of the music for The Ending Year (presumed by Kirkpatrick to have used the text of Kipling's "The Song of the Dead").

293. Luck and Work

Medium
Med voice (d1-e2), pf

Duration
0:45 min., partly unbarred [11 mm. in the version for chmbr ens] (Fast and hard)

First line(s)
While one will search the season over, | To find the magic four-leaved clover

Text

Source
2. Emendations in Ives's Copy B of 114 Songs (f6110).

Date
Arranged in 1920 from music composed possibly in 1919 (in 1916 according to Ives). An address in S1, "C E Ives 37 Liberty St 4th floor," was Ives's business address during 1 Jan 1909-31 Jan 1914. Dated 1920 in 114 Songs; "From pieces for Basset Horn, Flute, 3 Violins, Piano and Drum, 1916."
Description


Publication

1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 21; repr. with revisions in New Music, vol. 7/1, Oct 1933, Thirty-Four Songs, p. 25. Copyright assigned 1949 to Mercury Music; repr. 1950 (from 114 Songs plates, with slight revision) in Four Songs, p. 5; to Merion Music, 1961; repr. in Thirty-Four Songs, p. 35.


Premiere

First documented performance: Dallas, TX, 7 Feb 1965, Wesley Flinn (Bar) and Jo Boatright (pf), in a concert of contemporary music at Temple Emmanu-El, given as one of the concerts of the Festival of Contemporary Music sponsored by the Fine Arts Department, Dallas Public Library. Among the other Ives songs performed were Duty and Vita [Two Slants: (Christian and Pagan)], both in their first documented performances. (Program, listing the song erroneously as "Luck and Day," in the CIP: VII/Box 51/5.)

First recording

Pf accomp: Helen Boatwright (S) and John Kirkpatrick (pf), 18-19, 24-25 Nov 1969 (issued in 1974 by Columbia Records, M4 32504). (For an earlier recording using voice with an ens accomp, see Comment under Set No. 3/i.)

Derivation

Original version arranged for mvt ii (Luck and Work) of Set No. 3 [#012].

Borrowing

Probable borrowing: NETTLETON.

Literature


Discography


Comment

Ives set as songs three other Johnson poems, "At Sea," "The Housatonic at Stockbridge," and "Premonitions."

An early version (1916-17) of this song may have been arr. for mvt ii of Set No. 3. The present song is arr. from the instrumental mvt.
VIII. Songs, M-R

Description

294. Majority

Other title(s)
The Masses [see f6927, Memos passim (possibly in reference to the choral version)]

Medium
Med voice or unison chorus (c-sharp1-2), pf (or pf/4-hd or 2 pf)

Duration
5:15 min., partly unbarred [68 mm. in version for chorus and orch] (Slowly-Moderately-Slowly)

First line(s)
The Masses! The Masses have toiled, | Behold the works of the world!

Text
Six 2-line stanzas by Charles Ives (he wrote out eight stanzas of his poem, but omitted 5-6 in setting the text to music), unattributed in 114 Songs and Eighteen [recte 19] Songs; author identified as Charles Ives in KirkC. Ives's last stanza echoes the last line of Robert Browning's "Pippa's Song."

Source
2. Emendations in Ives's Copy A (f6082-83) and one annotation in Copy G (f6215) of 114 Songs.

Date
Arranged in 1921 from music composed c1916. An annotation at the head of S1, "see score & chorus (safe 38 Nassau St NY I[ves] & M[yrick])," lists Ives's business address during 1 Feb 1914-30 Apr 1923.


Publication
Description

Premiere
First documented performance: Paris, France, 5 Mar 1936, Victor Prahl (voice type not given) and Olivier Messiaen (pf), in a concert of American music (the "3me Concert de la Spirale") given at the Salle des Concerts de la Schola Cantorum. Also performed, all apparently for the first time, were The Innate, Paracelsus, Requiem, and Resolution. (Photostat repro of a concert announcement or program in the CIP: VII/Box 50/4.)

First recording
Ted Puffer (T) and Philip Corner (pf), 13-17 Sept 1965 (issued in 1965 by Folkways, FM-3345). (For the first recording using voice with an orch accomp, see Comment under the choral The Masses (Majority).)

Derivation
Arr. from (or possibly for) the chorus and orch The Masses(Majority) [#185]. Ives included this work (or the chorus and orch version) as no. 1 in his List: Music and Democracy [#x641].

Literature

Discography
Morgan 1974, 76; Cohn 1981, 920; Oja 1982: 5367; BlockB: D62, D66.

Comment
Ives's footnote on the first page of the song in 114 Songs states: "Preferably for a unison chorus; it is almost impossible for a single voice to hold the part against the score."

A note on the last p. of Eighteen [recte 19] Songs reads: "This is an arrangement, in part, of a score for orchestra and chorus. The group[s] 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.... At page 41 there is an omission of three [recte 2] stanzas which could not be arranged for piano and one voice. In some places the score had to be considerably reduced."

295. Maple Leaves

Medium
Med voice (c1-c2), pf

Duration
1 min., 11 mm. (Andante)
Description

October turned my maple's leaves to gold

Text


Source

Ink copy by Emil Hanke (transposed up a major third from the 114 Songs version) [made 1922 or later], headed "Maple Leaves," with two corrections by Ives, 1 p. (f6921).

Date


Publication

1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 23; repr. in Seven Songs (Cos Cob Press, 1932), p. 11. Copyright assigned 1957 to Associated Music Publishers; repr. 1957 in Seven Songs, p. 11.

Premiere


Second documented performance: Philadelphia, 23 Apr 1940, Theodore Uppman (Bar) and Ralph Berkowitz (pf), in a concert in Casimir Hall at The Curtis Institute of Music, the Seventh Concert in a "Historical Series of Solo and Chamber Music | Second Season | Presented by | Ralph Berkowitz." (Program in the CIP: VII/Box 50/6.)

First recording

Helen Boatwright (S) and John Kirkpatrick (pf), Aug 1954 (issued in 1954 by Overtone Records, Over. 7).

Derivation

Included, in a planned orchestration, as mvt ii of the unrealized Set of Proposed Movements [I] [#x654] and as no. 4 in the List: Possible Movements for Sets [#x667].

Literature


Discography

Hall 1964/3, 94; Morgan 1974, 76; Cohn 1981, 920; BlockB: D62, D66.

296. Marie

Medium

Med voice (c1-d2), pf

Duration

Version 1: 2 min., 38 mm. (Moderato); Version 2: 2 min., 24 mm. [41 mm. realizing the repeat] (Poco andante)

Version 1:
Description

Version 2:

Version 1: Marie, am Fenster sitzest du, | Du liebes süßes Kind

Version 2: Marie, I see thee, fairest one, as in a garden fair

Text

Version 1: "Marie," poem in four 4-line stanzas by the German author and playwright Rudolf Gottschall (1823-1909), published in his Blüthenkranz neuer deutscher Dichtung (Breslau: Eduard Trewendt, 8th ed. 1874), p. 173. Ives's text source was probably an edition of the setting by Robert Franz (op. 18, no. 1, c1860), since both texts feature the same variants from Gottschall's original. A possible text source is Franz Album. Ausgewählte Lieder, Bd. I (Leipzig: C. F. W. Siegel, n.d. [?1876]), pp. 36-37, with a translation into English by Elisabeth Rücker.


Source

Version 1

1. Ink score of the vocal part only (mm. 4-20), headed "Marie am Fenster" (with German stanza 1 below and English stanzas 1-2 [for Version 2] above the vocal staff), 1 p. (f6505).

2. Ink score, in Songbook B (p. 23): t.p. "'Marie' | (Original key)" (f6506); 3 pp., headed "MARIE," with German text below the vocal staff (only through m. 20) and complete English text [for Version 2] above (f6507-09).

Date

Composed c1901-02 (Version 2 adapted c1903-04); no date in the sources. Dated 1896 in 114 Songs (but referring to Version 1). AG: 1896. NG7: Version 1 [1896], c1901-02; Version 2 c1903-04. (see Comment)

Publication
Description

Version 1


Version 2

1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 92; repr. 1923 in Fifty Songs. Copyright assigned 1955 to Peer International; repr. 1955 in Fourteen Songs, p. 6-7.


First recording


Derivation


Model


Literature


Discography


Comment

Version 2 pubd in 114 Songs with minor musical changes and the English text only. The text (Rückers English translation in amended form) is credited only to "Gottschall." For a setting of another text used by Franz (and translated into English by Rückers) see the song Weil auf mir.

S1 was copied on the t.p. of Ives's ink copy of A Perfect Day (which is dated by Ives himself as 1902.)

In the Index to 114 Songs Ives groups Version 2 with seven others (Dreams, Kären, A Night Song, An Old Flame, Omens and Oracles, A Song--For Anything, and The World's Highway) as "8 Sentimental Ballads."

297. Memories: a. Very Pleasant; b. Rather Sad

Medium

Med voice (b-♭2), pf

Duration

2:30 min., 75 mm. (a. Presto; b. Adagio)

\[\text{As it will go} \]

\[
114 \text{ Songs, Peer (1953)}
\]
First line(s)
a. We're sitting in the opera house
b. From the street a strain on my ear doth fall

Text
Unattributed in 114 Songs; erroneously attributed to Harmony T. Ives in the first printing of Ten Songs; author identified as Charles Ives in KirkC.

Source
No holographs or MS copies. Emendations in Ives's Copy E (f8145) of 114 Songs.

Date
Composed in 1897, according to Ives. Dated 1897 in 114 Songs. AG: 1897. NG7: [1897]

Publication
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 102. Copyright assigned 1953 to Peer International; repr. 1953 in Ten Songs, pp. 11-14.

Premiere
First documented performance: Pittsburgh[?], 29 Apr 1949, Alta Shultz (A) and T. Carl Whitmer (pf), in a concert of choral, vocal, and chamber music presented at the "Music Center." (Photostat repro of the inner two pages of the program in the CIP: VII/Box 50/8.)

First recording
Douglas Perry (T) and Raymond Beegle (pf), June 1973 (issued in 1974 by Vox Productions, SVBX 5304).

Literature

Discography
Cohn 1981, 920; Oja 1982: 5379, 5380; BlockB: D62-63.

298. Minnelied

Medium
Med voice (c1-e-flat2), pf

Duration
2 min., 23 mm. [in Forty Earlier Songs, the music for stanzas 3-4 is written out, yielding 40 mm.] (Moderato con moto)
**Description**

Moderato con moto

```
\[\text{Moderato con moto}\]
```

Holder klingt der Vogelsang, | Wann die Engelreine

---

**First line(s)**

Holder klingt der Vogelsang, | Wann die Engelreine

---

**Text**

"Minnelied," poem written in 1773 by Ludwig H. C. Höltty (1748-1776), originally in five stanzas, and posthumously published with substantial alterations in his Gedichte, ed. Johann Heinrich Voss (Hamburg: Carl Ernst Bohn, 1804), pp. 175-76. In Voss’s 4-stanza version, the poem was set by, among others, Franz Schubert, Felix Mendelssohn and Johannes Brahms (op. 71, no. 5, pub. 1877). Ives set the 4-stanza version of the text.

**Source**

1. Ink score in E-flat, 2 pp. (f6346-47).
2. Ink copy in F by Copyist 9, in Songbook B, with the German words written below and the English words of Nature’s Way written above the vocal staff, 2 pp. (f6348-49 [= f6752-53]).

**Date**


**Publication**


**First recording**

Thomas Hampson (Bar) and Armen Guzelimian (pf), Oct 1990 or June 1991 (issued in 1991 by Teldec Classics, 9031-72168-2).

**Derivation**

Music adapted for the song Nature’s Way [#306], transposing it to F and otherwise making minor changes.

**Literature**


**Comment**

The title, lacking in the sources, is supplied editorially in KirkC and Forty Earlier Songs from that of Höltty’s poem. Ives set stanzas 1-2 and 3-4 of the poem to the same music.

---

299. Mirage

**Medium**

Med voice (c1-f2), pf
Description

Duration
1 min., 12 mm.

First line(s)
The hope I dreamed of was a dream

Text

Source
No holographs or MS copies with these words.

Date
Adapted in Dec 1902 (see Comment) from music composed possibly in Nov 1892. Dated 1902 in *114 Songs*. KirkC: (adapted) 1902; AG: 1902. NG7: adapted [1902].

Publication
1. *114 Songs* (Redding, CT: C. E. Ives, 1922), no. 70; repr. 1923 in *Fifty Songs*. Copyright assigned 1953 to Peer International; repr. 1953 in *Ten Songs*, p. 28.

Premiere
First documented performance: Minneapolis, MI, 29 May 1955, by unidentified performers, in a Sunday service titled "Charles Ives (A Musical Sermon)," cond. by Thomas Nee, given at the First Unitarian Society of Minneapolis. (Program in the CIP: VII/Box 51/1.)

First recording
Ernest McCchesney (T) and Otto Herz (pf), 24 May or 2 June 1947 (issued 1948 by Concert Hall, Series C Album 7).

Derivation
Music adapted from the song *Her Eyes* [#263], transposed a step lower, with minor changes in the vocal line (to accommodate the new text) and accomp.

Literature

Discography
Hall 1964/1, 144.
Description

On the ink score (f6374) of the source song *Her Eyes*, Ives added a memo: "put i[n] Mirag[e] Rossetti Dec 14 '02."

300.  *Mists [I]*

Medium

High voice (*d⁰*-f-sharp⁲), pf

Duration

3:00 min., 33 mm. (no tempo heading)

First line(s)

Low lie the mists | with every hill and dell

Text

Untitled poem in one stanza (eight lines) by Harmony Twichell Ives, written in Sept 1910 during a brief vacation with Ives at Elk Lake in upstate New York, unattributed in *114 Songs* and the first printing of *Thirty-Four Songs* (identified as "H. T. Ives" in the Merion reprint; see Comment).

Source

1. Text of poem "by Harmony," is pencil in Ives's hand, 1 p. (f0804).
2. Pencil sketch in F, 33 mm., 2 pp. (f6775-76).

Date


Publication

Unpublished.

Derivation

Adapted in part for *Mists [II]*[#301].

Premiere

Middletown, CT, 19 Oct 2007, Elizabeth Saunders (M) and Neely Bruce (pf) in a concert in Crowell Hall, Wesleyan Univ.

Literature

KirkC: 6B47; AG: --. Memos, 163n, 172, 278. BlockB: W188.

Comment

In addition to Ives's attributing the text to Harmony in the S1 memo (see Date), there is this annotation on p. 1 (f4002) of the ink copy of mvt iv (*Thoreau*) from *Sonata No. 2 for Piano: Concord, Mass.:

"Walden Sounds--Ch Bells, flute, Harp (Aolian) to go with Harmony's Mist...Elk Lake 1910." It is not
clear what Ives means by stating that the lost ens *Walden Sounds* is “to go with” the song *Mists* or to which version of *Mists* he is referring. This version of Harmony Ives's poem is awkward; apparently Ives revised it himself for *Mists II* (S1). Ives’s other songs to texts by Harmony are *Autumn*, *The South Wind*, *Spring Song*, *To Edith*, *Two Little Flowers*, *The World's Highway*, and the translation of *Ilmenau* as *Over all the treetops*.

301.  *Mists [II]*

**Medium**

High voice (e1–g2), pf [Version 2] (Version 1 range : d1–f-sharp2)

**Duration**

1:30 min., 19 mm. (Largo sostenuto) [Version 2]

Version 1:

![Musical notation for Version 1]

Version 2:

![Musical notation for Version 2]

**First line(s)**

Low lie the mists; | They hide each hill and dell

**Text**

Untitled poem in one stanza (eight lines) by Harmony Twichell Ives, written in Sept 1910 during a brief vacation with Ives at Elk Lake in upstate New York, unattributed in *114 Songs* and the first printing of *Thirty-Four Songs* (identified as "H. T. Ives" in the Merion reprint; see Comment).

**Source**

Version 1 [inc.] (28 mm., Lento)

1. Text of poem “by Harmony,” in pencil in Ives’s hand, 1 p. (f0804).

2. Fragmentary sketches in F of mm. 0-2 and 5-9, on p. [2] of *Mists II*, (f6776), and a renumbering of mm. on p. [1] (f6775).
Description

3. Ink sketch, inc., lacking most of mm. 13-16 and all of 17-20), 28 mm.: t.p. (f2610); 2 pp. (f6777-78).
   Version 2 [in G in 114 Songs]

4. Pencil sketch in F toward mm. 2-3 and a rej. ending, at the bottom of p. 2 of Mists [I] (f6776).

5. Pencil sketch (in F for mm. 2-10 and 17-20, which are marked "put 1 whole tone higher," and in G for mm. 11-16), complete in 20 mm. numbered individually--m. 1, in ink, the first m. on f 6777; mm. 2-20, in pencil, on staves 7-16 of f6778.

6. Pencil sketch in G toward mm. 2-5, 1 p. (f3959).

7. Emendations together with annotations for a projected orchestration in Ives's Copy B (f6129-30) and Copy E (f6188-89) of 114 Songs; Copy C1 (f6236) of Thirty-Four Songs contains only an "X" drawn through the page.

Date


Publication

Version 2

1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 57; repr. 1923 in Fifty Songs; repr. with revisions in New Music, vol. 7/1, Oct 1933, Thirty-Four Songs, pp. 46-47. Copyright assigned 1949 to Mercury Music; to Merion Music, 1958; repr. in Thirty-Four Songs, pp. 48-49. [Version 2]


Premiere

Version 1: Middletown, CT, 19 Oct 2007, Elizabeth Saunders (M) and Neely Bruce (pf), in an all-Ives song recital in Crowell Concert Hall, Wesleyan Univ.

Version 2: Performed possibly for the first time c4 June 1933 by Mary Bell (S) and Vivian Fine (pf), in a concert of Ives songs sponsored by the Pan American Association of Composers; also included Ives's Evening, The New River, Walking, and Walt Whitman (the latter two also in first performances). (A photocopy of a typewritten draft for an introduction to the concert to be delivered by Arthur Berger is in the CIP [location not established].)

First documented performance: Vienna, Austria, 15 Feb 1935, Jella Braun-Fernwald ("Gesang" [no further identification]) and Ernst Bachrich (pf), in a concert of American Music, directed by Paul A. Pisk, in the Saal des Wissenschaftlichen Clubs Wien. (Program in the CIP: VII/Box 50/4.)

First documented U.S. performance: Houston, TX, 3 May 1943, Katharine Seymour (S) and Julian Hijman (pf), in a concert at the Y.M.C.A. Assembly Hall sponsored by the Houston Society for Contemporary Music. (Program in the CIP: VII/Box 50/7.)

First recording

Ernest McChesney (T) and Otto Herz (pf), 24 May or 2 June 1947 (issued 1948 by Concert Hall, Series C Album 7).

Derivation

Adapted in part from Mists [I] [#300]. Arr. for mvt i of Set No. 6: From the Side Hill [#015] (realized for chmbr orch, with opt. voice, by Kenneth Singleton, based on annotations towards a projected orchestration by Ives in two of his copies of 114 Songs) and included, in a planned orchestration, as mvt viii of the unrealized Set of Proposed Movements [II] [#x655]. (see Comment)

Literature
Description


Discography

Version 2: Hall 1964/2, 104; Morgan 1974, 76; Cohn 1981, 920; Oja 1982: 5381, 5382 (chmbr orch version); BlockB: D66.

Comment

In S4 Ives experimented with the stratified mirror-chords texture that constitutes the critical difference between the two versions. In addition to Ives's attributing the text to Harmony in the S1 memo (see Date), there is this annotation on p. 1 (f4002) of the ink copy of mvt iv (Thoreau) from Sonata No. 2 for Piano: Concord, Mass.: "Walden Sounds--Ch Bells, flute, Harp (Aeolian) to go with Harmony's Mist...Elk Lake 1910." It is not clear what Ives means by indicating that the lost ens Walden Sounds is "to go with" the song Mists.

Apparently S1 is Ives's reworking of Harmony's poem; Mists [?] version of the poem is clearly an earlier and rather awkward one. Ives's other songs to texts by Harmony are Autumn, The South Wind, Spring Song, To Edith, Two Little Flowers, The World's Highway, and the translation of Ilmenau as Over all the treetops.

302. My Lou Jennine

Medium

High voice (f¹-a²), pf

Duration

1:45 min., 39 mm. ([Allegretto con spirito])

First line(s)

Has she need of monarch's swaying wand

Text

Three irregular stanzas (of 6, 5, and 6 lines respectively), unattributed; author unknown. According to Bryan Simms, Ives's source might have been Catherine Young Glen's "My Jeanne", Munsey's Magazine, 1896.

Source

Ink score, 4 pp. (f6396-99).

Date


Publication
Description


First recording


Literature


Comment

The title, lacking in the source, is supplied editorially in KirkC from the last line of each stanza. (KirkC and the source spells it "Jeninne," the Kirkpatrick edn "Jennine.") The address noted on p. 1 of the source (see Date), just north of Eastern Parkway in Crown Heights, Brooklyn, might have been that of a copyist.

303. My Native Land [I]

Other title(s)

Un Rêve [see f6442]

Medium

Version 1: Low voice (b-flat-e2), pf; Version 2: Med voice (d[flat]-c2), pf.

Duration

Version 1: 2 min., 30 mm. ([Adagio]); Version 2: 1 min., 16 mm. (Adagio)

Version 1

[Adagio]

My native land now meets my eye, The old oaks raise their boughs on high.

Version 2

My native land now meets my eye, The old oaks raise their boughs on high.

First line(s)

My native land now meets my eye, | The old oaks raise their boughs on high
Description

Text
An anonymous English paraphrase in two 4-line stanzas, derived from "Ich hatte einst ein schönes Vaterland" by Heinrich Heine (1797-1856), one of the poems of "In der Fremde," published in Der Salon, vol. 1 (Hamburg: Hoffman und Campe, 1834). Ives's text probably derives from a published edn of the setting of Heine's poem, titled "Es war ein Traum," by the Danish conductor and composer Eduard Lassen (1830-1904), whose songs, translated into both German and French, were popular at the end of the 19th century. G. Schirmer published the song separately in 1879 under the title "Ah! 'Tis a Dream," with both the German text and an anonymous English translation that may have been Ives's source; Ives's text, however, differs in a number of respects from it (see Comment).

Source
Version 1
1. Pencil sketch in D, inc. (mm. 4-5 of 30 missing; parts of pf accomp missing), 4 pp. (f6438-41).
2. Rej. pencil patch in E-flat for mm. 4-5, 1 p. (f6448).
3. Pencil score in E-flat of stanza 1 only (mm. 1-11), headed "mellow one | as sung by Walter Lapham," 1 p. (f6449).
4. Ink score in E-flat, headed "Un Revê [sic]," 30 mm., 3 pp. (f6442-44).
5. Ink copy in E-flat by Otto Löbner, 30 mm., with one emendation by Ives in m. 18, 3 pp. (f6445-47).

Version 2 (see Comment)

Date

Publication

Premiere
Version 1: According to Ives's memo on S3, performed at a "Yale Glee Club reception, June 1895" (presumably in New Haven, CT).

First known modern performance, Version 1: Middletown, CT, 19 Oct 2007, Elizabeth Saunders (M) and Neely Bruce (pf), in an all-Ives song recital in Crowell Hall at Wesleyan Univ.

First recording
Version 2: Walter Carringer (T) and Will Crutchfield (pf), Nov-Dec 1978 (issued in 1979 by Brewster Records, BF-1299).

Derivation
This text was reused for the song My Native Land [II] [704], a completely new setting.

Literature

Comment
The song was shortened to 16 mm. for 114 Songs (derived from mm. 4-9, 22-27 of the original 30 mm., omitting the words and music of the second of three stanzas of the English paraphrase); no holograph or MS copy survives with these changes. In 114 Songs the text is identified only as "Traditional."
Description

Ives made a second (musically unrelated) setting of the text, using all three stanzas (see following entry).

304. My Native Land [II]

Medium
Med voice (c1-e-flat2), pf

Duration
2 min., 30 mm. (Moderato, not too slowly)

First line(s)
My native land now meets my eye, | The old oaks raise their boughs on high

Text
(See preceding entry.)

Source
1. Pencil sketch in F, inc. (mm. 1-22, 30 only), 2 pp. (f6682-83).
2. Ink score in F: t.p., blank except for memo "same key" (f6684); 3 pp., headed "My Native Land" (f6685-87).
3. Ink copy in F by George Price, in Songbook C, with emendations by Ives, 4 pp. (f6691-94).
4. Ink copy in G by George Price, with emendations by Ives, 3 pp. (f6688-90).

Date
Composed c1900-01; no date in the sources. An address on p. 1 of S2 ("65 Cent[ral] Pa[rk] W[est]") was Ives's second Poverty Flat address from 1901 to Sept 1907; an annotation added by Ives [when?] to p. 1 of S4: "This song is no good[,] written for encore -- NY for Ellis Giles, who sang it in a concert at [the] Waldorf [--I think Rubinstein Club. An organist, in N.Y. then, sometime while I was playing in Cent[ral]. P[resbyterian]. Church [Apr 1900-Apr 1902], came up after the concert, shook hands, & said I had the gift of good melody, harmony & workmanship. This man later was a Prof. of music (I think in Columbia). His remark shows what a soft headed, restricted condition music was in, in N.Y. at this time." Forty Earlier Songs suggests ?1901. KirkC: say 1901?. AG: ?1901. NG7: c1900-01.

Publication

First recording
Mary Ann Hart (Mez) and Dennis Helmrich (pf), 17-27 Sept 1991 (issued 1993 by Albany Records, TROY 079).

Derivation
Description

Text reused from the song *My Native Land [I]* [#303].

Literature


Comment

This is Ives's second setting of an English paraphrase of Heine's "Ich hatte einst ein schönes Vaterland" (see the preceding entry). The new setting, with its treacly barbershop harmonies, must have been written with an audience at the Waldorf clearly in mind.

305. *My Task*

[inc.]

Medium

Voice, pf

Duration

29 mm. extant ([no tempo heading])

\[\text{To love someone more dearly every day, to help a wandering...}\]

First line(s)

To love someone more dearly every day

Text

"My Task," poem by Maude Louise Ray. (see Comment)

Source

Pencil sketch, vocal part only, 2 pp. (f6436-37).

Date

Composed no earlier than 1899 (see Comment). KirkC: say 1895?. AG: --. NG7: --.

Publication

None.

Premiere

Middletown, CT, 31 Jan 2009, William Brooks (T) and Neely Bruce (pf), in a version edited by Ken Steen, during a panel presentation in Russell House, Wesleyan Univ., as part of an Ives Vocal Marathon.

Literature

KirkC: 6B21e; AG: --.

Comment

The title, lacking in the source, is supplied from that of Maude Louise Ray's poem. The paper type of the source was in use from 1899 forward. No publication information has been found for Ray's poem. There is another setting of it, by E. L. Ashford (Dayton, Ohio, 1913).

306. *Nature's Way*

Other title(s)

Nature [see f6752]

Medium
When the distant evening bell calmly breathes its blessing

One 4-line stanza; no attribution in 114 Songs; author identified as Charles Ives in KirkC.

1. Ink copy in F of Minnelied by Copyist 9, with the words of Nature's Way written by Ives above the vocal staff (f6348-49 [or f6752-53]).

2. Pencil sketch of vocal part and words only, 1 p. (f6751).

Adapted c1909-10 from music composed possibly c1901 (itself possibly based on materials from 1892). The 11 June 1892 date in S1 refers to a performance of a presumed earlier version Minnelied.

Dated 1908 in 114 Songs. KirkC: (adapted) 1908. AG: 1908. NG7: adapted [1908], c1909-10.

1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 61; repr. 1923 in Fifty Songs. Copyright assigned 1955 to Peer International; repr. 1955 in Fourteen Songs, p. 22.


Walter Carringer (T) and Will Crutchfield (pf), Nov-Dec 1978 (issued in 1979 by Brewster Records, BF-1299).

Music derived, with very minor changes, from the song Minnelied.[#298].


In the "Chronological List of Compositions" of Cowell (in the 1955 first edn but not in the 1969 second edn), the Cowells indicate that "the composer has listed the piece as ‘no good.’") In Memos, p. 126 Ives describes this work as composed during "a kind of slump backward."

This is one of Ives's "courting" songs.

307. Naught that country needeth
Description

Subtitle
Aria for Baritone (from a Cantata, "The Celestial Country") [see 114 Songs, p. 224]

Medium
Bar (A-f), pf

Duration
4 min., 66 mm. (Moderato)

First line(s)
Naught that country needeth | Of these aisles of stone

Text
"Forward! Be Our Watchword," processional hymn in eight 12-line stanzas, written by the Rev. Henry Alford (1810-1871), Dean of Canterbury Cathedral, for the tenth Festival of Parochial Choirs of the Canterbury Diocesan Union on 6 June 1871. It was first published in the Festival Book for that year and then in the Life, Journals and Letters of Henry Alford, D.D. ed. by his widow (London: Rivingtons, 1872), Appendix B, pp. 534-35. In 114 Songs Ives attributed the text to "Alford[,] from St. Bernard" (see Comment). Ives set only the twelve lines of stanza 7. His source must have been stanza 3 of the 4-stanza hymn "Forward into Light" in Laudes Domini.

Source
1. Pencil sketch, 3 pp. (f5193-95).
2. Ink score, as for voice and keyboard, 7 pp. (f5196-202).

Date
Composed c1898-99, with revisions possibly through 1902. Ives did not date the aria separately from the other mvts of the cantata. MS work-list 2: "Cantata, The Celestial Country, 1898-1900, given at Central [Presbyterian] Church concert, 57th Street, New York, April 18, 1902."; Work-list A: "Cantata 'Celestial Country' (St. Bernard) (Mixed Chorus, Quartet, Soli, Strings, Brass and Organ); Manuscript[,] 1898-1899." Dated 1899 in 114 Songs. AG: 1898-99. NG7: c1898-99, rev. 1902.

Premiere
Entire cantata: New York City, 18 April 1902, cond. by Ives (from the org), in a concert at Central Presbyterian Church (see the entry for The Celestial Country).

Publication
Description

Derivation
Arranged from mv[.ii of The Celestial Country [#143] for inclusion in 114 Songs.

Literature

Comment
Ives mistakenly thought that Alford's hymn was based on the 12th-century poem "De Contemptu Mundi," by the monk Bernard of Cluny (and in 114 Songs also mistakenly sainted this Bernard, not to be confused with St. Bernard of Clairvaux).

As an aria in the cantata the accomp was originally scored for Bar solo, str qt (with vc solo) and org.
(For the first recording using voice with an ens accomp, see Comment under The Celestial Country/ii).

308. The New River

Medium
Med voice (d-flat1-d2), pf

Duration
1 min., 17 mm. [m. 11 repeated with additional text in Thirty-Four Songs] (Fast and rough)

First line(s)
Down the river comes a noise! | It is not the voice of rolling waters

Text
One 7-line stanza (an additional line from S1 appears in Thirty-Four Songs: "human beings gone machine"), unattributed in 114 Songs and Thirty-Four Songs; author identified as Charles Ives in KirkC.

Source
1. Pencil sketch, headed "back from Zoar Bridge--Jun.[?] 9th[?] recte 11?] 1911--Gas machine kills Housatonick!," inc. (mm. 1-8, 10-17 only), 2 pp. (f6793-94).
2. Pencil sketch, including text (for chmbr orch version in Set No. 1/iii [#010], S1, pp. 4-5), 2 pp. (f2675-76).
3. Emendations in Ives's Copy B (f6095-96) and Copy E (f6157-58) of 114 Songs and Copy C1 (6234) of Thirty-Four Songs; annotations in Copland's copy of 114 Songs (f8128).

Date
Newly arranged in 1921 from music composed probably in June 1911 (and adapted possibly in 1915 as a choral work). However, it is probable that S1-2 predate mvt iii (Ruined River [1911]) of Set No. 1. An annotation in S1 on p. 2: "Redding July 1913 Piano & Voice arranged from The Segaute Saugateck Housa[tonic] River (one Sunday with Amelia [?]Nourse (see score in wooden Box)])" (see
Description


Publication

1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 6; repr. 1923 in Fifty Songs; repr. with revisions in New Music, vol. 7/1, Oct 1933, Thirty-Four Songs, pp. 42-43. Copyright assigned 1933 to Mercury Music; to Merion Music, 1958; repr. in Thirty-Four Songs, pp. 44-45.

Premiere

First documented performance: Dresden, Germany, 11 Mar 1932, Mary Bell (S) and Horst Keihl (pf), in a recital of songs and chamber music at the Förster-Dresdner Haus. (Program in the CIP: VII/Box 50/3.)

Second documented performance: Hamburg, Germany, 8 December 1932, Mary Bell (S) and Henry Cowell (pf), in a chamber music recital at the Musikhalle, sponsored by the International Society for Contemporary Music and the Pan American Association of Composers; other Ives songs performed were The Indians and Evening. (Concert announcement repr. in Perlis 1974, p. 191.) Reviewed [anonymously?] in the Hamburger Anzeiger (Dec 1932); by Herman Roth, Hamburger Nachrichten (9 Dec 1932); and "W--r," Hamburger Echo (20 Dec 1932) [no p. numbers given in the clippings in the CIP or the Compilation].

First documented U.S. performance: San Francisco, 25 Apr 1933, Doris Barr (S), Carrie Teel (pf), in a recital of contemporary American chamber music, given at the Century Club, sponsored by the New Music Society of California. Other Ives songs performed included The Indians, The Housatonic at Stockbridge, and Walt Whitman. Reviewed by Marjory M. Fisher, SF News (27 Apr 1933); Alexander Fried, SF Chronicle (26 Apr 1933); Redfern Mason, SF Examiner (26 Apr 1933). [see Mead 1981, pp. 233-35.]

Second documented U.S. performance: Minneapolis, MI, 18 Jan 1944, Alice Gerstl Duschak (S) and Dimitri Mitropoulos (pf), in a concert of vocal and chamber music at the Minneapolis Institute of Arts, sponsored by the Twin Cities Chapter of the International Society for Contemporary Music. (Program in the CIP: VII/Box 50/7.)

First recording

Helen Boatwright (S) and John Kirkpatrick (pf), 2 Nov 1969 (issued in 1974 by Columbia Records, M4 32504). (For the first recording using voice with an ens accomp, see Comment under the choral The New River.)

Derivation

Music apparently arranged for (rather than from) mvt iii (The Ruined River) of Set No. 1 [#010] and for the choral and orch The New River [#186]. Used as mvt i of Set No. 5: The Other Side of Pioneering [#014], as mvt i of Set No. 8: Songs without Voices [#017], and, in planned orchestrations, as mvt i of the unrealized Set of Proposed Movements I [#x654] and mvt ii of Set of Proposed Movements IV [#x657]. Ives may have intended this version as no. 22 in his List: Music and Democracy [#x641]. Either this music or that in mvt iii (The Ruined River) of Set No. 1 is used in mvt ii of Three Quarter-Tone Pieces [#128].

Literature


Discography


Comment
Description

The title is given in 114 Songs. David Porter suspects that the song sources S1 and S2 predate the version in Set No. 1/iii. It is unclear who "Amelia Nourse" might be; possibly Ives is trying to refer to his Aunt Amelia's nurse.

309. Night of Frost in May

Other title(s)
From "Night of Frost in May" [see 114 Songs, p. 193]

Medium
Low voice (b-flat-g-flat), pf

Duration
1 min., 25 mm. (Andante con moto)

First line(s)
There was the lyre of earth beheld, | Then heard by me: it hold me linked

Text

Source
No holographs or MS copies with these words (see the song Ein Ton for the only extant source of the original setting of this music); proof sheets for Eighteen [recte 19] Songs, 2 pp. (f6276-77) contain emendations by Ives.

Date
Adapted possibly c1920 (in 1899, according to Ives) from music composed possibly in 1898. Dated 1899 in 114 Songs. KirkC: (adapted) 1899. AG: 1899. NG7: adapted [1899] or c1920.

Publication
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 84; repr. 1923 in Fifty Songs; repr. with revisions in New Music, vol. 9/1, Oct 1935, Eighteen [recte 19] Songs, pp. 32-33. Copyright assigned 1962 to Merion Music; repr. in Nineteen Songs, pp. 32-33.

Premiere
First documented performance: New York City, 30 Mar 1940, Shirley Brandt (contralto) and Norman Cazden (pf), in a song recital at the Dalcroze School of Music. Also performed were Evening and Two Little Flowers. (Program in the CIP: VII/Box 50/6.)

First recording
Description

Ernest McChesney (T) and Otto Herz (pf), 24 May or 2 June 1947 (issued in 1948 by Concert Hall, Series C Album 7).

Derivation

Adapted from the song *Ein Ton* [#241], transposed down a major third to B-flat and with minor changes in the vocal line and accomp.

Model


Literature


Discography

Hall 1964/1, 143.

Comment

Ives's settings of German Lieder texts were done at Yale for Horatio Parker, and then adapted—in this case only very slightly—to fit other words. These adaptations may all have been done around 1920 when Ives was preparing for the publication of *114 Songs*.

310. *A Night Song*

Medium

Med voice (e-flat1-e-flat2), pf

Duration

1:30 min., 54 mm. (Allegretto vivace)

First line(s)

The young May moon is beaming, love

Text

"The Young May Moon," poem by the Irish poet Thomas Moore (1779-1852), first published in Moore's *A Selection of Irish Melodies*, issued serially (London: J. Power, 1808-34), no. 5 (1813), pp. 18-21, and set to the traditional Irish tune *The Dandy, O* (not borrowed by Ives). Ives set only the first stanza (10 lines).

Source

No holographs or MS copies with these words.

Date

Adapted possibly 1895 or c1920 from music composed in ?1894. Dated 1895 in *114 Songs*. KirkC: (adapted?) 1895. AG: 1895. NG7: adapted ?c1920.

Publication
Description

1. *114 Songs* (Redding, CT: C. E. Ives, 1922), no. 88. Copyright assigned 1952 to Peer International; repr. 1952 as a separate song sheet. Repr. in later printings of *Thirteen Songs*, pp. 7-8 (as a replacement for *Where the eagle cannot see*).


Premiere

First documented performance: New York City, 10 Feb 1950, Paul Ukena (Bar) and Jack Cox (pf), in a concert of chamber music in the Concert Hall of the Juilliard School of Music. (Photostat repro of the program in the CIP: VII/Box 50/8.)

First recording

Ernest McChesney (T) and Otto Herz (pf), 24 May or 2 June 1947 (issued in 1948 by Concert Hall, Series C Album 7).

Derivation

Music adapted from the song *Far in the wood* [#247] (see Comment).

Literature


Discography

Hall 1964/1, 142; Oja 1982: 5385.

Comment

Ives set Moore's text to the previously composed *Far in the wood*, without making any changes in the vocal line (resulting in a number of awkward rhythmic stresses); the accomp was slightly altered in several places (also omitting m. 36 of the earlier setting). Other restettings of songs for texts by Thomas Moore are: *Canon [II]*, *A Night Thought*, and *Those Evening Bells*.

In the Index to *114 Songs* Ives groups this song with seven others (*Dreams*, *Kären*, *Marie*, *An Old Flame*, *Omens and Oracles*, *A Song--For Anything*, and *The World's Highway*) as "8 Sentimental Ballads."

311. *A Night Thought*

Medium

Low voice (*b*-d-sharp)*, pf

Duration

1 min., 17 mm. (Adagio)

![Sheet music for A Night Thought](image)

First line(s)

How oft a cloud, with envious veil, | Obscures yon bashful light

Text
Description


Source

1. Pencil and ink fragmentary sketch or patch (mm. 12-17, 13-17 only), 1 p. (f6708).
2. Emendations in Ives's Copy B of 114 Songs (f6143) and nonmusical annotations in Copy C of Thirty-Four Songs (f6245).

Date

Adapted c1916 from music composed probably in 1898; no date in the sources for either version of this music. Dated 1895 in 114 Songs. KirkC: say adapted 1903?; AG: ?1903. NG7: adapted c1916.

Publication

1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 107; repr. 1923 in Fifty Songs; repr. with revision in New Music, vol. 7/1, Oct 1933, Thirty-Four Songs, p. 67. Copyright assigned 1949 to Mercury Music; to Merion Music, 1958; repr. in Thirty-Four Songs, p. 67.

Premiere

First documented performance: New York City, 28 Nov 1922, George S. Madden (Bar) and Maurice Lafarge (pf), in a song recital at Town Hall. Also performed was Du alte Mutter/My dear old mother (under the title "The Old Mother") in its first documented performance. (Concert announcement and program in the CIP: VII/Box 50/2.)

First recording

Jacqueline Greissle (S) and Josef Wolman (pf), Jan 1952 (issued in 1953 by SPA Records, SPA-9).

Derivation

Music adapted, with minor changes, from the song In My Beloved's Eyes [#278]. Ives may have intended this work as no. 24 in his List: Music and Democracy [#x641].

Literature


Discography

Hall 1964/1, 144.

Comment

Other resettings of songs for texts by Thomas Moore are: Canon [II], A Night Song, and Those Evening Bells.

312. No More

Medium

Med voice (c-sharp\-\textit{e}^2), pf

Duration

3:30 min., 61 mm. (Thoughtful)
The Music of Charles Ives

**VIII. Songs, M-R**

**Description**

First line(s)

They walked beside the summer sea | And watched the slowly dying sun

Text


Source


Date


Publication


Premiere

First documented performance: New Haven, CT, 22 Feb 1956, Helen Boatwright (S) and John Kirkpatrick (pf), in an all-Ives concert in Sprague Memorial Hall, Yale University, given in celebration of the opening of the Charles E. Ives Room in the John Herrick Jackson Memorial Library. Three other songs (*A Sea Dirge*, *There Is a Certain Garden*, and *Yellow Leaves*) were also performed for the first time. (Program, listing the four songs as "first performance," in the CIP: VII/Box 51/1.)

First recording

Helen Boatwright (S) and John Kirkpatrick (pf), 18-19, 24-25 Nov 1969 (issued in 1974 by Columbia Records, M4-32504).

Derivation

Vocal line adapted for the song *Hymn of Trust* [#268].

Literature


Discography

Morgan 1974, 76; Cohn 1981, 920; Oja 1982: 5386.

313. Nov. 2, 1920 (An Election)

Subtitles
Description

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 [given below the title in 114 Songs, Eighteen (recte 19) Songs, and Mercury song-sheet]; Voting ballots nothing but names [see Quality List 2, #73].

Other title(s)

Nov. 2, 1920 [see 114 Songs]; An Election [see Eighteen (recte 19) Songs]; "It Strikes Me That..." [see Mercury song-sheet, subtitled on the cover "(Nov. 2, 1920)"].

Medium

Med voice (c1-f-sharp2), pf

Duration

4 min., mostly unbarred [54 mm. in the choral/orch version] (Slowly-Faster)

First line(s)

It strikes me that | Some men and women got tired of a big job

Text

Prose by Charles Ives, unattributed in 114 Songs, Eighteen [recte 19] Songs, and the Mercury song sheet; author identified as Charles Ives in KirkC. Ives altered several phrases for the reprint in Eighteen [recte 19] Songs ("or thought a change for the sake of change seemed natural enough" to "or thought a change back to the reg'lar thing seemed natural enough"); "and the hog-heart came out of his hole" to "and the 'ole mole came out of his hole"). Ives’s last four lines (beginning "Oh Captain, my Captain") seem to be a reference to Walt Whitman’s famous poem about Abraham Lincoln, "O Captain! My Captain" (first published in the New York Saturday Press [4 Nov 1865] and reprinted in the 4th edn of Leaves of Grass [1867]).

Source

No holographs or MS copies of this adaptation; proof sheets for Eighteen [recte 19] Songs, with emendations by Ives, 5 pp. (f6930-34); emendations in Ives's Copy E (f6169) of 114 Songs and Copy D1 (f6289-93) of Eighteen [recte 19] Songs; one annotation and a typescript of Ives's "Suggestion for a 20th Amendment" in Copy D3 (f6303-05) of Eighteen [recte 19] Songs.

Date


Publication

Description


Premiere

First documented performance: Bennington, VT, 17 June 1959, Frank Baker (voice type unidentified) and Henry Brant (pf), in a faculty concert at Bennington College. Among the other Ives songs performed was Romanzo (di Central Park), in its first documented performance. (Program, listing the song as "An Election," in the CIP: VII/Box 51/2.)

First recording

Corinne Curry (S) and Luise Vosgerchian (pf), Dec 1962 (issued in 1963 by Cambridge, CRS-1804). (For the first recording using voice with an orch accomp, see Comment under the choral An Election.)

Derivation

Arranged from an early version of An Election [#180] (for male chorus and orch) through which the music of mm. 40-46 from Lincoln, the Great Commoner [#184] is adapted here in mm. 1-3 and mm. 45-50 (counting mm. by the choral/orch version). Included as no. 2 in the List: Music and Democracy [#x641] and as no. 6 in the List: Possible Movements for Sets [#x667].

Borrowing

It's Raining, It's Pouring, Over There, The Star Spangled Banner.

Literature


Discography

Hall 1964/3, 94; Morgan 1974, 76; BlockB: D11, D66.

Comment

A note on p. [52] of Eighteen [recte 19] Songs reads: "This is an arrangement of a score for orchestra and Baritones." The footnote (in 114 songs, and in Eighteen [recte 19] Songs and the Mercury song sheet with minor changes and without the final sentence) reads: "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-mind) turned its back on a high purpose is not conclusive. Unfortunately election returns coming through the present party system prove nothing conclusively. The voice of the people sounding through the mouth of the parties, becomes somewhat emasculated. It is not inconceivable that practical ways may be found for more accurately registering and expressing popular thought--at least, in relation to the larger primary problems, which concern us all. 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 any one who is interested enough to write for it. C.E.I."

Ives pencilled a memo on p. 31 of his Copy D of Eighteen [recte 19] Songs (f6293): "would put more of the score in this--if? another edition?"

314. An Old Flame

Other title(s)

A Retrospect [see f6514 & 6515]; When Dreams Enfold Me [see Premiere]

Medium

Med voice (c1-f2), pf

Duration

1 min., 32 mm. (Con moto, not slowly)
First line(s)
When dreams enfold me, | Then I behold thee

Text
Two stanzas, unattributed in 114 Songs; author identified as Charles E. Ives in Thirteen Songs and KirkC.

Source
2. Ink score in E-flat with pencil emendations, 2 pp. (f6512-13).
3. Ink copy in E-flat by Copyist 6, with emendations by Ives and headed in his hand "A Retrospect," inc. (mm. 1-13 only), 1 p. (f6514).
4. Ink copy in G by George Price, headed "A Retrospect," with words filled in by Ives in mm. 31-32, 3 pp. (f6515-17).

Date
Composed c1898 and c1901; no date in the sources. An address in S4, "Chas. E. Ives 317 W 58 NY.," was Ives's first Poverty Flat residence during Sept 1898-1901. Dated 1896 in 114 Songs. AG: 1896. NG7: c1898, c1901.

Publication
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 87. Copyright assigned 1958 to Peer International; repr. 1958 in Thirteen Songs, pp. 7-8 (pp. 9-10 in later printings).

Premiere
First documented performance: New York City, 15 May 1901, Ellis Ellsworth Giles (T) and unidentified pianist [Charles Ives? or Mr. Modeln? as mentioned in Memos, p. 36 for Tarrant Moss], in a "Complimentary Concert tendered to Mr. Ethan Allen Hunt" by the Apollo Club of New York (cond. by William R. Chapman) at the Waldorf-Astoria Hotel. In the program, the song was listed as "'When Dreams Enfold Me' (Manuscript) C. E. Ives." (Program in the CIP: VII/Box 50/1.)

First recording
Linda Eckard (A) and Raymond Beegle (pf), June 1973 (issued in 1974 by Vox Productions, SVBX 5304).

Literature
Description

Discography
Oja 1982: 5387.

Comment
The title "An Old Flame" appears only in 114 Songs. S4 probably dates from 1901 around a period during which Price copied a number of Ives's songs. In the Index to 114 Songs Ives groups this song with seven others (Dreams, Kären, Marie, A Night Song, Omens and Oracles, A Song-For Anything, and The World's Highway) as "8 Sentimental Ballads."

In the "Chronological List of Compositions" of Cowell (in the 1955 first edn but not in the 1969 second edn), the Cowells indicate that "the composer has listed the piece as 'no good.'"

315. Old Home Day

Other title(s)
Old Home Town [see f6800 & 8128].

Subtitle
"Ducite ab urbe domum, mea carmina, ducite Daphnim" [see 114 Songs, p. 115; see also Comment]

Medium
Med voice (d1-e2[d2]), pf (with opt. vn/fl/fife)

Duration
4 min., 42 mm. [46 mm. in Hitchcock edn] (Slowly-Moderately-March time)

First line(s)
Go, my songs! Draw Daphnis from the city.

Stanza 1: A minor tune from Todd's Opera House
Stanza 2: A corner lot, a white picket fence

Text
Two stanzas, unattributed in 114 Songs; author identified as Charles Ives in Thirteen Songs and KirkC; preceding the two stanzas by Ives is a quotation from Eclogue VIII (a refrain, beginning on line 68) by the Roman poet Virgil (Publius Vergilius Maro [70-19 B.C.]). The first line of text in the song is a translation of the song's subtitle.

Source
1. Fragmentary pencil sketches on 3 pp.: mm. 1-2 (f2419); mm. 14-21, 33-40, 42, headed "Old Home Town" (f7999; photostat repro of same = f6800); mm. 25-37 (f1023).
2. Ink score: t.p., headed "Old Home Town Day" (f6801); 3 pp., headed "Old Home Day" (f6802-04).
3. Ink patches, 1 p. (6805).
Description

4. Annotations and emendations toward a projected orch ("Contralto solo | or Baritone, Chorus, fife (or violin or flute), Clar, Corh[et], Drums (SD, BD), [pf]"). on pp. 115–17 torn from 114 Songs, 3 pp. (f8122-24); one mark (possibly unintentional) in Ives's Copy G of 114 Songs (f6223).

Date


Publication


Premiere

First documented performance: London, 17 June 1965, Brian Dennis (Bar) and Roger Smalley (pf), in an Ives-Messiaen Concert given at the Royal College of Music. (Program in the CIP: VII/Box 51/4.)

First recording

Helen Boatwright (S) and John Kirkpatrick (pf), 18-19, 24-25 Nov 1969 (issued in 1974 by Columbia Records, M4-32504).

Derivation

A portion (mm. 9-17) developed into or was arranged from mvt iii (The Fourth of July, mm. 42-53, 70-75) of A Symphony: New England Holidays [#005ii]. Included, in a planned orchestration, as mvt vii of the unrealized Set of Proposed Movements [II] [#x655].

Borrowing


Literature


Discography

Morgan 1974, 76; Cohn 1981, 920; Oja 1982: 5388, 5389, 5390.

Comment

In quoting Virgil in 114 Songs, p. 115, Ives misspells Daphnim as "Daphnin." In the Index to 114 Songs Ives groups this song with four others (The Circus Band, Down East, In the Alley, and A Son of a Gambolier) as "5 Street Songs and Pieces."

In Memos, p. 126 Ives lists this work as composed during "a kind of slump backward" but later crossed off this entry.

316. The Old Mother

Other title(s)

The Old Mother (Du alte Mutter) [see Forty Earlier Songs, p. 24]

Medium

Med voice (c1-a2), pf

Duration

2 min., 35 mm. [in Forty Earlier Songs] (Allegretto non tanto)
Description

First line(s)
Oh dearest mother, gone thou art

Text
"Du gamle Moder," poem by the Norwegian poet Aasmund Olafsson Vinje (1818-1870). It was set by Edvard Grieg in 1873, and published as "Gamle mor," no. 7 in his song cycle Tolv melodier (op. 33, 1881). Ives’s text source was probably the C. F. Peters Grieg Album, 5 vols (Leipzig, n.d. [plate no. 7279, c1882]), which includes the song (vol. 5, pp. 18-19) with a German translation of Vinje’s text, "Du alte Mutter," by Edmund Lobedanz, and an English version, "The Old Mother," made by Frederick Corder from Lobedanz’s German text.

Ives's second setting (Du alte Mutter / My dear old Mother), in 114 Songs, includes both Lobedanz’s and Corder’s texts (in three 5-line stanzas). The extant sources for the first setting, however, contain only the English.

Source
1. Ink copy in F by Copyist 5, 2 pp. (f6414-15).
2. Ink copy in F by Copyist 9, 2 pp. (f6416-17).
3. Ink copy in D by George Price, in Songbook C, inc. (mm. 1-10 only), 1 p. (f6418).

Date
Composed c1898 and c1902. The date 1899, added in pencil at the top of S3, is probably the date of the copy; the music and the German headings suggest Parker's classroom and Lobedanz's German text. Forty Earlier Songs suggests ?1894. KirkC: say late 1894?. AG: ?1894. NG7: ?1898, c1902.

Publication

First recording

Derivation
Ives reused Vinje's text for Du alte Mutter / My dear old mother [#239], first in Lobedanz's German translation and then in Corder's English translation.

Model

Literature
317. Omens and Oracles

Medium
Med voice (c1-f2), pf

Duration
2 min., 52 mm. (Andante moderato)

Phantoms of the future, spectres of the past

Text
Two 9-line stanzas, each ending with a 1-line refrain; in 114 Songs: "Author unknown to composer." Ives's source may have been Bulwer-Lytton's "Omens and Oracles", 1892. According to Bryan Simms, Ives may have seen Bulwer-Lytton's song in Love's Old Sweet Song, ed. George Ellwanger, 1903.

Source
1. Pencil sketch, inc. (mm. 1-36 only), 2 pp. (f6657-58).
2. Ink score, headed "Original Key Omens and Oracles Mezzo Sop[rano]," 4 pp. (f6659-62).

Date
Composed c1902. Dated Aug 1899 in S2; "about 1900" in 114 Songs. AG: Aug 1899. NG7: [1899], c1902.

Publication
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 86. Copyright assigned 1953 to Peer International; repr. 1953 in Ten Songs, pp. 21-25.

Premiere
First documented performance: Danbury, CT, 17 Mar 1967, Larro Chelsi (Bar) and Mary Kay Clark (pf), with Gerald Warburg (vc), in an all-Ives concert at the Danbury High School Auditorium, presented by the Danbury Music Center, the Danbury State College, and the Danbury Scott-Fanton Museum. Among the other songs performed were Songs My Mother Taught Me (for voice and pf),
Description

Élégie, and The World's Wanderers (also with an added vc [doubling the bass line?]) in their first documented performances. (Program in the CIP: VII/Box 51/6.)

First recording

Mary Ann Hart (Mez) and Dennis Helmrich (pf), 17-27 Sept 1991 (issued in 1993 by Albany Records, TROY 078).

Literature


Comment

In the Index to 114 Songs Ives groups this song with seven others (Dreams, Kären, Marie, A Night Song, An Old Flame, A Song-For Anything, and The World's Highway) as "8 Sentimental Ballads."

In the "Chronological List of Compositions" of Cowell (in the 1955 first edn but not in the 1969 second edn), the Cowells indicate that "the composer has listed the piece as 'no good.'")

318. On Judges' Walk

Other title(s)

Judges' Walk [see f6595; KirkC, p. 177]

Medium

High voice (e-flats-a[♮]), pf

Duration

1:30 min., 47 mm. (Allegro)

First line(s)

That night on Judges' Walk, the wind | Was as the voice of doom

Text

"On Judges' Walk," poem in four 4-line stanzas by the English author Arthur Symons (1865-1945), first published in Black and White 3 (11 June 1892), p. 755. Kirkpatrick states in Forty Earlier Songs, "Ives's text was certainly the reprint in the Danbury Evening News (12 September 1892)."

Source

Ink score, headed "Judges Walk' (from 1st Symphony (mezzo) original key," 4 pp. (f6595-98).

Date

Composed c1901-02; no date in the source. If the song sketch preceded the ideas for Symphony No. 1/i as John Kirkpatrick believes, then Ives may have composed the song in between the publication of the text (12 Sept 1892) and the earliest sketching of the symphony's mvt i (spring 1895, according to Ives). At the top of p. 1 of the source, Ives wrote in three addresses, crossing out the first two: "76 S.M. [his South Middle dormitory address at Yale, Oct 1894-June 1898] 317 W 58 [his first New York Poverty Flat residence, Sept 1898-1901] 65 Central P West" [his second Poverty Flat residence
Description


Publication


Premiere

First documented performance: New Haven, CT, 7 Sept 1961, Helen Boatwright (S) and John Kirkpatrick (pf), in an all-Ives recital of vocal and chamber music in Sprague Memorial Hall, Yale University. Among the other Ives songs performed were The Light That Is Felt and Sunrise, both in their first documented performances. The concert was given as one of the events of the Eighth Congress of the International Musicological Society. (Program in the CIP: VII/Box 51/3.)

First recording

Helen Boatwright (S) and John Kirkpatrick (pf), 18-19, 24-25 Nov 1969 (issued in 1974 by Columbia Records, M4-32504).

Derivation

Adapted from (or possibly for) the first theme of mvt i of Symphony No. 1[#001]; the vocal line (mostly unchanged) and accomp (revised principally in the LH) were adapted for Rough Wind[#339] (mm. 1-19, 42-47 of On Judges' Walk = all 28 mm. of Rough Wind).

Borrowing

THE SHINING SHORE.

Literature


Discography

Morgan 1974, 76; Cohn 1981, 920; Oja 1982: 5392.

Comment

The vocal line and some of the accomp patterns and harmonies of mm. 1-19 were also used in Symphony No. 1ii (mm. 1-17). It is unclear whether material from the song was derived from the symphony (as Ives's heading in the ink score suggests) or whether the opening of the symphony was based on the first sketches of this song (as suggested by Kirkpatrick in Forty Earlier Songs).

The three addresses noted at the top of p. 1 of the source probably indicate that Ives composed the song at Yale, made a second, revised version while at the first Poverty Flat residence, and then copied the extant ink score while at the second Poverty Flat residence.

319. On the Antipodes

Medium

High or med voice (c-sharp1-a2 or a-f-sharp2), pf/4-hd (alternate notes given by Ives "for lower voice, or voices, if there be a chorus") (see Comment)

Duration

3 min., 34 mm. (Adagio maestoso-Allegro-{et al.})
Description

First line(s)
Nature's relentless, Nature is kind. | Nature is Eternity; Nature's today!

Text
Nine 2-line stanzas, unattributed in *Eighteen [recte 19] Songs*; author identified as Charles Ives in KirkC.

Source
1. Outlines of text, chords, and themes, 1 p. (f6980).
2. Sketches on various pp. (most of which also contain music for the *Universe Symphony*) adding up to the complete song, 7 pp. (f6981-87).
4. Photostat repro of S3, on which Ives made emendations, 7 pp. (f6994-7000; a memo from Ives to Roberts on accidentals appears on f6995).

Date

Publication

Premiere
First documented performance: New York City, 11 May 1963. Norma Marder (S) and James Tenney (pf), in an all-Ives concert of vocal and chamber music at McMillin Theatre, Columbia University. Among the other Ives songs performed were *September* and *Tom Sails Away*, both in their first documented performances. (Program in the CIP: VII/Box 51/4.)

First recording
Description

Ted Puffer (T) with James Tenney (pf) and Philip Corner (pf), 13-17 Sept 1965 (issued in 1965 by Folkways, FM-3345).

Derivation

Borrows in mm. 14-15 from *The Celestial Country* [#143], mvt. iii, mm. 84-85. Some of the chords may have been derived from (or led to?) the chord structures used in the *Universe Symphony* [#006] (see Comment). Included as no. 16 in the *List: Music and Democracy* [#641].

Literature


Discography

Morgan 1974, 76; BlockB: D66.

Comment

A printed note on the last page of *Eighteen* [recte 19] *Songs* reads: "This is from some themes and a chordal cycle for a symphony [i.e. the *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." Work-lists B-H list the medium as "[voice(s),] two pianos, organ, and string orchestra." On the t.p. (f1819) for the *Universe Symphony* Sidney Cowell added a memo: "Antipodes...is marked on CEI's list as part of Universe Symphony" (referring to Quality List 2, #110).

In *Memos* (p. 147n1) Kirkpatrick speculates that Ives's reference on MS Work-list 2 "Songs...8 in 1923" includes this song.

320. *On the Counter*

Medium

Med voice (d¹-e²), pf

Duration

1 min., 24 mm. (Andante)

First line(s)

*Tunes we heard in "ninety two," soft and sweet*

Text

One 4-line stanza, unattributed in *114 Songs*; author identified as Charles Ives in *Fourteen Songs* and KirkC. (see Comment)

Source
Description

Ink and pencil sketch in E, headed "after a visit to a music store" | 'on the counter"" and in upper LH corner "Put in F," 1 p. (f6920).

Date

Composed in 1920, according to Ives; no date in the source. Dated 1920 in 114 Songs. AG: 1920. NG7: 1920.

Publication


First recording

Walter Carringer (T) and Will Crutchfield (pf). Nov-Dec 1978 (issued in 1979 by Brewster Records, BF-1299).

Model

Ives, A Song-For Anything.

Borrowing

Auld Lang Syne; Nevin, Narcissus (Water Scenes, op. 13, no. 4).

Literature


Discography

Oja 1982: 5393; BlockB: D62.

Comment

The names in line 7 ("Shades of Hawley, Smith, and Nevin") are omitted from Ives's last printing of 114 Songs (and its 1975 reprint). The names may refer to Charles Hawley (1858-1915), Gerrit Smith (1859-1912), Wilson G. Smith (1855-1929) or (most likely) Harry B. Smith (1860-1936), and to Ethelbert Nevin (1862-1901). H. B. Smith was the lyricist of "The Sheik of Araby" and many other Broadway songs, the others were all well-known art-song composers of the day. Ives set these words to a phrase from Nevin's pf work. Ives's song may be a parody of Cadman's "At Dawning." In the "Chronological List of Compositions" of Cowell (in the 1955 first edn but not in the 1969 second edn), the Cowells indicate that "the composer has listed the piece as 'no good.'"

321. "1, 2, 3"

Medium

Med voice (f1-d2), pf

Duration

0:30 min., 31 mm. (Fairly fast)
First line(s)
Why doesn't one, two, three seem to appeal to a Yankee as much as one, two! [entire text]

Text
One line, unattributed in 114 Songs; author identified as Charles Ives in KirkC.

Source
No holographs or MS copies of this adaptation; annotation in Copland’s copy of 114 Songs (f8133).

Date

Publication
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 41. Copyright assigned 1950 to Mercury Music; repr. 1950 in Four Songs, p. 4.

Premiere
First documented performance: Philadelphia, 23 Apr 1940, Theodore Uppman (Bar) and Ralph Berkowitz (pf), in a concert in Casimir Hall at The Curtis Institute of Music, the Seventh Concert in a “Historical Series of Solo and Chamber Music | Second Season | Presented by | Ralph Berkowitz.” (Program in the CIP: VII/Box 50/6.)

First recording
Ernest McChesney (T) and Otto Herz (pf), 24 May or 2 June 1947 (issued in 1948 by Concert Hall, Series C Album 7).

Derivation
Portions of the music arr. from Take-Off No. 3: Rube Trying to Walk 2 to 3!! [#085] (see Comment).

Literature

Discography
Hall 1964/3, 94; Morgan 1974, 76; Cohn 1981, 920; BlockB: D11, D62, D66.

Comment
On p. 1 (f3051) of the source piece Take-Off No. 3: “Rube Trying to Walk 2 to 3!!” Ives added a memo: “Some of this worked into a song...‘1,2,3.’”

322. The One Way

Subtitle
Description

The True Philosophy of all NICE Conservatories of Music and NICE Mus. Doc's "IM.B.CDGODAMLILY" [see f7004]

Medium

High voice (f1-g2), pf

Duration

3 min., 100 mm. (Andante)

First line(s)

Here are things you've heard before, | Turned out daily by the score

Text

Two 6-line stanzas with a "chorus" (in three 4-line stanzas) by Charles Ives.

Source

1. Draft of text only, 1 stanza and a chorus with variants, 1 p. (f7001).
2. Pencil preliminary sketch of melodic material, no words, 1 p. (f6745). (see Comment)
3. Pencil sketch (m. numbers written in ink above each m.), almost no words, 2 pp. (f7002-03).
4. Ink and pencil score, headed "The One Way | The True Philosophy of all NICE Conservatories of Music--& NICE Mus.Doc's 'IM.B. CDGODAMLILY,'" 3 pp. (f7004-06).

Date


Publication


First recording

Helen Boatwright (S) and John Kirkpatrick (pf), 18-19, 24-25 Nov 1969 (issued in 1974 by Columbia Records, M4- 32504).

Derivation

Possibly developed from Unidentified Fragment #449.

Model

Speaks, "On the Road to Mandalay."

Literature


Discography
Description


Comment

Two short sketches [#450] listed under XI. Unidentified Fragments may be early ideas toward this song. In Memos (p. 147n1) Kirkpatrick speculates that Ives's reference on MS Work-list 2, "Songs...8 in 1923," includes this song. S4 has this sarcastic memo at the end of p. 3 (f7006): "Tack a little 'french['] on...your [sic] liable [to get a little money | from the American Ladies | (Patrons) or a nice job | in a nice college--a PPB | a nice Degree OG | G D] (always - Class - quote | from the Classics or French! -- [!]They aint no nice | poetry or music in | America' Help Keep music an Emasculated ART! | & make a living. | Prof. G--- for $12400, will | give you a | thorough course in the | art of imitating & | arresting, dwarfing, | emasculating the | minds & souls of nice | young American | Music Learners..., below that is: "After dropping in to concert in Aeolian Hall | some 20 years or so ago - one afternoon - a young [man] with a dumb look sang some | songs by F[rank La Fo]rge & Oley Speaks! [torn MS]."

323. The Only Son

Medium

High voice (f1-g2), pf

Duration

1 min., 19 mm. [rebarred as 20 mm. in Forty Earlier Songs] (Allegretto)

First line(s)

The lark will make her hymn to God

Text

Eight lines by Rudyard Kipling (1865-1936), first published as the verse-heading (signed "The Only Son") of Chap. 10 of his novel The Light that Failed (The Red Letter Series of Select Fictions, issued weekly. no. 78 [27 Dec 1890]), p. 144.

Source

1. Pencil sketch, 1 p. (f6599).
2. Patch for mm. 1-5, voice and RH only, 1 p. (f6600).

Date


Publication


Derivation

Music adapted for the song Harpalus [#261], making minor emendations in the vocal line and more substantial alterations in the accomp patterns.
Description

Literature
KirkC: 6B28b; AG: z52a. Memos, 172n, 173n.

Comment
Neither source carries a title, which KirkC and Forty Earlier Songs supply from Kipling's poem. S1 is notated on the reverse of the p. with the sketch for *Wie Melodien zieht es mir* (also lacking a date, but which has a reference below to "Pig Ives" [one of his Yale nicknames]). Presumably this would place *Wie Melodien* during Ives's Yale years. Kirkpatrick guesses that *Wie Melodien* dates from about 1898, and therefore places *The Only Son* at about the same time.

324. *Paracelsus*

*Other title(s)*
From "Paracelsus" [see 114 Songs, p. 71]

*Medium*
Med voice (c-flat\textsuperscript{1}-f\textsuperscript{2}), pf

*Duration*
3:30 min., partly unbarred (Slowly and very quietly)

![Music notation](image)

*First line(s)*
For God is glorified in man, | And to man's glory vowed I soul and limb.

*Text*

*Source*
2. Emendations and annotations toward a projected orchestration in Ives’s Copy E (f6178-79) of 114 Songs and Copy D1 (f6294) of Eighteen [recte 19] Songs annotation in Copland's copy of 114 Songs (f8131).

*Date*
Arranged in 1921 from music composed c1908-12; no date in the sketch fragment. Dated 1921 in 114 Songs; 1912-1921 in Eighteen [recte 19] Songs. KirkC: (adapted) 1921. AG: 1921. NG7: 1921.

*Publication*
Description


Premiere
First documented performance: Paris, France, 5 Mar 1936, Victor Prahl (voice type not given) and Olivier Messiaen (pf), in a concert of American music (the "3me Concert de la Spirale") given at the Salle des Concerts de la Schola Cantorum. Also performed, all apparently for the first time, were The Innate, Majority, Requiem, and Resolution. (Photostat repro of a concert announcement or program in the CIP: VII/Box 50/4.)

First recording
Ted Puffer (T) and James Tenney (pf), 13-17 Sept 1965 (issued in 1965 by Folkways, FM-3344).

Derivation
Music arranged from the Robert Browning Overture [027] (mm. 42-55, 27, 38-41, 25-26, and 7-10 respectively). Included as no. 20 in the List: Music and Democracy [x641] and, in a planned orchestration (S2), as mvt i (under the title "Browning") of Set No. 4: Three Poets and Human Nature [013] (which arr. probably was intended for use as mvt v of the unrealized A Symposium-Five Movements for Orchestra [x659].)

Literature

Discography
Morgan 1974, 76; Cohn 1981, 918; Oja 1982: 5401; BlockB: D63, D66.

Comment
Titled "from 'Paracelsus'" in both 114 Songs and Eighteen [recte 19] Songs.

325. Peaks

Medium
Med voice (d1-e2), pf

Duration
1:30 min., 28 mm. [as barred in Eleven Songs and Two Harmonizations] ([Andante con moto])

First line(s)
Quiet faces, That look in faith | On distance
Description

Text
"Peaks," poem in two stanzas by Henry Bellamann (1882-1945), published in *Poetry* 19/2 (Nov 1921), p. 87 (Ives tore out this page from his copy of the issue, adding accent marks above certain words [f7012]).

Source
2. [First?] preliminary sketch (in pencil), 1 p. (f7013).
3. [Second?] preliminary sketch (in ink), 1 p. (f7014).
4. [Third?] sketch, inc., torn into fragments (mm. 2-12, 15-17, 19-20, 25-27 only), 1 p. (f7015).

Date

Publication

First recording
Helen Boatwright (S) and John Kirkpatrick (pf), 18-19, 24-25 Nov 1969 (issued in 1974 by Columbia Records, M4-32504).

Literature

Discography

326. A Perfect Day

Medium
Med voice (d1-f2), pf

Duration
2:30 min., 37 mm. (Andante sostenuto, but not too slowly)

\[ \text{Andante sostenuto (but not too slowly)} \]

First line(s)
Bland air and leagues of immemorial blue

Text
Description

Three 4-line stanzas, unattributed; author unknown. According to Bryan Simms, Ives's source might have been Clinton Scollard's "A Perfect Day", New England Magazine, 1891.

Source
3. Ink copy by George Price, headed "A Perfect Day," in Songbook C, 3 pp. (f6405-07); next to the heading Ives wrote "Probably the worst song composed in USA."

Date

Publication

First recording

Literature

Comment
The paper type of the source was in use only from 1899 forward.

327. Pictures

Medium
Med voice (e-flat\textsuperscript{1} - f\textsuperscript{2}), pf

Duration
3 min., 51 mm. (Con moto, andante sostenuto)

Sections
1. "The Cornfield" (mm. 4-14)

![Con moto, andante sostenuto]

2. "The Sea" (mm. 15-22)
Description

3. "The Moor" (mm. 23-37)

4. "Night" (mm. 38-51)

First line(s)
1. The ripe corn bends low When the wind blows fair
2. Dark billows reflect The gath'ring clouds
3. Winds are sobbing In pinetree wood
4. The wild rose sleeps above the pool

Text
Four 1-stanza poems by Monica Peveril Turnbull (1879-1901), published in her collection A Short Day's Work (London: At the Sign of the Unicorn, 1902), pp. 44-45. The first three ("The Cornfield," "The Sea," and "The Moor") were grouped on p. 45 under the heading "Pictures"; the fourth ("Night") was printed on p. 44.

Source
Description

1. Pencil sketch, inc. (mm. 1-49 only, accomp not all filled in), 4 pp. (f6709-12).

Date


Publication


Premiere

First documented performance: Germantown, PA, 11 Oct 1963, Helen Boatwright (S) and John Kirkpatrick (pf), in an all-Ives recital of vocal and piano music at the Germantown Friends School, given as part of a Fall Arts Festival. Among the other Ives songs performed was *Wiegenlied*, also in its first documented performance. (Program in the CIP: VII/Box 51/4.)

First recording

Helen Boatwright (S) and John Kirkpatrick (pf), 18-19, 24-25 Nov 1969 (issued in 1974 by Columbia Records, M4-32504).

Literature

KirkC: 6B42a; AG: z76. Memos, 177, 277, 324. BlockB: W272, B791.

Discography


Comment

For another setting of a poem by Turnbull, see the song *Where the eagle cannot see*. This is one of Ives's "courting" songs.

328. Premonitions

Medium

Med voice (c-sharp¹-R), pf

Duration

1:30 min., unbarred [20 mm. in Gunther Schuller's arr of the chmbr orch version; 18 mm. in Porter edn of the chmbr orch version] (Slowly)

First line(s)

"There's a shadow on the grass that never was before;"
Description

There's a shadow on the grass | That was never there before

Text


Source

No holographs or MS copies of this adaptation; emendations in Ives's Copy B (f6111-12) and annotations in Copy E (f6170) of 114 Songs.

Date


Publication


Premiere

First documented performance: San Francisco, 15 Feb 1934, Rudolphine Radil (S) and Dora Blaney (pf), in a concert at the University of California Extension Building, sponsored by the New Music Society of California. (Concert announcement in the CIP: VII/50/4.)

First recording

Nicholas Isherwood (B) and Eric Watson (pf), Feb and Mar 1991 (issued in 1991 by Accord, 201812).

Derivation

Arranged from mvt iii (Premonitions) of Set No. 3 [#012].

Literature


Discography

Oja 1982: 5405.

Comment

Ives set as songs three other Johnson poems, "At Sea," "The Housatonic at Stockbridge," and "Luck and Work."

329. Qu'il m'irait bien

Medium

Med voice (d-flat)-p.f, pf

Duration

2 min., 44 mm. (Allegretto vivace)
Description

First line(s)
Qu'il m'irait bien, ce ruban vert!

Text
Four 4-line stanzas in French, author unknown; translated by Moreau "Ducky" Delano [Yale, Class of 1898].

Source
1. Pencil sketch in B-flat, headed "Qu'il m'irait bien," 2 pp. (f6539-40).
2. Ink score in B-flat: t.p. "Qu'il m'irait bien" | 2 copies | 1 in B-flat original for soprano | 1 in G-flat for mezzo sop" (f6541); 3 pp., headed "Qu'il m'irait bien' translated by Ducky D[elano] | 76 S M." (f6542-44). (see Comment)

Date
Composed c1897-99; no date in the sources. Dated 1901 (perhaps the date of a copy or revision) in 114 Songs. KirkC: say 1897?. AG: 1897. NG7: c1897-99.

Publication

First recording
William Parker (Bar) and Dalton Baldwin (pf), 12 Apr 1977 (issued in 1978 by New World Records, NW 300).

Literature

Discography
Oja 1982: 5416, 5417; BlockB: D65.

Comment
The song was published in 114 Songs with French text. The annotation in S2, "Translated by Ducky D 76 S M," refers to Moreau ("Ducky") Delano, a Yale classmate and Ives's dormitory, 76 South Middle; Delano's translation is lost. In the Index to 114 Songs Ives groups this song with three others (Chanson de Florian, Élégie, and Rosamunde) as "4 French Songs."

330. The Rainbow (So May It Be!)

Other title(s)
So May It Be! [see 114 Songs, p. 16]; The Rainbow [see 114 Songs, Index; Thirty-Four Songs]; The Rainbow or So May It Be! [see KirkC, p. 205].
Description

Medium

Med voice (c1-f2), pf (see Comment)

Duration

1 min., 16 mm. (Moderately fast)

First line(s)

My heart leaps up when I behold | a rainbow in the sky

Text

An untitled poem in nine lines by William Wordsworth (1770-1850), written in 1802 and first published in his Poems in Two Volumes (London: Longman, Hurst, Rees, and Orme, 1807), vol. 2, p. 44.

Source

No holographs or MS copies of this adaptation; emendations in Ives's Copy B (f6097-99; f6098 is a memo by Ives on a separate sheet, inserted between pages of the song; see Comment) and in a copy each of 114 Songs held in the Moldenhauer Collection and the Slonimsky Collection at the Library of Congress (Music Division); annotations [toward an orchestration for Set No. 6: From the Side Hill] in Copy E (f6160-61) of 114 Songs. [See also The Rainbow (#045), S1, for a pencil score-sketch of the instrumental version which includes the song text.]

Date

Arranged in 1921 from music composed in 1914, according to Ives. Dated 1921 in 114 Songs; a footnote in Thirty-Four Songs: "Song for Voice with Strings, Flute, Harp (or Piano), Celeste and Organ, 1914[,] Accompaniment arranged for Piano, 1921." AG: 1921. NG7: arr. 1921.

Publication

1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 8; repr. with revisions in New Music, vol. 9/1, Oct 1933, Thirty-Four Songs, pp. 35-36. Copyright assigned 1949 to Mercury Music; to Merion Music, 1958; repr. in Thirty-Four Songs, pp. 36-37.

Premiere


First recording

Henry Herford (Bar) and Robin Bowman (pf), 14-16 May 1991 (issued in 1991 by Unicorn-Kanchana, DKP[CD]- 9112). (For an earlier recording using voice with an ens accomp, see Comment under The Rainbow.)
Description

Derivation
Music arranged from the chmbr orch The Rainbow [#045]. Included as mvt ii of Set No. 6: From the Side Hill [#015ii] (to be based on an orchestration mapped in Copy E of 114 Songs), mvt iv of the unrealized Set of Proposed Movements [IV] [#x657], and as no. 23 in the List: Music and Democracy [#x641].

Borrowing
SERENITY.

Literature

Discography
Cohn 1981, 924.

Comment
The title "So may it be!" may have resulted from Ives's reaction to the meaning of Wordsworth's lines ["So was it...", "so is it...", and "so be it..."]; Ives's version of the words does not occur in the poem itself.

Ives has a memo (f6098) inserted on a sheet between pp. 16 and 17 of his Copy B of 114 Songs: "In the ending of the original score [cf. to a patch on f2702], the organ, flute & most of the strings held the chord before the last, while 3 V's (con sordini) & the (Celesta, top A-sharp) took the last chord holding it, with voice, after the others have stopped; then the top violin stops. leaving the voice with the 2 lower V's playing the triad, as a kind of a distant Amen.--this effect is difficult to get with piano--even with one of the [the sustaining pedals]. The song may be ended with the measure before the last, omitting the final chord--or if played, this should be scarcely audible against [the] chord before." (This description fits the ending on a patch for The Rainbow [S1, f2702], not the actual "original" version.)

Ives also refers to the instr version in a note added in ink to the bottom of the same Copy B (f6099): "Song for voice with strings, flute, harp (or piano), organ. June 4, 1914. Accompaniment arranged for Piano 1921."

The instr version (The Rainbow, S1), which includes the song text, bears a dedication "To H.T.I. [Harmony Twichell Ives] on her first birthday in Redding June 4 1914."

In 34 Songs Ives altered m. 12 (pf LH); the engraver added "(Org. Ped.)," an annotation that comes from Ives's memo in his Copy B of 114 Songs ("Organ ped had this 16' & 32'") where it is clear that it is not intended as an option in performance as a song.

331. Religion

Medium
Med voice (d-flat-e-flat), pf

Duration
1 min., 14 mm. (Andante)
There is no unbelief. And day by day and night by night.

"There is no unbelief," poem in seven stanzas by Lizzie York Case (18??-1911). Ives set only the final 4-line stanza. Ives's text source was the stanza as quoted in the essay "Modern Dogmatism and the Unbelief of the Age," in Dr. James T. Bixby's The New World and the New Thought (New York: Thomas Whittaker, 1902), p. 195. In 114 Songs, Case's stanza is identified only as a quotation from Bixby's essay. Case's original was published in New York by I. Somerville & Co. in 1907.

Pencil sketch, headed "Religion," 1 p. (f6779); photostat repro with memo added (f6780).


1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 16; repr. 1923 in Fifty Songs. Copyright assigned 1954 to Peer International; repr. 1954 in Twelve Songs, p. 18; repr. 1961 in Sacred Songs, p. 29.


Corinne Curry (S) and Luise Vosgerchian (pf), Dec 1962 (issued in 1963 by Cambridge Records, CRS-1804).

Arranged from the lost choral Anthem: Religion [#x707]; perhaps intended for inclusion, in a planned orchestration, as mvt ii of the unrealized Set of Proposed Movements [III] [#x656] and as no. 8 in the List: Possible Movements for Sets [#x667].

AZMON, BETHANY, THE SHINING SHORE.


Hall 1964/2, 104; Morgan 1974, 76; Cohn 1981, 921; BlockB: D11.

Comment
Description

At the top of the sketch, Ives noted: "Mrs Browning wrote this [text] | -- 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 didn’t like it | but MADE a NICE SONG"; at the bottom of the sketch: "Rev. Wilton M. Smith gave me these | words & asked me to compose | music for it... Miss [Annie] Wilson sang it Feb 1902 | (made over into nice song).” At the bottom of the photostat repro Ives noted: "The above is not the original copy which was for | vocal Quartett & organ, as sung in C P W [recte C P C, for Central Presbyterian Church]--above is when made into | song later at 70 W 11."

332. Remembrance

Medium

Med voice (g1-e2), pf; or med v, fl/vn, vn/fl, pf

Duration

1 min., 9 mm. (Slowly)

First line(s)

A sound of a distant horn, | O'er shadowed lake is borne, | my father's song. [entire text]

Text

Three lines, unattributed in 114 Songs; author identified as Charles Ives in Twelve Songs and KirkC.

Source

1. [Preliminary?] pencil sketch of mm. 1-5 only, 1 p. (f2660); this fragment may have been intended instead for The Pond.

2. Annotations toward a projected orch [for Set No. 7: Water Colors/iii] of the song in Ives’s Copy E (f6166) of 114 Songs; annotations in Copland's copy of 114 Songs (f8130).

Date


Publication

1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 12; repr. 1923 in Fifty Songs. Copyright assigned 1954 to Peer International; repr. 1954 in Twelve Songs, p. 19.

2. Realization for chmbr ens (fl/tp/hn or v, fl/vn, vn/fl, pf) with opt. voice, New York: Peer International, 1977 (score and parts for sale); Ives Society critical edn by Kenneth Singleton.


First recording

Roberta Alexander (S) and Tan Crone (pf), Mar 1989 (issued in 1989 by Etcetera Records, KTC 1068).
Description

Derivation
Music arranged from the chmbr orch *The Pond* [#040]; adapted for inclusion as mvt iii (*The Pond*) of *Set No. 7: Water Colors* [#016].

Borrowing
*Taps.* Possible borrowing: DAVID or HEXHAM.

Literature

Discography
Oja 1982: 5418 (chmbr ens version).

Comment
The song title is given only in the Index to *114 Songs*. Superscribed by a quotation from William Wordsworth (1770-1850): "The music in my heart I bore | Long after it was heard no more" (from the final two of the 32 lines of "The Solitary Reaper"). Ives's annotations in his Copy E of *114 Songs* are the basis for Singleton's realization for chmbr ens. On a p. (f8139) of *114 Songs* Ives added in pencil: "'Echo Movement' | from Chamber Set [probably *Set No. 7: Water Colors*] | played [by] Fichtl at Hy[perion Theatre] | Decennial | Reunion '08."

333. Requiem

Medium
Med voice (*d-flat*-*f-sharp*), pf

Duration
3 min., 28 mm. (Allegro moderato)

First line(s)
Under the wide and starry sky, | Dig a grave and let me lie

Text

Source
1. Pencil sketch with words in ink, inc. (mm. 1-16 only, substantially different from the later sources), 1 p. (f6781).
2. Pencil score, 2 pp. (f8142-43); photostat repro of same (f6782-83).
Description

3. Second photostat repro of the pencil score, on which Ives made emendations, 2 pp. (f6784-85).
4. Ink copy by George F. Roberts [made June 1935], 3 pp. (f6786-88).
5. Photostat repro of Roberts's copy, on which Ives made emendations, 3 pp. (f6789-91).

Date


Publication


Premiere

First documented performance: Paris, France, 5 Mar 1936. Victor Prahl (voice type not given) and Olivier Messiaen (pf), in a concert of American music (the "3me Concert de la Spirale") given at the Salle des Concerts de la Schola Cantorum. Also performed, all apparently for the first time, were The *Innate*, *Majority*, *Paracelsus*, and *Resolution*. (Photostat repro of a concert announcement or program in the CIP: VII/Box 50/4.)

First recording

Ted Puffer (T) and James Tenney (pf), 13-17 Sept 1965 (issued in 1965 by Folkways, FM-3344).

Borrowing

*Taps.*

Literature


Discography

Morgan 1974, 76; Cohn 1981, 921; Oja 1982: 5419, 5420; BlockB: D66.

Comment

For the dating of S4 and S5 see the Roberts-Ives correspondence (three undated letters of June 1935 [datable from postmarks on envelopes]) in CIP: IIIA/Box 31/8.

S2, now hard-bound, was once in the private collection of Goddard Lieberson.

334. *Resolution*

Medium

Med voice (c1-c2), pf

Duration

1 min., 8 mm. (Moderately)
Description

Moderately

Walking stronger under distant skies, | Faith e'en needs to mark the sentimental places; | Who can tell
where Truth may appear, to guide the journey! [entire text]

Text

Three lines, unattributed in 114 Songs and Eighteen [recte 19] Songs; author identified as Charles
Ives in KirkC.

Source

No holographs or MS copies; annotations (nonmusical) in Ives's Copy D¹ (f6295) and Copy D² (f6297)
of Eighteen [recte 19] Songs.

Date


Publication

1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 13; repr. 1923 in Fifty Songs; repr. in New Music,
vol. 9/1, Oct 1935, Eighteen [recte 19] Songs, p. 43. Copyright assigned 1962 to Merion Music; repr.in
Nineteen Songs, p. 43.

Premiere

First documented performance: Paris, France, 5 Mar 1936, Victor Prahl (voice type not given) and
Olivier Messiaen (pf), in a concert of American music (the "3me Concert de la Spirale") given at the
Salle des Concerts de la Schola Cantorum. Also performed, all apparently for the first time, were The
Innate, Majority, Paracelsus, and Requiem. (Photostat repro of a concert announcement or program in
the CIP: VII/Box 50/4.)

First documented U.S. performance: Danbury, CT, 18 Jan 1940, Mary B. Holley (S) and Sarane Ives
(pf), in a concert of Ives's music at Oheyahkah, a private residence, sponsored by the (Danbury)
Afternoon Musical Society. Nine songs were performed, the others being Autumn, Down East,
Berceuse (sung by Mrs. George L Taylor [A]), and In the Alley, Ilmenau, At the River, The White Gulls,
and He Is There! (sung by Mary B. Holley). Reviewed anonymously in the Danbury News-Times (19
Jan 1940), p. 16.

First recording

Mordecai Bauman (Bar) and Albert Hirsh (pf), early 1938 (issued in 1938 by New Music Recordings,
1412).

Literature

KirkC: 6868a; AG: z141. Memos, 168. BlockB: W144. Hitchcock/Perlis 1977, 33; Burkholder 1995,
295-97.

Discography
Description

Hall 1964/3, 96; Morgan 1974, 76; Cohn 1981, 921; Oja 1982: 5421, 5422; BlockB: D45.

335. Rock of Ages

Medium
Med voice (a-f), org [org/pf accomp. in Kirkpatrick edn]

Duration
2:30 min., 82 mm. ([Andante con moto])

First line(s)
Rock of Ages, cleft for me, | Let me hide myself in Thee

Text
"Rock of Ages," hymn by the English clergyman Augustus Montague Toplady (1740-1778), first published complete in four stanzas in the English Gospel Magazine 3 (Mar 1776), p. 131. Toplady's original hymn has been frequently altered, and Ives's text is from a 3-stanza version commonly found in American 19th-century hymnals (omitting Toplady's fourth stanza).

Source
Ink and pencil score (some of pencil intro [mm. 1-7] torn away), 4 pp. (f6335-38); patches for mm. 54-57 and 80-82 are on f6336.

Date

Publication

Premiere
Possibly first performed in Danbury, CT, 30 Apr 1893, by Isabelle Raymond (Contralto) and Charles Ives (pf or org) in a Sunday service at the Baptist Church. (see Comment)

First recording
Mary Ann Hart (Mez) and Dennis Helmrich (pf), 17-27 Sept 1991 (issued in 1992 by Albany Records, TROY 077).

Borrowing
RATHBUN.

Literature
### Description

**Comment**

While MS Work-list 2 indicates a performance in 1890, Kirkpatrick notes (KirkC, p. 159) that "this probably refers to Miss Raymond's singing it on Sun. 20 [hand corrected to: 30] Apr. 1893, Ives's last Sunday at the Baptist Church; the Danbury News, next Wed., mentions it simply as an offering by Ives, but he wrote his mother, 20 Jan. 1895: 'Please ask Moss to go up to Izzie Raymond's and ask her for the copy of "Rock of Ages" which I wrote some time ago.'" In *11 Songs and Two Harmonizations*, p. 2, Kirkpatrick judges the ink and pencil copy to be in "handwriting not before 1892" (which he also said about *Far from my heav'nly home* pubd in the same collection).

336. **Romanzo (di Central Park)**

**Other title(s)**

Morceau de Coeur [see f6665]; Intermezzo Table d'hote [see 114 Songs, p. 219]

**Medium**

Low voice (c₁-a₁), pf (opt. vn) (voice "may be omitted," see Comment)

**Duration**

2 min., 24 mm. (Andante con grazia, con espressione e con amore)

_Grove, Rove, Night, Delight_

"A Love Song," a poem in "Rhyme and Reason," an essay by the English poet and literary critic Leigh Hunt (1784-1859), published in the journal _The Liberal: Verse and Prose From the South_ 1 (London: John Hunt, Oct 1822), pp. 81-82. Hunt's essay includes a list of rhyming words; Ives changed Hunt's rhyme scheme (from _ababcddef_ to _aabbccddeeff_), drawing out his text with many repetitions.

**Source**

1. Ink and pencil sketch, inc. (torn away are portions of mm. 6, 19, 20 and 24), 1 p. (f6665).
2. Memo added by Ives on Copy F of *114 Songs*, p. 220 (f8105).

**Date**

Composed c1911. Dated 1900 in *114 Songs*. AG: 1900. NG7: [1900], c1911.

**Publication**


**Premiere**
Description

First documented performance: Bennington, VT, 17 June 1959, Frank Baker (voice type unidentified) and Henry Brant (pf), in a faculty concert at Bennington College. Among the other Ives songs performed was Nov. 2, 1920 (An Election), in its first documented performance. (Program, listing the song as "Morceau du Coeur," in the CIP: VII/Box 51/2.)

First recording


Literature


Discography

Oja 1982: 5423; BlockB: D62.

Comment

Title in the source: "Morceau de Coeur or Romance[/]Romanza di Central Park or Intermezzo di table dote [sic]." In 114 Songs, the actual title is supplied only in the index; the song itself is headed with a only prefatory note: "Leigh Hunt, in his Essays [recte a single essay], '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 du 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?"

A footnote on the first p. of the song reads: "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."

A footnote at the end of the song reads: "Some twenty years ago [i.e. c1900], an eminent and sure-minded critic of music in New York [perhaps Henry T. Finck] told a young man that was one of our great composers [in Ives's personal copy of Hunt's essays and in S2 he wrote in the name "Victor Herbert!!-lily-white hands and diamonds!"] that 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."

In the sketch, the tempo marking packs an extra degree of parody: "Andante dolce con grazia, con espressione, con amour, con plat du jour." In 114 Songs, the marking is all in Italian: "Andante con grazia, con espressione e con amore."

337. Rosamunde

Other title(s)

Zum Drama "Rosamunde" [see f6421]; Ballad from "Rosamunde" [see Forty Earlier Songs, p. 28]; De la drama: Rosamunde [see 114 Songs, p. 178 and f6423/24].

Medium

Med voice (d1-e2 or e1-f-sharp2), pf

Duration

1:45 min., 31 mm. [in 114 Songs; 30 mm. in Forty Earlier Songs] (Andante)
Description

Version 1:

Andante

Der Vollmond strahlt auf Bergeshöh'n

Version 2:

Andante

J'attends, hélas! dans la douleur

First line(s)

First text: Der Vollmond strahlt auf Bergeshöh'n
Second text: J'attends, hélas! dans la douleur

Text

"Romanze zum Drama Rosamunde," a song by Franz Schubert (1823, pubd as op. 26, 1824), whose text is a setting of a poem from a now lost play by Helmina von Chézy (née Wilhelmine Christine von Klencke, 1783-1856). Schubert composed this setting along with other incidental music for a production in 1823. The French text is a paraphrase attributed to Bélanger, made for a French edition of 40 Mélodies de Fr. Schubert (Paris: S. Richault, n.d. [c1853]).

Source

1. Pencil sketch in A, inc. (mm. 1-18 only), headed "Zum Drama 'Rosamunde'" (with German text below the vocal staff and French words added above), 2 pp. (f6421-22). (see Comment)
2. Ink score in A: t.p., headed "de la drama 'Rosamunde'" with memo "A-flat G" for a transposition (f6423); 2 pp., headed "de la drama 'Rosamunde'" (with French text only), mm. 1-30 (f6424-25).

Date

Composed possibly in 1898 and adapted for French text possibly c1901-02. The ink date "Feb '03" at the top of p. 1 of S2 (f6424) was emended in pencil to read '93 [surely an error]; the adaptation of this music to Bélanger's French text published in 114 Songs is there dated 1898. Forty Earlier Songs suggests ?1895 as the date of original composition. KirkC: 1898 (adapted to French translation?), say 1895? [in pencil:] say early 1895?. AG: ?1895 [Version 1 (German text)]; 1898 [Version 2 (French text)]. NG7: c1898-99 [Version 1]; c1901-02 [Version 2].

Publication

1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 79 (in G, with French text [version 2]). Copyright assigned 1955 to Peer International; repr. 1955 in Fourteen Songs, pp. 8-9.
Description


First recording
French text: William Parker (Bar) and Dalton Baldwin (pf), 12 Apr 1977 (issued in 1978 by New World Records, NW 300). First recording, German text: Thomas Hampson (Bar) and Armen Guzelimian (pf), Oct 1990 or June 1991 (issued in 1991 by Teldec Classics, 9031-73168-2).

Model

Literature

Discography
Oja 1982: 5424, 5425 (both French text); BlockB: D65 (French text).

Comment
There must have been a now lost copy made for the adaptation in *114 Songs* (see Kirkpatrick's commentary in *Forty Earlier Songs*). Ives made a number of minor changes in the accomp, revising and subdividing m. 17 into two measures.

In the Index to *114 Songs* Ives groups this song (version 2) with three others (*Chanson de Florian*, *Élégie*, and *Qu’il m’irait bien*) as "4 French Songs."

338. Rosenzweige

Medium
Med voice (c1-g2 in *Forty Earlier Songs*), pf

Duration
1 min., 18 or 19 mm. [21 mm. in *Forty Earlier Songs*] (Allegretto)

First line(s)
Wohl manchen Rosenzweig brach ich vom Pfade am grünen Strand

Text
"Rosenzweige," poem in two 4-line stanzas by Karl Stieler (1842-1885), from Section II of his cycle "Eililand. Ein Sang von Chiemsee," first published in his *Hochlands-Lieder* (Stuttgart: Meyer und Zeller’s Verlag, 1879), p. 123. Ives’s text source was probably the setting by the German conductor and composer Alexander von Fielitz (1860-1930) in his song cycle *Eililand* (op. 9), based on Stieler’s cycle. G. Schirmer published an edn of the cycle in 1902.

Source
Pencil sketch, 1 p. (f6664). (see Comment)
Description

Date
Adapted c1902-03 from music composed possibly in the same year; no date in the source, which is headed with the unidentified "Cronin 2422 Plaza." *Forty Earlier Songs* suggests ?1899. KirkC: say 1900?. AG: ?1899. NG7: c1902-03.

Publication

First recording
Thomas Hampson (Bar) and Armen Guzelimian (pf), Oct 1990 or June 1991 (issued in 1991 by Teldec Classics, 9031-73168-2).

Derivation
Uses music of the song *Sehnsucht* [#345] with new text added.

Literature

Comment
The title, not in the source, is supplied editorially in KirkC from that of the poem. In the single source for *Sehnsucht*, Stieler's words were written above the vocal line and Lobedanz's German text for *Sehnsucht* below. One can only guess as to whether Ives meant to include both as alternative texts.

339. Rough Wind

Medium
High voice (e-ﬂat¹-a²[f]), pf (see Comment)

Duration
1:30 min., 28 mm. (Allegro)

First line(s)
Rough wind, that moanest loud grief too sad for song

Text

Source
No holographs or MS copies; date [see below] and one emendation in Ives's Copy E (f6191-92) of *114 Songs*; one annotation (an "X" at the top of the page) in Copy C⁴ (f6253) of *Thirty-Four Songs*.

Date
Description

Adapted in 1902 from music composed possibly in 1895 or (more likely) spring 1898. Dated 1902 in 114 Songs; an annotation in Ives's Copy E of 114 Songs: "1902 1898 - from 1st Sym [Arrange[d for] pian[o] 1902." In Thirty-Four Songs: "From a Symphony, 1898 | arr. for Voice and Piano 1902." KirkC: (adapted) 1902. AG: 1902. NG7: adapted [1902].

Publication

1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 69; repr. with revisions in New Music, vol. 7/1, Oct 1933, Thirty-Four Songs, pp. 55-57. Copyright assigned 1949 to Mercury Music; to Merion Music, 1958; repr. in Thirty-Four Songs, pp. 54-56.

Premiere

First documented performance: New York City, 1 Mar 1932, Judith Litante (S) and Genia Nemenoff-Luboshutz (pf), in a song recital at the New School Auditorium. (Concert announcement in the CIP: VII/Box 50/3.)

Second documented performance: Vienna, Austria, 15 Feb 1935, Jella Braun-Fernwald ("Gesang" [no further identification]) and Ernst Bachrich (pf), in a concert of American Music, directed by Paul A. Pisk, in the Saal des Wissenschaftlichen Clubs Wien. (Program in the CIP: VII/Box 50/4.)

Third documented performance: New York City, 2 Nov 1942, Doris Doe (Mez) and Hellmut Baerwald (pf), in a song recital at Town Hall, which included four Ives songs (the others being Swimmers, The Last Reader, and The Children’s Hour), all listed in the program as being performed for the first time. (Concert announcement and program in the CIP: VII/Box 50/6.) Reviewed by Olin Downes, NY Times (3 Nov 1942); and Francis D. Perkins, NY Herald Tribune (3 Nov 1942).

First recording

Ernest McChesney (T) and Otto Herz (pf), 24 May or 2 June 1947 (issued in 1948 by Concert Hall, Series C Album 7).

Derivation

Adapted from the vocal line (mostly unchanged) and accomp (revised principally in the LH) of the song On Judges’ Walk [#318] (mm. 1-19, 42-47 of On Judges’ Walk= all 28 mm. of Rough Wind). Included as no. 25 in the List: Music and Democracy [#x641].

Borrowing

THE SHINING SHORE.

Literature


Discography

Hall 1964/1, 144; Oja 1982: 5426.

Comment

The chromatic scales that fill out the LH (and "alto" line in mm. 24-26) imply the use of a second pianist. (Cf. Chopin’s Op. 10, No. 2.)

340. Runaway Horse on Main Street

[inc.]

Medium

Voice (c-sharp1-g-flat2), pf

Duration

14 mm. extant (Allegro mod[erat]o)
Description

So long Harris, see y’ later

Text

One stanza, unattributed in the source; author identified as Charles Ives in KirkC.

Source

Pencil sketch, headed "Runaway Horse on Main St (during Fair Week," inc. (mm. 1-14 only [the rest is missing]), 1 p. (f6767).

Date

Arranged possibly in 1910-11 from music composed c1907-08; no date in the source. KirkC: say 1909?; AG: ?1909. NG7: --.

Publication

Unpublished.

Premiere

Middletown, CT, 31 Jan 2009, William Brooks (T) and Neely Bruce (pf), in a version edited by Ken Steen, during a panel presentation in Russell House, Wesleyan Univ., as part of an Ives Vocal Marathon.

Derivation

Music derived from the band Runaway Horse on Main Street [#055]; adapted in part for the song Charlie Rutlage [#226].

Literature

KirkC: 6B45d; AG: z81. BlockB: W274.

Comment

At the bottom of the song source, Ives noted: "(from Brass Band Pieces, score not finished)." Mm. 9-12 of this sketch went into mm. 22-25 of the song Charlie Rutlage.
VIII. Songs, S-V

Description

341. A Scotch Lullaby

Medium

Med voice (c-sharp¹-f-sharp²), pf

Duration

2 min., 20 mm. (Andante sostenuto)

First line(s)

Blaw! skirlin' win'! raw, tirlin' win'

Text

Two stanzas by Charles Edmund Merrill, Jr. (1877-1942) [Yale, Class of 1898].

Source

2. Photostat repro of the lost ink score used for the facsimile printed in the Yale Courant, 2 pp. (f6528-29).

Date

Composed probably in 1896; no date in the sources. Published in Dec 1896 (see Publication). AG: 1896. NG7: 1896.

Publication


First recording

Yolanda Marcoulescou-Stern (S) and Katja Phillabaum (pf), Aug 1990 (issued in 1991 by Gasparo, GSCD-287).

Literature


342. A Sea Dirge

Other title(s)
Description

Full Fathom Five [see f2792 where Ives mistakenly gives it as "Full Fathoms Five"]

Medium

Med voice (c1-e2), pf

Duration

2 min., 27 mm. (In a slow swaying way)

First line(s)

Full fathom five thy father lies, | Of his bones are coral made

Text

Ariel's song (eight lines) to Ferdinand from Act I, Scene 2 of The Tempest (London: Isaac Jaggard and Edward Blount, 1623) by William Shakespeare (1564-1616).

Source

1. [First] sketch, in pencil, inc. (mm. 4-27 only), 1 p. (f7016).
2. [Second] sketch, in pencil and ink, inc. (mm.1-19 only), 2 pp. (f7017-18).
4. Photostat repro of S3, on which Ives made emendations, 2 pp. (f7021-22).

Date


Publication


Premiere

First documented performance: New Haven, CT, 22 Feb 1956, Helen Boatwright (S) and John Kirkpatrick (pf), in an all-Ives concert in Sprague Memorial Hall, Yale University, given in celebration of the opening of the Charles E. Ives Room in the John Herrick Jackson Memorial Library. This song and three others (No More, There Is a Certain Garden, and Yellow Leaves) were listed in the program as being given their "first performance." (Program in the CIP: VII/Box 51/1.)

First recording

Helen Boatwright (S) and John Kirkpatrick (pf), 18-19, 24-25 Nov 1969 (issued in 1974 by Columbia Records, M4-32504).

Derivation

Intended for inclusion (in a lost or never realized orch) as mvt iv of Set No. 7: Water Colors [#016].
Description

Literature
KirkC: 6875; AG: z150. Memos, 118n5, 147n1, 177. BlockB: W284, B267, B360, B791.

Discography

Comment
In Memos (p. 147n1) Kirkpatrick speculates that Ives's reference on MS Work-list 2 "Songs...3 in 1924" includes this song. The song Spring Song also uses text (for Ariel) taken from Shakespeare's Tempest.

343. The Sea of Sleep

Medium
Med voice (c1-e-flat2), pf

Duration
1:45 min., 27 mm. (Moderato con moto)

First line(s)
Good night, my care and my sorrow, | I'm launching on the deep

Text
Two 4-line stanzas, unattributed; author unknown. According to Bryan Simms, Ives's source may have been Charlotte Fiske Bates's "Sleep song", Harper's Bazaar [a], 1898.

Source
Ink score: t.p. "The Sea of Sleep" (f6705); 2 pp. (f6706-07).

Date
Composed on 4 Jan 1903, according to Ives. Dated "Jan 4 [19]03 in Danbury" on p. 1 of the source; an address on the t.p. ("65 Central Park West NY") was Ives's second Poverty Flat residence, from 1901 to Sept 1907. AG: 4 Jan 1903. NG7: 1903.

Publication

First recording
Helen Boatwright (S) and John Kirkpatrick (pf), 18-19, 24-25 Nov 1969 (issued in 1974 by Columbia Records, M4- 32504).

Derivation
Music revised for the song Those Evening Bells [#374], with fuller accomp and slightly altered vocal line.
344. *The See'r*

**Medium**

Med voice ($c^1$-$d^2$), pf

**Duration**

1 min., 37 mm. (Moderately fast)

![Musical notation](114 Songs, Cos Cob/Associated (1957))

**First line(s)**

An old man with a straw in his mouth sat all day long before the village grocery store; he liked to watch the funny things a-going by! [complete text]

**Text**

Lines unattributed in *114 Songs*; author identified as Charles Ives in *7 Songs* (AMP pubn) and KirkC.

**Source**

Pencil sketch, mm. 13-27, 34-37 only, on the first sketch p. of the song *The New River* (f6793). [See also *Set No. 1/i*, pencil score-sketch, inc. (mm. 23-38 only), includes text, 1 p. (f2673).]

**Date**


**Publication**


**Premiere**

First documented performance: Saratoga Springs, NY, 1 May 1932, Hubert Linscott (Bar) and Aaron Copland (pf), on the third concert of the First Festival of Contemporary American Music at Yaddo. (Program, listing the performance as the "first performance anywhere," in the CIP: VII/Box 50/3; program repr. in part in Perlis 1974, p. 164.) Reviewed anonymously in the NY *Herald Tribune* (2 May 1932); by Arthur Berger, NY *Daily Mirror* (3 May 1932); Harrison Kerr, *Trend* (June-July-Aug 1932), p. 57; "A.H.M." [Alfred H. Meyer], Boston *Evening Transcript* (6 May 1932), p. 8; Alfred H. Meyer,
Description


**First recording**

Helen Boatwright (S) and John Kirkpatrick (pf), Aug 1954 (issued in 1954 by Overtone Records, Over. 7).

**Derivation**

Arranged from mvt i (*Scherzo: The See'r*) of *Set No. 1* [#010]. This music or that in *Set No. 1*i is used in mvt ii of *Three Quarter-Tone Pieces* [#128]. Included, in a planned orchestration, as mvt iv of the unrealized *Set of Proposed Movements [II]* [#x655].

**Literature**


**Discography**

Hall 1964/2, 106; BlockB: D62, D64.

**Comment**

Title as given appears first in *114 Songs*. While Ives may have created his song version in 1913, the instr version in *Set No. 1*i (now inc.) included the song text. Ives's date of 1920 in *114 Songs* must refer to a lost copy of a revision or rearrangement done especially for the song book.

This song version omits the first m. of the version in *Set No. 1*i.

345. *Sehnsucht*

**Medium**

Med voice (e-flatch-b-flat²), pf

**Duration**

2:45 min., 18 or 19 mm. [21 mm. in *Forty Earlier Songs*; with repeats for all 3 verses, 57 mm.] (Allegretto)

First line(s)

Ich konnte heute nicht schlafen mich weckt die Nachtigall

**Text**

*40 Earlier Songs*, Peer (1993)
Description

Poem in three stanzas by the Danish poet Christian Winther (1796-1876), as translated into German by Edmund Lobedanz. Ives set only stanza 1. Ives's text source was probably an edition of the song "Laengsel" ("Longing," op. 1, no. 4, pub. 1841) by the Norwegian composer Halfdan Kjerulf (1815-1868), which sets all three stanzas of Lobedanz's text. G. Schirmer published an Album of Songs by Kjerulf (plate no. 5416, n.d. [c1887]), with this song on pp. 6-7.

Source
Pencil sketch, 1 p. (f6664). (see Comment)

Date
Composed c1902-03; no date in the source, which is headed by the unidentified "Cronin 2422 Plaza." Forty Earlier Songs suggests ?1899. KirkC: say 1900?. AG: ?1899. NG7: c1902-03.

Publication

Derivation
Music adapted for the song Rosenzweige [#338] (whose text was entered on the same source) and later adapted for the song Allegro [#208], making only a number of minor changes in the pf LH accomp.

Model

Literature

Comment
The title, not in the source, is supplied editorially in KirkC and Forty Earlier Songs from that of the German translation.

346. September

Medium
Med voice (d1-f2), pf

Duration
1 min., mostly unbarred (Presto)

First line(s)
And in September, Falcons, astors, merlins, sparrow-hawks
*Description*

**Text**

"September," sonnet by the early 14th-century Italian poet Folgore da San Gimignano [Geminiano], as translated by the English poet and painter Dante Gabriel Rossetti (1828-1882), first published in his collection of translations, *The Early Italian Poets* (London: Smith, Elder & Co., 1861; reissued in 1874 under the title *Dante and his Circle*), p. 112. Ives's text substantially abridges Rossetti's (omitting all or part of lines 1 and 4-9).

**Source**

2. Emendations in Ives's Copy B (f6122-23) of *114 Songs*.

**Date**

Composed c1919-20; no date in the sketch. Dated 1920 in *114 Songs* and *Thirty-Four Songs*. AG: 1920. NG7: c1919-20.

**Publication**


**Premiere**

First documented performance: New York City, 11 May 1963, Norma Marder (S) and James Tenney (pf), in an all-Ives concert of vocal and chamber music at McMillin Theatre, Columbia University. Among the other Ives songs performed were *On the Antipodes* and *Tom Sails Away*, both in their first documented performances. (Program in the CIP: VII/Box 51/4.)

**First recording**

Ted Puffer (T) and James Tenney (pf), 13-17 Sept 1965 (issued in 1965 by Folkways, FM-3345).

**Derivation**

Included as no. 2 in the *List: Possible Movements for Sets* [#x667].

**Literature**


**Discography**


**Comment**

In the Index to *114 Songs* Ives groups this song with two others (*August* and *December*) as "From Early Italian Poets." Ives may be referring to any of these three songs in Quality List 2, entry 112 where he lists seven songs including one he (or his typist) calls "San Gamiando."

347. Serenity

**Subtitle**

A unison chant [see *114 Songs*, p. 89]

**Medium**

Med voice (*f1-e2*), pf

**Duration**

2 min., 26 mm. (Very slowly, quietly and sustained)
Description

Very slowly, quietly and sustained, with little or no change in tempo or volume throughout.

First line(s)
O, Sabbath rest of Galilee! | O, calm of hills above

Text

"The Brewing of Soma," poem in seventeen 5-line stanzas by John Greenleaf Whittier (1807-1892), first published in the *Atlantic Monthly* 29 (Apr 1872), pp. 473-74. Stanzas 12, 14-17 were extracted from the poem by the English hymnologist W. Garrett Horder for use as a hymn, "Dear Lord and Father of Mankind," in his *Congregational Hymns* (London: Elliot Stock, 1884), no. 440. In this form (or with stanzas 12-17 inclusive) Whittier's text, set to Frederick C. Maker's hymn tune ELTON, or REST, or WHITTIER in 1887, found its way into most Protestant hymnals by the turn of the century. Ives probably extracted his two stanzas (Whittier's stanzas 14 and 16) from the hymn version rather than the original poem.

Source

No holographs or MS copies.

Date


Publication


Premiere

First documented performance: New York City, 15 Mar 1929, Mary Bell (Mez) and Julius Hijman (pf), in a song recital at Carnegie Chamber Music Hall; also performed (for the first time) was *The Things Our Fathers Loved*. (Concert announcement in the CIP: VII/Box 50/2.)


First recording

Helen Boatwright (S) and John Kirkpatrick (pf), Aug 1954 (issued in 1954 by Overtone Records, Over. 7). (For the first recording using voice with an ens accomp, see the choral *Serenity.*
Description

Derivation
Adapted from the mostly lost choral *Serenity* [#177]. Included as no. 9 in the *List: Possible Movements for Sets* [#x667].

Model
WHITTLIER.

Borrowing
SERENITY.

Literature

Discography
Hall 1964/3, 94; Morgan 1974, 76; Oja 1982: 5431, 5432, 5433, 5434; BlockB: D62-63, D66.

Comment
In a letter to Mrs. Sara Spalding, who apparently asked about music suitable for children (1 Mar 1950, in CIP: 14/III/Box 32/6), Harmony Ives writes (for CEI in whose hand a draft exists): "Very little of his music is adapted for children's performance. He is glad to send you a Book of 114 Songs which he asks you to accept with his compliments. The last song [*Slow March*] in the book (p. 259) was composed by him when he was a 14 year old boy—and was sung occasionally by children. 'Serenity' p. 89 was sung some years ago in a Sunday School & 'The Circus Band' p. 128 Mr. Ives remembers was sung by a boy's glee club in New Haven some 50 years ago. There are possibly a few other which may be done by children—do anything you think best."

Ives set only one other song to a text by Whittier, *The Light That Is Felt*.

In *Memos*, p. 126 Ives lists this work as composed during "a kind of slump backward" but later crossed off this entry.

348. The Side Show

Medium
Med voice (d1-f2), pf

Duration
0:30 min., 22 mm. (In a moderate waltz time)

First line(s)
"Is that Mister Riley, who keeps the hotel?"

Text
Description

"Are You the O'Reilly?" (with the chorus "Is that Mr. Reilly, can anyone tell?") song by Pat Rooney, Sr. (1844-1892), first published in 1883. Ives's one 5-line stanza, quotes and parodies parts of the original text. The text is unattributed in 114 Songs; author identified as Charles Ives in Twelve Songs and KirkC.

Source

Pencil sketch, headed "The Side Show' #32," 1 p. (f6935).

Date


Publication

1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 32. Copyright assigned 1954 to Peer International; repr. 1954 in Twelve Songs, p. 20.

Premiere

First documented performance: New York City, 24 Feb 1939, Mina Hager (Mez) and John Kirkpatrick (pf), in an all-Ives recital at Town Hall, which included fourteen songs and Sonata No. 2 for Piano: Concord. Mass. (Concert announcement and program in the CIP: VII/Box 50/5.) Reviewed by Francis D. Perkins, NY Herald Tribune (25 Feb 1939); Olin Downes, NY Times (25 Feb 1939), p. 18; Oscar Thompson, NY Sun (25 Feb 1939), p. 28.

Second documented performance: Philadelphia, 23 Apr 1940, Theodore Uppman (Bar) and Ralph Berkowitz (pf), in a concert in Casimir Hall at The Curtis Institute of Music, the Seventh Concert in a "Historical Series of Solo and Chamber Music | Second Season | Presented by | Ralph Berkowitz." (Program in the CIP: VII/Box 50/6.)

First recording

Ernest McChesney (T) and Otto Herz (pf), 24 May or 2 June 1947 (issued in 1948 by Concert Hall, Series C Album 7).

Derivation

Arranged from a piece for cl and pf in the lost D[elta]KE Show [I] [#x718].

Borrowing

Are You the O'Reilly (from the chorus); Tchaikovsky, Symphony No. 6 ("Pathétique")/ii (material from mm. 1-4, 6 and 11-12).

Literature


Discography

Hall 1964/3, 94; Morgan 1974, 76; Cohn 1981, 921; Oja 1982: 5440, 5441, 5442; BlockB: D62, D64, D66-67.

Comment

No material for an earlier version of the song (see Date above) survives. Ives was elected to D[elta]KE on 19 May 1896; the show was presented the next day.

349. Slow March

Medium

Med voice (c1-c2), pf

Duration
Description

2 min., 28 mm. (Largo)

First line(s)
One evening just at sunset we laid him in the grave

Text
One quatrain, unattributed in 114 Songs, by Lyman D. Brewster (1832-1904) and other members of Ives's family (see Comment).

Source
Pencil sketch, 1 p. (f6308).

Date

Publication
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 114. Copyright assigned 1953 to Peer International; repr. 1953 in Ten Songs, p. 3.

First recording
Helen Boatwright (S) and John Kirkpatrick (pf), 18-19, 24-25 Nov 1969 (issued in 1974 by Columbia Records, M4-32504).

Borrowing
Handel, "Dead March" from Saul (III:5) [the first 4 mm. are quoted in mm. 1-8 and 24-28].

Literature

Discography
Warren 1972: 360-61; Morgan 1974, 76; Cohn 1981, 921; Oja 1982: 5444; BlockB: D62.

Comment
Beneath the title in 114 Songs: "Inscribed to the Children's Faithful Friend" (written on the death of the family dog). In a marginal annotation at the bottom of the source (added about 1921 when preparing the song for publication in 114 Songs), Ives wrote: "music about in summer of '87 or '88 by C.E.I. | words by L. D. Brewster & C[o.?] | S H Ives, Mamma Ives & Papa Ives[] H [in the] Cellar May 16 1921 (see ink copy in Redding)" (ink copy no longer extant).

In a letter to Mrs. Sara Spalding, who apparently asked about music suitable for children (1 Mar 1950, in CIP: 14/III/A/Box 32/6), Harmony Ives writes (for CEI in whose hand a draft exists): "Very little of his music is adapted for children's performance. He is glad to send you a Book of 114 Songs which he asks you to accept with his compliments. The last song [Slow March] in the book (p. 259) was
Description

composed by him when he was a 14 year old boy--and was sung occasionally by children. 'Serenity' p. 89 was sung some years ago in a Sunday School & 'The Circus Band' p. 128 Mr. Ives remembers was sung by a boy's glee club in New Haven some 50 years ago. There are possibly a few other which may be done by children--do anything you think best."

350. Slugging a Vampire

Medium
Med voice (b-♭), pf

Duration
0:30 min., 10 mm. in Eighteen [recte 19] Songs [recte 11 mm.] (Allegro con fuoco)

First line(s)
I closed and drew, but not a gun

Text
Two 4-line stanzas, unattributed in Eighteen [recte 19] Songs, which contains a footnote: "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)"; author identified as Charles Ives in KirkC.

Source
No holographs or MS copies with these words.

Date
Adapted in 1902 (or possibly in 1920) from music composed possibly in 1898. Dated 1902 in Eighteen [recte 19] Songs (see Comment). KirkC: (adapted?) 1902. AG: 1902. NG7: adapted [1902] or c1920.

Publication

Premiere
First documented performance: New York City, 21 Feb 1947, Jane Beard (Mez) and Florence Kunz (pf), in concert of contemporary chamber music in Times Hall, 240 West 44th Street, sponsored by the National Association for American Composers and Conductors, Inc. (Program, with the title of the song misspelled as "Lugging a Vampire," in the CIP: VII/Box 50/8.)

First recording
Roberta Alexander (S) and Tan Crone (pf), Mar 1984 (issued in 1984 by Etcetera Records, KTC 1020).

Derivation
Description

Music adapted from the song *Tarrant Moss* [#367], changing the tempo marking from "Allegro maestoso" to "Allegro con fuoco (or as fast and hard as possible)," altering the vocal melody in several places (for text underlay), and adding a number of accents to the accomp. Included as no. 18 in the *List: Music and Democracy* [#x641].

Literature


Discography

BlockB: D62.

Comment

In his listing of Ives's works, Cowell (1955, p. 217) quotes Ives differently than as in Text above: "This was originally to Kipling’s TARRANT MOSS but as copyright permission was not obtained the nice poetry about [William Randolph] Hearst was written (not by Mr. Kipling)."

There is a probable error in barring in *Eighteen* [recte 19] *Songs*; the first m., with a time signature C, contains eight beats, but probably should be two mm. in 4/4 as found in the ink copy of the song *Tarrant Moss*. This problem carries over from the appearance of *Tarrant Moss* in 114 *Songs*.

351. Smoke

[inc.]

Medium

Med. voice (e-flat1-d2), pf

Duration

unbarred and unmetered (c30 quarter-beats of notation)

First line(s)

Light-winged Smoke, Icarian bird

Text

Untitled 10-line poem by Henry David Thoreau (1817-1862), in *Walden; or, Life in the Woods* (Boston: Ticknor & Fields, 1854), chpt. 13 ("House-Warming") at the end of paragraph 16.

Source

1. Pencil sketch, inc., 2 pp. (f6850-51).
2. Pencil patches, possibly for this work, 1 p. (f4000).

Date

Composed possibly in 1914 or 1915, according to Harmony Ives. KirkC: 1914 or 1915? (according to Harmony Ives). AG: --. NG7: --.

Publication

None.
Description

Premiere
Middletown, CT, 31 Jan 2009, William Brooks (T) and Neely Bruce (pf), in a version edited by Ken Steen, during a panel presentation in Russell House, Wesleyan Univ., as part of an Ives Vocal Marathon.

Derivation
Possibly derived from mvt iv \((\text{Thoreau})\) of \textit{Sonata No. 2 for Piano: Concord, Mass.} \[#088\]; may have been used to fashion the song \textit{Thoreau} \[#373\].

Literature
KirkC: 6851b; AG: --.

Comment
In \(S\)1 Ives wrote out the complete poem, giving melodic ideas in only the first page, but sketching very few ideas for an accomp. \(S\)2 is just as likely a sketch for the song \textit{Thoreau} or a rej. patch for mvt iv \((\text{Thoreau})\) of \textit{Sonata No. 2 for Piano: Concord, Mass.}

352. \textbf{Soliloquy}

Subtitle
or a Study in 7ths and Other Things [\textit{see} f6745 and \textit{Thirty-Four Songs}, p. 16]; Old Man Sitting [\textit{see} Quality List 2]

Medium
High voice \(d\)-\(flat^{1}\)-\(b^{2}\), pf

Duration
1 min., unbarred for the first 2 lines of text, thereafter 10 mm. in vocal line [but the pf accomp is barred in smaller units, resulting in 18 mm.; 11 mm. in Hitchcock edn] (Adagio-Allegro)

First line(s)
When a man is sitting before the fire on the hearth

Text
Two "stanzas" (each with two prose sentences), only the first of which is printed, without attribution, in \textit{Thirty-Four Songs}; author identified as Charles Ives in KirkC.

Source
1. [First] pencil sketch, headed "Soliloquy (& a study in 7ths and other things[])," 2 stanzas, 1 p. (f6745).
2. [Second] pencil sketch, 2 stanzas, 1 p. (f6747); a positive photostat repro has "(24)" [its number in \textit{Thirty-Four Songs}] written above (f6748).
3. Patch for mm. 2-11, with fragmentary pf accomp, 2 stanzas, 1 p. (f6746).
Description

4. Ink score, headed "(#24) 'Soliloquy' or a 'Study in 7ths and other things,'" stanza 1 only, 1 p. (held in the Herman Langinger collection; repr. in Perlis 1978, p. 26).

Date

Composed c1916-17. Dated 1907 at the bottom of S4; annotations at the end of S1, "Mr. G[reinert?] Just copy piano leave voice blank I will copy CEI (3650 John)," and the end of S3, "Mr. G.-- Please copy without words. If coming down please call C E Ives 51 Liberty St 3650 John," list Ives's business address and telephone from 1 Jan 1907 to Fall 1908. Dated 1907 in Thirty-Four Songs. AG: 1907.

NG7: c1916-17.

Publication


Premiere

First documented performance: Philadelphia, 1 Nov 1962, Jean Lunn (S) and Lawrence Smith (pf), in a recital of contemporary American songs at the Philadelphia Art Alliance, sponsored by the National Association for American Composers and Conductors. Among the other Ives songs performed was The Cage, in its first documented performance. (Program in the CIP: VII/Box 51/3.)

First recording

Marni Nixon (S) and John McCabe (pf), 8-9 July 1967 (issued in 1967 by Pye, GSGC-14105).

Literature


Discography

Morgan 1974, 76; Cohn 1981, 921.

Comment

On a p. of legal paper in the Herman Langinger-Ives correspondence (in CIP: IIIIB/Box 34/9 apparently as part of the materials relating to Thirty-Four Songs) Ives writes: "'Soliloquy' a Study in 7th etc | The voice but a 'take off' of the uneven inflections of a Yankee--drawling when a little excited--and the piano but arpeggios of hail stones & cracks & wind on the window."

In his Quality List 2, Ives gives title as "Old Man Sitting - Soliloquy."

353. A Son of a Gambolier

Medium

High voice (g1-a2), pf (with opt. "Kazoo Chorus, Flutes, fiddles and flageolets" and "piccolos, ocarinas, and fifes" as noted in 114 Songs)

Duration

4 min., 130 mm. (In a fast two-step time)
Description

First line(s)
Come join my humble ditty, | From Tippery Town I steer

Text
"A Song [sic] of a Gambolier," a popular song circulating from the 1870s and published in sheet music form in 1873. Ives's first 6-line stanza (plus refrain couplet) is paraphrased from the chorus of the song ("Then combine your humble ditties, | As from tavern to tavern we steer"); his second stanza, not in the original, refers to "the health of dear old Yale."

Ives's source for the entire text, as well as the tune, was surely the adaptation of the original song, as "Son of a Gambolier," in one of the various collections of Yale songs published from the 1870s on, including Carmina Yalensis, comp. Ferd. V. D. Garretson (enlarged edn, New York: Taintor Brothers & Co., 1873), p. 62-65; Songs of Yale, ed. Charles S. Elliot (third edn, New Haven: Charles C. Chatfield & Co., 1874), pp. 136-141; and Yale Songs, ed. Frank B. Kellogg and Thomas G. Shepard (New Haven: Shepard & Kellogg, 1882), pp. 44-45.

Source
No holographs or MS copies.

Date
Arranged in 1895 (possibly 1919-21) from music composed in 1892, according to Ives. Dated 1895 in 114 Songs. KirkC: (arr.?) 1895; AG: 1895. NG7: arr. c1919-21.

Publication
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 54. Copyright assigned 1956 to Peer International; repr. 1956 in Nine Songs, pp. 3-6.

First recording

Derivation
Arranged from the March No. 2 for Piano, with "A Son of a Gambolier" [#110] and/or the orch March No. 2, with "A Son of a Gombolier" [#029].

Borrowing
A Song of a Gambolier.

Literature

Discography
Description


Comment
In the Index to 114 Songs Ives groups this song with four others (The Circus Band, Down East, In the Alley, and Old Home Day) as "5 Street Songs and Pieces."

354. Song

Medium
Med voice (d1–f2), pf

Duration
2 min., 34 mm. ([Allegretto liberamente])

First line(s)
She is not fair to outward view | As many maidens be

Text

Source
2. Three patches on a separate p. (f5900).

Date
Composed c1897; no date in the sources. Since both sources are on the back of pp. of an ink score (S3) of the anthem Turn Ye, Turn Ye (dated 1890 by Ives), the song may have been composed in the mid 1890s. Forty Earlier Songs suggests ?1894. KirkC: say 1894?. AG: ?1893. NG7: c1897.

Publication

First recording
Jan DeGaetani (Mez) and Gilbert Kalish (pf), 21-23 Dec 1987 (issued in 1988 by Nonesuch, 9 79178-2).

Literature
KirkC: 6B18d; AG: z18.

Comment
VIII. Songs, S-V

Description

The title, lacking in the sources, is supplied editorially in KirkC from that of Coleridge's poem. KirkC (p. 165) calls this song "unfinished"; in fact, the MS is complete.

355. A Song--For Anything

Other title(s)
Hear My Prayer, O Lord [see f6309]; When the waves softly sigh [see Second Text]; Yale, Farewell! [see Third Text].

Medium
Med voice (a[c1]-e2), pf

Duration
2:30 min., 19 mm. [to be repeated twice] (Andante moderato)

First line(s)
[First] text: O have mercy Lord, on me
[Second] text: When the waves softly sigh
[Third] text: Yale, Farewell! We must part
[The above order is chronological; 114 Songs presents these texts in the order of 2, 3, 1.]

Text
First text: Psalm 51, v. 1 and 12 only (set consecutively), in the metrical version by Nahum Tate (1652-1715) and Nicholas Brady (1659-1726), first published in their A New Version of the Psalms of David (London, 1696).

Second text: Two 4-line stanzas, unattributed in 114 Songs; apparently attributed to Charles Ives in Fourteen Songs (where all three texts appear to be credited to Ives himself).

Third text: Two 4-line stanzas, possibly by Charles Ives, unattributed when printed in 114 Songs; apparently attributed to Charles Ives in Fourteen Songs (where all three texts appear to be credited to Ives himself).

Source
1. Pencil sketch, headed "Hear My Prayer, O Lord," with text of "When the waves softly sigh" added in ink under the original text, 1 p. (f6309). (see Comment)
2. Ink sketch of the vocal part revised for "Yale, Farewell!," 1 p. (f6620); a positive photostat repro of same (f6621).

Date
Composed (with text "Hear my prayer, O Lord") possibly in 1889; no date in the source. KirkC, p. 157, suggests a date after Jan 1888, possibly in spring 1888, apparently based on the fact that the extant sketch is on the back of a cornet part for the Holiday Quickstep, completed and performed in
VIII. Songs, S-V

Description

late 1887. In the Memos, p. 174, Kirkpatrick amends his guess to 1889. The dating of 1892 given by Ives in 114 Songs for the derivative song A Song--For Anything may be closer to the mark for the second text. Adapted (for the third text) possibly in 1898. KirkC: spring '88?; AG: ?1888; NG7: c1889-90 ("Hear My Prayer, O Lord"); AG: 1892; NG7: [1892] ("When waves softly sigh"). KirkC: say spring 1898?; AG: ?1898; NG7: c1898-99 ("Yale, Farewell!"). NG7: c1921.

Publication

1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 89. Copyright assigned 1955 to Peer International; repr. 1955 in Fourteen Songs, p. 3.

First recording

Walter Carringer (T) and Will Crutchfield (pf), Nov-Dec 1978 (issued in 1979 by Brewster Records, BF-1299).

Derivation

Used as a model for the song On the Counter [#320].

Literature


Comment

The only extant source materials are the pf-vocal sketch for "Hear My Prayer, O Lord" (to which Ives added in ink the words for "When the waves softly sigh") and a sketch of the vocal line, slightly adapted to fit the "Yale, Farewell!" text. The engraver for 114 Songs may have worked from both sketches or from a now-lost copy with all three texts together. The only firm date is 1892, given by Ives in 114 Songs, which he may have considered to be that of the sketch for "Hear My Prayer, O Lord" since a footnote in 114 Songs refers to the music as "originally written to the sacred words printed last....Some thirty years ago it was sung in a country church." Kirkpatrick (in Memos, p. 174) conjectures that the three texts may date respectively from c1889, 1892, and c1898.

The complete footnote to the song in 114 Songs reads: "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 [i.e. c1891] 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 on to 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.'"

In the "Chronological List of Compositions" of Cowell 1955 (but not in the 1969 second edn), the Cowells indicate that "the composer has listed the piece as 'no good.'"

In the Index to 114 Songs Ives groups this song with seven others (Dreams, Kären, Marie, A Night Song, An Old Flame, Omens and Oracles, and The World's Highway) as "8 Sentimental Ballads." This song could well have served as music in one of Ives's fraternity shows.

356. Song for Harvest Season

Other title(s)

Fugal Song for Thanksgiving or Harvest Season [see f6389]

Medium

High voice (e-flat1-a-flat2), cnt/tpt, tbn, "basso" [bass tbn or tuba]--or brass may be replaced by organ manual (8') and pedal (8', 16'). (see Comment)
Description

Duration
1:30 min., 21 mm. (Adagio maestoso)

First line(s)
Summer ended, Harvest o’er, | Lord, to Thee our songs we pour

Text
"Harvest," hymn in eight 4-line stanzas by the English clergyman Greville Phillimore (1821-1884), first published, without attribution, in *The Parish Hymn Book*, ed. Phillimore, Hyde Wyndham Beadon, and James Russell Woodford (London: Saunders, Otley and Co., 1863), pp.192-93. Ives set only stanzas 1-2. Ives’s probable source is identified in annotation by Harmony T. Ives on p. 2 of the ink copy (written after the photostat was made): "Text by Greville Phillemore [sic] 1821-1884 Pilgrim Hymnal Songs of Zion pub. by Schott." The text is identified in *Thirty-Four Songs* only as a “Stanza from an Old Hymn.”

Source
1. Pencil sketch, headed “Fugal Song | for Fugue for Thanksgiving | or Harvest Season | Voice, Trp, Trombone | Organ,” in George Ives’s Copybook, 3 pp. (f6386-88).
2. Ink score (c1933), headed “called Fugal Song for Thanksgiving | or Harvest Season,” 2 pp. (f6389-90); photostat repro with pencil emendations (f6391-92).
3. Annotations (nonmusical) in Ives’s Copy C1 (f6239) and Copy C2 (f6246) of *Thirty-Four Songs*.

Date
Composed possibly in 1894, S2 from c1932-33. An annotation on p. 2 of S2: “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 etc | 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. Smyth | tried to sing V. & I played lower parts” [church dedicated on Sunday, 16 Apr 1893]. Dated 1894 in *Thirty-Four Songs*. KirkC: 1893?. AG: 1893. NG7: 1894, rev. c1932-33.

Publication

Premiere
Possibly first performed in Danbury, CT, summer 1893, by Mrs. Smyth [first name unidentified], George Ives (cnt) and Charles Ives (org), at the Baptist Church. (see Date)

First documented performance: Minneapolis, MI, 18 Jan 1944, Alice Gerstl Duschak (S) and Dimitri Mitropoulos (pf), in a concert of vocal and chamber music at the Minneapolis Institute of Arts,
Description

sponsored by the Twin Cities Chapter of the International Society for Contemporary Music. (Program in the CIP: VII/Box 50/7.)

First recording

Jan DeGaetani (Mez) and members of The American Brass Quintet, summer 1968 (issued in 1969 by Nonesuch, H-71222).

Literature


Discography

Morgan 1974, 76; Cohn 1981, 924; BlockB: D31.

Comment

On S1 the lines are labeled, from bottom up: "I C | II F | III B-flat | IV E-flat"; on S2 the entrances are sequentially labeled "Bass or Organ p[edals] m[anuel]s or Piano | Trombone | Alto Horn or Tpt | Voice."

357. The Song of the Dead

[lost]

Medium

Low voice (b-e2), pf

Duration

2:30 min., 35 mm. (Moderato)

First line(s)

Hear now the song of the dead

Text


Source

No holographs or MS copies with these words. (see Comment)

Date


Publication
VIII. Songs, S-V

The Music of Charles Ives

MSS 14 - Page 575

Description


First recording


Derivation

If this is indeed the original text, the music was adapted for the song The Ending Year[#243].

Borrowing

Franck, Symphony in D Minor (mm. 6-8 < mm. 16-17 and 28-30). (see Comment)

Literature


Comment

Kirkpatrick conjectures that Kipling's poem might have been the original text to which Ives's music for The Ending Year was first composed; the song title is therefore conjectural and supplied editorially. It appears to be the first of a set of three settings of Kipling (with Tarrant Moss and The Love Song of Har Dyal) [KirkC: 6A1]. This song seems once to have been a part of Songbook B in a copy, by George Price, which is now missing. The apparent borrowing of the Franck is odd in that there is no obvious purpose in terms of text illustration but the incidence seems too substantial to be merely coincidental.

358. Song without words [I]

Medium

[Voice] (df1-g2 or g1-g2), pf

Duration

2:00 min., 32 mm. [not including the marked repeat of mm. 5-23] ([no tempo heading])

Text

None.

Source

1. First pencil sketch in F, inc. (mm. 0-4), 1 p. (f6039).

Date

Composed possibly c1891; no date in the sources. KirkC: say 1891?; AG: --. NG7: --.

Publication
Description


Premiere
Middletown, CT, 30 Jan 2009, Johana Arnold (S) and Neely Bruce (pf), in an Ives Vocal Marathon at Wesleyan University's Crowell Concert Hall.

Literature
KirkC: 6B13a; AG: --.

Comment
Music for two stanzas. The music must predate the works sketched on the versos of the double leaves of S2-3, which date possibly from 1895-96.

359. Song without words [II]

Medium
[Voice] (d'–e-flat2), pf

Duration
1:30 min., 24 mm. [not including the marked repeat of mm. 4-20] (Andante cantabile)

Text
None.

Source
1. Pencil sketch in E-flat of vocal part only (mm. 3-20), 1 p. (f5205).
2. First ink copy in E-flat with pencil accomp added, inc. (mm. 3-20), 2 pp. (f6672-73).

Date
Composed possibly c1901; no date in the sources. S3 has an address at the top of p. 1: "65 Central Park West NY" [Ives's Poverty Flat residence 1901-Sept 1907]. KirkC: say 1901?. AG: --. NG7: --.

Publication

Premiere
Middletown, CT, 30 Jan 2009, Johana Arnold (S) and Neely Bruce (pf), in an Ives Vocal Marathon at Wesleyan University's Crowell Concert Hall.

Literature
KirkC: 6B38a; AG: --.

Comment
VIII. Songs, S-V

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Description

The title is supplied editorially. The dating is based solely on the earliest year for the Poverty Flat address on the otherwise unrelated p. of the source's double leaf; the paper type has not been identified for dating reference. At the top of S3 (f6674) Ives writes "put in D major."

360. Song without words [III]

[inc.]

Medium
[Voice], pf

Duration
27 mm. extant [(no tempo heading)]

--

Text
None.

Source
Pencil sketch in C (6/8 meter), inc., 2 pp. (f6503-04).

Date
Composed perhaps c1896; no date in source. KirkC: say 1896?. AG: --. NG7: --.

Publication
None.

Premiere
Middletown, CT, 31 Jan 2009, William Brooks (T) and Neely Bruce (pf), in a version edited by Ken Steen, during a panel presentation in Russell House, Wesleyan Univ., as part of an Ives Vocal Marathon.

Literature
KirkC: 6B23a; AG: --.

Comment
The title is supplied editorially.

361. Songs my mother taught me

Medium
Low voice (b-flat-c2[d2]), pf

Duration
Description

2:30 min., 40 mm. (Largo)

First line(s)
Songs my mother taught me in the days long vanished

Text
"Kdyz mne stará matka zpívat ucívala" ("Songs my mother taught me"), poem in one 4-line stanza by the Czech poet Adolf Heyduk (1835-1923). Ives's text source was probably the setting by Antonín Dvořák in his Cigánské melodie (Gypsy Melodies, op. 55, no. 4; 1880). Dvořák composed the song cycle to Heyduk's German translation of his own Czech original. Ives uses, with slight alteration, the English translation by Natalie Macfarren (1826-1916), first published in the first edn of Gypsy Melodies (Berlin: Simrock, 1880). Ives credits the text in 114 Songs to "Heyduk/translation adapted."

Source
1. Pencil sketch, inc. (mm. 1-26 only), 2 pp. (f6428-29).
2. Ink score, complete, 3 pp. (f6430-32).
3. Annotations (nonmusical) in Ives's Copy B (f6144-45) of 114 Songs.

Date
Composed c1899-1901; no date in the sources. Dated 1895 in 114 Songs. AG: 1895. NG7: [1895], c1899-c1901.

Publication
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 108; repr. 1923 in Fifty Songs. Copyright assigned 1955 to Peer International; repr. in Fourteen Songs, pp. 4-5 (its second page re-engraved with one error of omission).

Premiere
First documented performance: Danbury, CT, 17 Mar 1967, Larro Chelsi (Bar) and Mary Kay Clark (pf), in an all-Ives concert at the Danbury High School Auditorium, presented by the Danbury Music Center, the Danbury State College, and the Danbury Scott-Fanton Museum. Among the other songs performed were Élégie, Omens and Oracles, and The World's Wanderers in their first documented performances. (Program in the CIP: VII/Box 51/6.)

First recording
Walter Carringer (T) and Will Crutchfield (pf), Nov-Dec 1978 (issued in 1979 by Brewster Records, BF-1299).

Derivation
Arr. for chmbr ens (cl/Eh, hp, str qt [vn/va, va, vc 1-2]) as An Old Song Deranged [#076].

Literature
Description

Discography
BlockB: D62, D64.

362. The South Wind / Die Lotosblume

Medium
Med voice (b-f₂), pf

Duration
2 min., 42 mm. (Andante con moto)

First line(s)
When gently blows the South Wind | first through the Northern Wood
Die Lotosblume ängstigt sich | vor der Sonne Pracht

Text
Untitled poem by Harmony Twichell, dating from Mar or Apr 1908, adapting Heinrich Heine's poem "Die Lotosblume." (A letter of 31 Mar 1908 to Ives reads in part: "I am trying to make some verses in the Lotus flower meter--there isn't much meter in the translation" [referring to the anonymous English translation with which Ives originally worked?]. Another letter, 1 Apr 1908, reads in part: "I have got those verses about done but they don't fit your music very well & I must try to make them--if your music isn't as good as Mr. Schumann's my verses may do tho' they ought to be far better." Her poem, with her own emendations and others by Ives, survives on a separate leaf [CIP: uncatalogued letters], probably originally enclosed with this later letter.)

Source
1. Ink copy by George Price, inc. (pp. 1-2 missing, leaving mm. 33-42 only, and patches for mm. 37-38 [crossed out], 37-39 [lower piano stave partially torn off]), 1 p. (f6750).
2. Patch for mm. 34-42, with the text for stanza 1 written above the vocal staff and text for stanza 2 below (f6749).
3. Annotations (nonmusical) in Ives's Copy A (f6132-34) of 114 Songs and Copy C1 (f6238) of Thirty-Four Songs.

[See also S3 (f6463-64) and S5 (6467) of the song Die Lotosblume for copies and patches with the text of "The South Wind" added.]

Date
Adapted in Apr 1908 from music composed possibly in 1899; no date in the sources. Dated 1899 in 114 Songs [possibly the date of the Price copies of Die Lotosblume], but Harmony Twichell's text clearly dates from 1908 (see Text). KirkC: adapted 1907 (according to Harmony Ives) [in pencil:] Mar-Apr 1908; AG: Apr 1908. NG7: adapted 1908.

Publication
Description

1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 97; repr. 1923 in Fifty Songs; repr. in New Music, vol. 7/1, Oct 1933, Thirty-Four Songs, pp. 61-63. Copyright assigned 1949 to Mercury Music; to Merion Music, 1958; repr. in Thirty-Four Songs, pp. 61-63.


First recording
English text: Devy Barnett (S) and Mel Strauss (pf), c1960 (issued c1960 by Stereo Age, C-3).

Derivation
Music adapted, with minor changes, from the song Die Lotosblume / The Lotos Flower [291]. Included, in a planned orchestration, as mvt iii of the unrealized Set of Proposed Movements [III] [x656].

Model

Literature

Discography
Hall 1964/2, 102.

Comment
Heine's text is printed underneath the English, and Ives adds a cryptic footnote: "Composed originally to 'Die Lotosblume' but as the setting was unsatisfactory, the other words were written for it." Ives must be referring to as unsatisfactory the English translation with which he began. This is one of Ives's "courting" songs and possibly the first collaboration between Harmony and Charles Ives. Ives's other songs to texts by Harmony are Autumn, Mists, Spring Song, To Edith, Two Little Flowers, The World's Highway, and the translation of Ilmenau as Over all the treetops.

363. Spring Song

Medium
Med voice (c1-g2), pf

Duration
1:30 min., 21 mm. (Allegretto)

First line(s)
Across the hill, of late, came spring

Text
VIII. Songs, S-V

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Description

One 5-line stanza, unattributed in 114 Songs; author identified as Harmony Twichell by Ives’s annotation at the top of p. 1 of S3: “these words by HTI Aug 14 ’07.”

Source
2. Ink score in C, 22 mm., 2 pp. (f6736-37).
3. Ink copy in G-flat by Copyist 9, in Songbook B (pp. [36-37]), 22 mm., 2 pp. (f6738-39).
4. Ink copy in E by Copyist 11, 22 mm., with emendations by Ives, 2 pp. (f6740-41); there follows a fragment of a blank p. (f6742), with the annotation “south side 38 St just West of 6th Ave - 8 floor” [the address of Tams Copying Bureau at 102 W 38th St., 1907-12; the rest of page torn off].
5. Pencil patch (rej.) in G-flat for vocal part, mm. 20-23, and pf part, m. 20 only, 1 p. (f6033).
6. Ink copy in G-flat by Copyist 11, in Songbook B (pp. [40-41]), headed in Ives's hand “'Spring Song' put in F,” 22 mm. (mm. 21-22 crossed out and changed to m. 21 as in 114 Songs), 2 pp. (f6743-44).
7. One emendation in Ives's Copy E (f6190) of 114 Songs.

Date
Adapted in Aug 1907 from now lost music composed in 1903, according to Ives (see Comment). In S2, at the top of p. 1: “Aug. 14 [wrongly changed to read:] Aug. ’04.” Dated 1904 in 114 Songs [incorrect if Ives’s annotation in S3 is accurate (see Text)]. KirkC: [in pencil:] Aug 1907. AG: 14 Aug 1907. NG7: 1907.

Publication
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 65; repr. 1923 in Fifty Songs. Copyright assigned 1954 to Peer International; repr. 1954 in Twelve Songs, pp. 10-11.

Premiere
First documented U.S. performance: Danbury, CT, 8 June 1922, Mary B. Holley (S) and an unidentified pianist, in a recital at St. James’s Parish House auditorium. The other Ives songs on the program were The White Gulls and Ilmenau. Preview article by Robina C. Clark, Danbury Evening News (6 June 1927).

First recording
Walter Carringer (T) and Will Crutchfield (pf), Nov-Dec 1978 (issued in 1979 by Brewster Records, BF-1299).

Derivation
According to Ives, music adapted from the lost song Ariel’s Departure [#x722].

Literature

Discography
BlockB: D62.

Comment
S3 has a memo: “1st [set] to Ariel[s] Departure July 4 | 1903,” that relates to the “first” usage of this music. In Memos (p. 126) Ives cites this song as one among “some of the songs in 1908-09-10” written in “kind of a slump.” The song A Sea Dirge uses text (for Ariel) taken from Shakespeare’s Tempest. This is one of Ives’s “courting” songs. Ives’s other songs to texts by Harmony are Autumn, Mists, The South Wind, To Edith, Two Little Flowers, The World’s Highway, and the translation of Ilmenau as Over all the treetops.
Description

In the "Chronological List of Compositions" of Cowell (in the 1955 first edn but not in the 1969 second edn), the Cowells indicate that "the composer has listed the piece as 'no good.'"

364. The Sun shines hot

[inc.]

Medium
Voice, pf

Duration
8 mm. extant ([no tempo heading])

First line(s)
The sun shines hot on quarry walls

Text
Two stanzas (each inc.) of unknown authorship. (see Comment)

Source
Ink copy, inc. (mm. 0-7), 1 p. (f6538).

Date
Composed perhaps c1897. KirkC: say 1897?; AG: --. NG7: --.

Publication
None.

Premiere
Middletown, CT, 31 Jan 2009, William Brooks (T) and Neely Bruce (pf), in a version edited by Ken Steen, during a panel presentation in Russell House, Wesleyan Univ., as part of an Ives Vocal Marathon.

Literature
KirkC: 6B25d; AG: --.

Comment
The title is supplied editorially from the first line of text. Ives abandoned copying (from a lost source) at the second beat of m. 7. There is a curious memo at the bottom of the source: "see 'Whichkiss' by Claf Day on DKE shelf On the Kampuss score." ("Whichkiss" [recte "Wichkiss"] is Henry Stuart Hotchkiss, Yale Sheffield Scientific School, Class of 1900; Class Day is a series of events on the day prior to Yale's graduation ceremonies; Ives was a member of Delta Kappa Epsilon, a Yale fraternity, during his junior year, 1896-97; the "On the Campus" score could be the Trio for Violin, Violoncello and Piano.)

The complete extant texts: 1. "The sun shines hot on quarry walls here in this southern land, and echo calls as hammer falls on drill in sweaty hand; darkies sing as hammers steel on steel all day a droning
Description

song ...” 2. "A quick gasp marks the falling stroke; the work is hot and hard. The thick blast smoke makes stoutest choke that toil in quarry yard; still the sound is loud and long, perfect time and tune...”

365. _Sunrise_

[incl.]

**Medium**

Low voice (b₂), pf, vn (see Comment)

**Duration**

4 min., 61 mm. [in Kirkpatrick edn] (Very slowly and quietly)

First line(s)

A light low in the East as I lie there, it shows but does not move

Text

Four stanzas (of 3, 2, 5, and 3 lines) by Charles Ives.

Source

1. Pencil draft of the text, 1 p. (f7028).
2. Pencil sketch, not all continuous, 2 pp. (f7026-27).
3. Ink score, inc., with pencil emendations, 4 pp. (f7029-32).

Date


Publication


Premiere

New Haven, CT, 7 Sept 1961, Helen Boatwright (S) and John Kirkpatrick (pf), Howard Boatwright (vn), in an all-Ives recital of vocal and chamber music in the Recital Hall of Sprague Hall, Yale University. Among the other Ives songs performed was _The Light That Is Felt_, in its first documented performance. The concert was given as one of the events of the Eighth Congress of the International Musicological Society. (Program, listing _Sunrise_ as "first performance anywhere," in the CIP: VII/Box 51/3.)

First recording
Description

William Parker (Bar), Ani Kavafian (vn) and Dalton Baldwin (pf), 12 Apr 1977 (issued in 1978 by New World Records, NW 300).

Derivation

The middle section of the song is derived, according to Ives, from the lost Pre-Second String Quartet [#[x672]].

Literature


Discography

Oja 1982: 5482; BlockB: D66.

Comment

No extant music from any of the string quartets corresponds to this music. On the ink source (S3, f7030) Ives indicates the possible use of fl (replacing solo vn), Eng hn (in the vocal line) and "all strings."

366. Swimmers

Other title(s)

From "Swimmers" [see 114 Songs, p. 62; Thirty-Four Songs, p. 28]

Medium

Med voice (c-sharp1-e2), pf

Duration

1:30 min., mostly unbarred (Slowly-As fast as it can be played)

First line(s)

Then, the swift plunge into the cool, green dark

Text


Source

No holographs or MS copies of this adaptation.

1. Three different ink drafts of the footnote that appears on p. 31 [p. 32 in repr.] of Thirty-Four Songs, in Ives's hand, with music examples (1. f6852; 2. f6853; 3. f6854-55).

2. Emendations in Ives's Copy B (f6114-19) and Copy E (f6172-77) of 114 Songs.
Description

Date
Composed in 1915, according to Ives (see Comment); possibly revised in 1921. Dated 1921 in 114 Songs, but Ives changed this to "1915" on his Copy B (f6172) and to "1915-1921" on his Copy E (f6119); dated 1915-21 in Thirty-Four Songs. KirkC: say 1915. AG: 1915, rev. 1921. NG7: [1915], ? rev. 1921.

Publication
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 27; repr. with revisions in New Music, vol. 7/1, Oct 1933, Thirty-Four Songs, pp. 28-33. Copyright assigned 1949 to Mercury Music; to Merion Music, 1958; repr. in Thirty-Four Songs, pp. 29-34.

Premiere
First documented performance: San Francisco, 26 Sept 1933, Radiana Pazmor (Contralto) and Katheryn Foster (pf), in a song recital at the Studio of Doris Barr, sponsored by the New Music Society of California. Also performed, apparently for the first time, were General William Booth Enters into Heaven and Hymn. (Concert Program in the CIP: VII/Box 50/4.)
Second documented performance: New York City, 19 Apr 1942, Ethel Luening (S) and Lionel Nowak (pf), in a joint vocal and piano recital of contemporary American music at the Humphrey-Weidman Studio, which included six Ives songs. (Concert announcement in the CIP: VII/Box 50/6.)
Third documented performance: New York City, 2 Nov 1942, Doris Doe (Mez) and Hellmut Baerwald (pf), in a song recital at Town Hall, which included four Ives songs (the other three being The Children's Hour, The Last Reader, and Rough Wind), all listed in the program as being performed for the first time. (Concert announcement and program in the CIP: VII/Box 50/6.) Reviewed by Olin Downes, NY Times (3 Nov 1942); and Francis D. Perkins, NY Herald Tribune (3 Nov 1942).

First recording
Helen Boatwright (S) and John Kirkpatrick (pf), Aug 1954 (issued in 1954 by Overtone Records, Over. 7).

Derivation
Arrangement planned for inclusion as mvt ii (The Swimmers) of Set No. 7: Water Colors [#016]. Included, in a planned orchestration, as mvt iii of the unrealized Set of Proposed Movements [II] [#x655].

Literature

Discography
Hall 1964/3, 94; Morgan 1974, 76; Cohn 1981, 918; Oja 1982: 5483; BlockB: D66.

Comment
Ives's list of pieces that had been previously orchestrated and then arr. in 1921 for 114 Songs (CIP: IIIA/Box 33/6, n.d.) includes Swimmers: "1915 scored for voice & chamber orchestra.” Most likely this 1915 date refers to the song version itself and then acknowledges that Ives also has arr. it for orchestra (which most certainly dates from the late 1920s).

367. Tarrant Moss

Medium
Med voice (b-f), pf

Duration
0:30 min., 10 mm. [recte 11 mm.] in 114 Songs (Allegro maestoso)
Description

I closed and drew for my love's sake

Text

"Tarrant Moss," poem in two 4-line stanzas by Rudyard Kipling (1865-1936), printed at the head of his short story "Wressley of the Foreign Office" in Plain Tales from the Hills (London: W. Thacker and Co., 1888). Ives's song was printed in 114 Songs with only the first four words of Kipling's poem since "permission to use this verse had not been obtained from Mr. Kipling at the time of going to press."

Source

Ink copy, inc. (mm. 1-8 and a tiny part of m. 10 only; mm. 1-2 mostly illegible due to torn page), 2 pp. (6619, 6612).

Date


Publication


Premiere

According to Ives (Memos, p. 36), Ellis Ellsworth Giles [T] and "Mr. Modeln[?]" [pf] performed this song at the "Waldorf-Astoria Hotel" around 1901" (probably for the Apollo Club program on 15 May 1901 as an encore following Ives's song An Old Flame).

First documented performance: New Haven, CT, 2 June 1960, Paul Loomis (voice type unidentified) and Jerry Bramblett (pf), in a vocal recital in Sprague Memorial Hall, Yale University. (Program in the CIP: VII/Box 51/3."

First recording

Helen Boatwright (S) and John Kirkpatrick (pf), Aug 1954 (issued 1954 by Overtone Records, Over. 7).

Derivation

Music used, with minor changes, for the song Slugging a Vampire [#350].

Literature


Discography

Hall 1964/1, 143.

Comment
Description

This song appears to have been the second in a group of three settings of texts by Kipling (with 
The Love Song of Har Dyal and Song of the Dead) [KirkC: 6A1]. The source, paginated 4-5, was 
apparently part of a now inc. ink copy of all three songs, the third being The Love Song of Har Dyal. 
The identity of the first song remains speculative; Kirkpatrick in Forty Earlier Songs suggests that it 
may have been an earlier, now lost, version of the music for The Ending Year which he identifies as 
The Song of the Dead. This song once was part of Songbook B in a copy, by George Price, which is 
now missing.

There is a probable error in barring in 114 Songs; the first m., with a time signature C, contains eight 
beats, but probably should be two mm. in 4/4 as found in the ink copy. Ives did not correct it when the 
music was reprinted (with the text of Slugging a Vampire) in Eighteen [recte 19] Songs.

368. Thee I Love

[inc.]
Medium
Voice, pf
Duration
inc. materials [see Source] (Adagio)

First line(s)
Thee [will] I love, my strength and tower

Text
Translated by John Wesley from Johannes Scheffler, Heilige Seelenlust, Book I, No. 10.

Source
1. Ink copy of the song Dream Sweetly, with this text added above in pencil, inc. (missing upper or 
lower half of each p., leaving 14 mm. extant), 3 pp. (f6587-89).
2. Ink copy by Copyist 1, vocal part only (c24 mm.), 1 p. (f6601).

Date
Composed perhaps in 1898. KirkC: say 1898? ; AG: --. NG7: --.

Publication
None.

Premiere
Middletown, CT, 31 Jan 2009, William Brooks (T) and Neely Bruce (pf), in a version edited by Ken 
Steen, during a panel presentation in Russell House, Wesleyan Univ., as part of an Ives Vocal 
Marathon.

Derivation
Music adapted from the inc. song Dream Sweetly [#237].

Literature
KirkC: 6B28c; AG: --.

Comment
This translation has not been located in the Works of John Wesley.
Description

369. There is a certain garden

Medium
Low voice (a-e²), pf

Duration
2 min., 36 mm. ([Allegretto con moto])

First line(s)
There is a certain garden where I know | That flowers flourish in a poet's spring

Text
Eight lines (rhyming abbaabba, which could be the octave of a sonnet), unattributed; author unknown.

Source
1. Pencil sketch of the vocal part only, 2 pp. (f6379-80).
2. Pencil sketch, complete, 2 pp. (f6381-82).
3. Ink score, 3 pp. (f6383-85).

Date
NG7: [1893], c1896-98.

Publication

Premiere
First documented performance: New Haven, CT, 22 Feb 1956, Helen Boatwright (S) and John Kirkpatrick (pf), in an all-Ives concert in Sprague Memorial Hall, Yale University, given in celebration of the opening of the Charles E. Ives Room in the John Herrick Jackson Memorial Library. This song and three others (A Sea Dirge, No More, and Yellow Leaves) were listed in the program as being given their "first performance." (Program in the CIP: VII/Box 51/1.)

First recording
Helen Boatwright (S) and John Kirkpatrick (pf), 18-19, 24-25 Nov 1969 (issued in 1974 by Columbia Records, M4 32504).

Literature

Discography
Morgan 1974, 76; Oja 1982: 5497.
Description

Comment
The title, lacking in the sources, is supplied editorially in KirkC from the opening words of the text.

370. There is a lane

Medium
Med voice (c1-f2), pf

Duration
1 min., 20 mm. (Adagio sostenuto)

First line(s)
There is a lane which winds towards the bay

Text
One 4-line stanza, unattributed in 114 Songs; erroneously attributed to Harmony T. Ives in Nine Songs; author identified as Charles Ives in KirkC.

Source
No holographs or MS copies with these words.

Date
Adapted in 1902 (or possibly readapted c1920) from music composed possibly in 1898. Dated 1902 in 114 Songs. KirkC: (adapted) 1902. AG: 1902. NG7: adapted [1902] or c1920.

Publication
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 71; repr. 1923 in Fifty Songs. Copyright assigned 1956 to Peer International; repr. 1956 in Nine Songs, p. 12.

First recording
Evelyn Lear (S) and Alan Mandel (pf), 27-28 Oct 1969 (issued in 1971 by Columbia Records, M-30229).

Derivation
Adapted from mm. 1-19 of the song Widmung [#393] (transposing to B-flat and writing a new final measure, but otherwise making no significant musical changes).

Literature

Discography
Morgan 1974, 76.

371. They Are There!
Description

Subtitle
(Fighting for the People's New Free World) [see f7039]

Medium
Med voice(s) (d1-g2), pf (opt. vn, fl/fife, pf 2)

Duration
3 min., 49 mm. (In march time)

First line(s)
Verse 1: There's a time in many a life
Chorus 1: Brave boys are now in action
Verse 2: When we're through this cursed war
Chorus 2: Then it's build a people's world nation

Text
Two 8-line stanzas, each with its own 9-line chorus, plus epilogue, by Charles Ives (adapted from the text of He Is There!)

Source
1. Preliminary drafts of the text written above the music of He Is There! in Ives's Copy A (f6084-88), Copy F (f6201, 6203-09), Copy G (f6218-22), and Copy H (f6227-31) of 114 Songs.
2. Pencil sketch of the vocal part only, headed "'They are There' C.E Ives West Redding Conn.," with the text of both stanzas, 2 pp. (f7036-37).
3. Pencil draft for a t.p. "'They are There!' | A War Song. | words (mostly?) from (most of) the People's Thoughts | music by Chas E Ives an American | with reflections from | the Old War Songs | of Kittredge, Root and Work, and others" (f7038).
4. Two photostats copies of ink copy by George F. Roberts (first state, without instr. obligato line; Roberts copied the vocal part only; the pf accomp of He Is There! was cut out from a copy of 114 Songs and pasted in between lines), headed in Robert's hand "'They Are There': no. 1, 4 pp. (f7039-42), added under title in Ives's hand "fighting for the Peoples New Free World," with emendations by Ives; no. 2, 4 pp. (f7043-46), with emendations by Ives and separate patch for m. 15, 1 p. (f5821).
5. Ink copy by George F. Roberts (second state) with emendations by Ives and the instr obligato line cut out from a copy of 114 Songs and pasted in, 4 pp. (f7047-50).
6. Three photostat repro of S5, with emendations by Ives on most pp.: no. 1 (f7051-54); no. 2 (f7055-58); no. 3 (f7059-62).
Description

7. Pencil part for pf, headed "2nd Piano part (if Chorus) & a 2nd player (not 2 players on one Piano! (or 2 players ad lib in some places) (partly from Brass, wood[wind] old score [the rest illegible]." 3 pp. (f5786-88).

8. Ives's private recordings made 24 Apr 1943 at the Mary Howard Studio, New York City: three takes, on discs C and D (only the last two are complete; the first ends with Ives speaking "Oh, I have to stop").

Date

Adapted in fall 1942 from music composed in May 1917; no date in the sources, but see the George F. Roberts-Ives correspondence, 19 Oct 1942-21 Nov 1942. Dated "May 30, 1917" in Nine Songs (referring to the date of original composition with the text "He is there"); a footnote reads: "Originally titled He Is There! It was subsequently revised by the composer and is now published in this version as requested by the composer"). KirkC: say adapted 1942?. AG: 1942. NG7: adapted 1942.

Publication


(See also choral They Are There![#188])

Premiere

First documented performance (Ives's 2-pf version): New Haven, CT, 19 Oct 1973, John Kirkpatrick (pf1) and Manuel Maramba (pf2), with Elizabeth Singleton (picc), cond. by James Sinclair, in an all-Ives concert sponsored by the Yale University School of Music, and given in the Music Annex, Room 310. The work was performed by "audience chorus" with 2-pf accomp in Ives's arr. (Program in the CIP: VII/Box 52/1.)

Second documented performance (2-pf version): New Haven, CT, 21 Oct 1974, Yale Theater Orchestra chorus (Jere Lantz dir.), John Kirkpatrick (pf 1), Manuel Maramba (pf 2), and Elizabeth Singleton (picc), cond. by James Sinclair, in an "Ives Potpourri" concert of music for chamber orchestra and chorus, given in Sprague Memorial Hall, Yale University, as the seventh and final concert of the Ives Centennial Festival-Conference, sponsored by the Institute for Studies in American Music, Brooklyn College, CUNY, and the School of Music, Yale University. (Program, listing the work as "first performance in this version," repr. in Hitchcock/Perlis 1977, pp. 266-67.)

First recording

Charles Ives (Bar and pf), 24 Apr 1943 (issued in 1974 by Columbia Records, M4 32504, and more completely in 2006 by New World Records, 80642-2). (For the first recording using voice with an orch accomp, see Comment under the choral They Are There!)

Derivation

Adapted from the song He Is There! [#262].

Borrowing

The Battle Cry of Freedom, Columbia, the Gem of the Ocean, Dixie's Land, Marching through Georgia, La Marseillaise, Maryland, My Maryland, Over There, Reveille, The Star Spangled Banner, Tenting on the Old Camp Ground, Tramp, Tramp, Tramp, Yankee Doodle; Ives, "Country Band" March.

Literature

KirkC: 6B79; AG: z104b. Memos, 161n, 171n, 177; Tunebook, 210. See also correspondence with George F. Roberts (CIP: III/Box 31/8, 19 Oct 1942-21 Nov 1942).


Discography

Description

Comment
Revised version, with a new text, of He Is There! A score was made c.1942 by Lou Harrison for unison chorus and orch, based on Ives's orchestral sketch ca.1917-20 for He Is There!, but with the words and vocal line of They Are There! and including an additional 5 mm. of coda (referred to in a footnote in Nine Songs, but not actually printed); the orch version was pubd with the title "They Are There!" A War Song March.

The recordings cited as S8 above are represented in a composite version (all of take 2 with just the repeat of the second chorus taken from take 3) on the 1974 Columbia Records set Charles Ives: The 100th Anniversary (5 discs, M4 32504, record 4/side 2).

Harmony Ives wrote for Ives to Lehman Engel (4 Mar 1944 [CIP: IIIA/29/5]) at times quoting Ives himself: "The words have been brought more up to date--that is beating up Hitler instead of the Kaiser"-- Many who have heard the song or seen the words feel that it will be a real help & something that is needed in these days & that it ought to be sung often... Mr. Ives says it is not at all difficult to sing... He says 'if the chorus is not large it would go well enough with the 2 pianos, the fife & drum corps coming in at the chorus & perhaps a few brass band players around the corner may join in--it is not a song for pretty voices--if the words are yelled out, regardless--so much the better.'"

In Ives's draft for a letter from Harmony Ives to Claire Reis (n.d., in response to Reis's letter of 13 Sept 1943 [CIP: IIIB/Box 34/14]) Ives writes: "The War Song March, which you kindly ask about, is a kind of reflection and general impression of the old War Brass Band Quicksteps with Fife & Drum Corps;--and also of the spirit of both bygone and present days of storm & stress in this country's march on its road of liberty--and always with the 'Battle Cry of Freedom.' Strains of former war song tunes will be heard throughout--especially in the chorus; these in former exciting march days would be heard from the Drum corps even when the Band was shouting out its Quickstep. This was composed during the first world war, and scored for orchestra[,] Drum corps & unison chorus--it was also arranged for voice & piano. The words (in 2 verses) have been brought more up to date. The last chorus suggests something that even during the first war many were found to be interested in and felt that the world should do. This war song is, Mr. Ives says, a rather tough & rough kind of march, especially in the orchestra,--as it started when hard 'knock out blows' on the Kaiser were wanted--and now on a[n] even worse 'Dark Age culprit.'"

372. The Things Our Fathers Loved

Subtitle
(and the greatest of these was Liberty) [see 114 Songs, p. 91]

Medium
Med voice (c1-d-sharp2), pf

Duration
1:30 min., 22 mm. (Slowly and sustained-Faster)

First line(s)
Description

I think there must be a place in the soul | all made of tunes

Text

One 8-line stanza, unattributed in 114 Songs; author identified as Charles Ives in the program of the first documented performance (see below), in Fourteen Songs, and in KirkC.

Source

1. Fragmentary pencil sketch (toward mm. 17-22, followed by mm. 7-11), 1 p. (f6889).
3. Lithographed copy, headed "II," 3 pp. (f6892-94); included by Ives as the second in a bound volume of Two Songs [lithographed about 1917-18 from fair copies, now lost, by Copyist 16; the other song was Tom Sails Away].
4. Emendations in Ives's Copy E (f6181-82) of 114 Songs; emendations on a separate leaf torn from a copy of 114 Songs, 2 pp. (f8099-100); emendations in a copy of 114 Songs held in the Bigelow Ives Papers (Yale Music Library), 2 pp.

Date

Arranged in 1917 from now lost music composed perhaps in 1905; no date in the sources. Dated 1917 in 114 Songs. KirkC: (adapted) 1917. AG: 1917. NG7: 1917.

Publication


Premiere

First documented performance: New York City, 15 Mar 1929, Mary Bell (Mez) and Julius Hijman (pf) in a song recital at Carnegie Chamber Music Hall; also performed (for the first time) was Serenity. (Concert announcement in the CIP: VII/Box 50/2.)


First recording

Thomas Stewart (Bar) and Alan Mandel (pf), 6 Oct 1969 (issued in 1971 by Columbia Records, M-30229).

Derivation

Arranged from the mostly lost Piece for Small Orchestra and Organ [#039]. Included as no. 27 in the List: Music and Democracy [#x641].

Borrowing

The Battle Cry of Freedom, My Old Kentucky Home, NETTLETON, On the Banks of the Wabash, SWEET BY AND BY.

Literature


Discography

Morgan 1974, 76; Cohn 1981, 921; Oja 1982: 5504, 5505; BlockB: D63.
Description

Comment

An annotation at the bottom of p. 2 of S2: "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, when we | were living at 65 C.P.W. NY | But F.K. wouldn't play it." The address was Ives's second Poverty Flat residence during 1901-Sept 1907; the only extant materials for this earlier work are fragmentary sketches (f2489-90).

373. Thoreau

Subtitle

Adapted from themes in a Second Pianoforte Sonata [see 114 Songs, p. 103]

Medium

Med voice (c-sharp¹-d²), pf

Duration

2 min., unbarred (Slowly)

First line(s)

He grew in those seasons like corn in the night, rapt in revery, on the Walden shore, amidst the sumach, pines and hickories, in undisturbed solitude. [complete text]

Text

Walden; or, Life in the Woods (Boston: Ticknor & Fields, 1854) by Henry David Thoreau (1817-1862); after the first chord, Ives inserted lines (probably not to be spoken) from portions of paragraphs 14 and 15 of the chapter "Sounds." The sung line is slightly paraphrased (by Ives) from Thoreau's text (p. 122 of first edn).

Source

1. Ink copy of paragraph paraphrased from Walden (ch. 4), appearing in song after opening chord, 1 p. (f6145).
2. Emendations in Ives's Copy B (f6128) of 114 Songs and in Copy C⁴ (f6252) of Thirty-Four Songs (where the only marking is an "X" added at the top of the page). (see Comment)

Date


Publication

1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 48; repr. with revisions in New Music, vol. 9/1, Oct 1933, Thirty-Four Songs, p. 34. Copyright assigned 1949 to Mercury Music; to Merion Music, 1958; repr. in Thirty-Four Songs, p. 28.
Description


Premiere
First documented performance: Poughkeepsie, NY, 19 Apr 1934, John Peirce (Bar) and an unidentified pianist, in a concert by members of the faculty of Vassar College given in Skinner Recital Hall. Also performed were The White Gulls and Walt Whitman. (Program in the CIP: VII/Box 50/4.)

First recording
Ernest McChesney (T) and Otto Herz (pf), 24 May or 2 June 1947 (issued in 1948 by Concert Hall, Series C Album 7).

Derivation
Pf accomp arr. from mvt iv (Thoreau) of Sonata No. 2 for Piano: Concord, Mass. [#088] and/or possibly from the song Smoke [#351]. Included, in a planned orchestration, as mvt vi of the unrealized Set of Proposed Movements [II] [#655] and possibly intended as mvt iv of the projected Set: Sounds! [#649].

Borrowing
Massa’s in de Cold Ground.

Literature

Discography
Hall 1964/3, 94; Morgan 1974, 76; Cohn 1981, 921; Oja 1982: 5506, 5507; BlockB: D63.

Comment
The vocal melody was newly composed. A source (f4000) tentatively credited to the inc. song Smoke could possibly be a rej. intro for this song.

374. Those Evening Bells

Medium
Med voice (c1-e-flat2), pf

Duration
1:30 min., 28 mm. (Moderato con moto)

First line(s)
Those evening bells! those evening bells! Many a tale their music tells

Text
Description

no. 1 (London: J. Power, 1818), pp. 19-21, set to the tune The Bells of St. Petersburg (not quoted by Ives). Ives's source was probably either Carmina Yalensia (1867), p. 50, or Yale Glees (1893), p. 13. Ives set only stanzas 1 and 3.

Source

No holographs or MS copies with these words.

Date

Adapted in 1907 from music composed on 4 Jan 1903, according to Ives. Dated 1907 in 114 Songs. KirkC: (adapted) 1907. AG: 1907. NG7: adapted [1907].

Publication


First recording


Derivation

Music revised from the song The Sea of Sleep [#343], with a fuller accomp and a slightly altered vocal line to fit Moore's words. This song, in a planned orchestration, may have been intended for inclusion as mvt ii of the unrealized Set of Proposed Movements [III] [#x656].

Literature


Discography

Oja 1982: 5508.

Comment

This is one of Ives's "courting" songs. Other resettings of songs for texts by Thomas Moore are: Canon [II], A Night Song, and A Night Thought.

375. Through Night and Day

Medium

Med voice (c1–f[g-sharp2]), pf

Duration

2:30 min., 41 mm. (Andante con moto)

First line(s)

I dream of thee, my love, by night
Description

Text
"I think of Thee, my God," hymn in three stanzas by the English clergyman John Samuel Bewley Monsell (1811-1875), first published in his *Hymns of Love and Praise* (London: Bell and Daldy, 1863), pp. 9-10. Ives set only stanzas 1 and 3 in a secular parody (probably done by Ives himself according to KirkC and *Forty Earlier Songs*).

Source
1. Pencil sketch, 2 pp. (f6360-61).
2. [First] ink score, with pencil emendations and separate patches at the end, 4 pp. (f6362-65).
3. [Second] ink score, headed "I dream of thee 'Through night & day,'" incorporating the patches in *S*2, 3 pp. (f6366-68).

Date
Adapted c1897-98 from music composed possibly in 1895. The only date in the sources is found in an annotation on p. 1 of *S*3: "sung by Zimmerman [?] concert in Apr '96" (an address on the same page, "317 W 58 NY," was Ives's Poverty Flat address from Sept 1898 to 1901, indicating that *S*3 was probably copied sometime during this period). *Forty Earlier Songs* suggests ?1892. KirkC: say 1892? [in pencil:] (early 1892?). AG: 1892. NG7: adapted c1897-98.

Publication

Premiere
(see Date)

First recording

Derivation
Music and words derived from the anthem *I Think of Thee, My God* [#170].

Literature

376. To Edith

Medium
Med voice (*e-flat*-*e-flat*), pf

Duration
1:30 min., 18 mm. (Andante moderato)
Description

So like a flower, thy little four-year face in its pure freshness

First line(s)

Text

Two 3-line stanzas, unattributed in 114 Songs; author identified as Harmony Twichell Ives in Ten Songs. The stanzas were written by her on 28 Jan 1919 (in Asheville, NC; see Memos, p. 279) as alternate versions, but Ives set both.

Source

1. Ink sketch in C, inc. (mm. 2-8 only, no words), 1 p. (f3267).
2. Ink score (in E-flat): t.p. "Song: 112 | 'To Edith' | 112 | words by Harmony T. Ives | music by Chas E Ives," (f8003; photostat repro=f6904); 2 pp., headed "112 'To Edith' | 'To Edith' 112" (f8004-05; photostat repro =f6905-06).
3. Lithographed copy, 2 pp. (f6907-08), included by Ives as the third in a bound volume of Three Songs [lithographed about 1919 from fair copies, now lost, possibly by Greinert; the other two songs were Afterglow and The Innate].

Date

Adapted in 1919 from music composed in 1892, according to Ives. In S2, at the top of the first p. of music (f8004/6905), Ives added in ink "1892." Dated 1892 in 114 Songs, with a footnote "Words and revised piano part, 1919." On p. 6 of Three Songs, a printed footnote reads "Words 1919 Redding Conn. Melody 1892." AG: Jan 1919. NG7: 1919.

Publication

1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 112; repr. 1923 in Fifty Songs. Copyright assigned 1953 to Peer International; repr. 1953 in Ten Songs, p. 4.

First recording

Walter Carringer (T) and Will Crutchfield (pf), Nov-Dec 1978 (issued in 1979 by Brewster Records, BF-1299).

Derivation

Apparently adapted from the song Lost Song [II] [f#725].

Literature


Comment

Implicit in the title is Ives's dedication of this work to his daughter, Edith Osborne Ives (1914-56), adopted in 1916. He also included her in the dedication of the song Two Little Flowers. Ives's other songs to texts by Harmony are Autumn, Mists, The South Wind, Spring Song, The World's Highway, and the translation of Ilmenau as Over all the treetops.
Description

377. **Tolerance**

**Other title(s)**
Toleration (*Memos*, p. 55, and Quality List 2, #47)

**Medium**
Med voice (d-sharp\(^1\)-f\(^2\)), pf

**Duration**
1 min., 12 mm. (Slowly)

**First line(s)**
How can I turn from any fire, | On any man's hearth stone?

**Text**

**Source**
No holographs or MS copies; emendations in Ives's Copy B (f6131) and Copy F (f6210) of *114 Songs*; on the back of a photostat negative of this song as printed in *Thirty-Four Songs* (p. 49) Ives writes "#244 Vol. VII [in Chamber Music List 8 or 9] p. 25" (f6768).

**Date**
Arranged possibly in 1913 (1909 according to Ives), and perhaps revised 1921, from music composed c1915-16. (Hadley's lecture was not published until 1913.) Dated 1909 in *114 Songs*, with a footnote "Adapted, from a piece for orchestra, to the above words, 1921" (same date and footnote in *Thirty-Four Songs*), KirkC: say 1909 1908. AG: ?1909. NG7: arr. 1921.

**Publication**

**Premiere**
Minneapolis, MI, 18 Jan 1944, Alice Gerstl Duschak (S) and Dimitri Mitropoulos (pf), in a concert of vocal and chamber music at the Minneapolis Institute of Arts, sponsored by the Twin Cities Chapter of the International Society for Contemporary Music. (Program in the CIP: VII/Box 50/7.)

**First recording**
Description

Jacqueline Greissle (S) and Josef Wolman (pf), Jan 1952 (issued in 1953 by SPA Records, SPA-9).
(For the first recording using voice with an ens accomp, see Comment under Set No. 1/iii.)

Derivation

Music arranged from mvt ii (A Lecture) of Set No. 1 [#010] (mm. 14-25 of "A Lecture"=mm. 1-12 of the song; the vocal line arranged from the cnt part, the pf accomp from the str).

Literature


Discography

Hall 1964/2, 102; Cohn 1981, 924.

Comment

The title of this song apparently derives from the sentence immediately following the quotation of the Kipling poem in Hadley's lecture ("A tolerance like this has nothing in common with the indifference of the man who plays with his convictions.").

In 114 Songs, above the score: "(from a quotation in Pres. Hadley's Lectures, 'Some Influences in Modern Philosphic Thought.' Yale University Press.)" [Arthur Twining Hadley, Some Influences in Modern Philosophic Thought (New Haven: Yale University Press, 1913, p. 109)].

For Thirty-Four Songs, Ives made a number of revisions (mostly changes in accidentals or the addition of notes to pf chords). On the back of a negative photostat repro of this song in the Thirty-Four Songs printing, Ives wrote: "#244 Vol. VII p. 25" [referring to the entry in Quality List 8 or 9].

Ives composed at least three other songs based on poems of Rudyard Kipling: The Love Song of Har Dyal, The Only Son, Tarrant Moss, and, if John Kirkpatrick's conjecture is right, The Song of the Dead.

378.  Tom Sails Away

Other title(s)

Tommy Sails Away [see Quality List 2, #73]

Subtitle

(see Comment)

Medium

Med voice (c⁶-d⁸), pf

Duration

3 min., 25 mm. [26 mm. in Eighteen [recte 19] Songs] (Slowly-[et al.])

First line(s)

Scenes from my childhood are with me
Description

Text
One 14-line stanza, unattributed in 114 Songs and Eighteen [recte 19] Songs; author identified as Charles Ives in KirkC. The penultimate sentence was altered for Eighteen [recte 19] Songs.

Source
1. Ink draft of the text only, 1 p. (f6895).
2. Pencil sketch, inc. (mm. 1-11 only): t.p., with song title erased (f1831); 2 pp. (f6896-97).
4. Lithographed copy, headed "I," 4 pp. (f6900-03), included by Ives as the first in a bound volume of Two Songs [lithographed about 1917-18 from fair copies, now lost, by Copyist 16; the other song was The Things Our Fathers Loved].
5. Emendations in Ives's Copy E (f6185-87) of 114 Songs.

Date

Publication

Premiere
First documented performance: New York City, 11 May 1963, Norma Marder (S) and James Tenney (pf), in an all-Ives concert of vocal and chamber music at McMillin Theater, Columbia University. Among the other Ives songs performed were On the Antipodes and September, both in their first documented performances. (Program in the CIP: VII/Box 51/4.)

First recording
Helen Boatwright (S) and John Kirkpatrick (pf), Aug 1954 (issued in 1954 by Overtone Records, Over. 7).

Derivation
Based, at least in part, on a rej. sketch, now lost, intended possibly for mvt i (or an abandoned mvt) of Sonata No. 3 for Violin and Piano [#062] (see Date); KirkC (p. 201) identifies mm. 5-8 and 25-26 of the song as derivative of the lost sketch.

Borrowing
Columbia, the Gem of the Ocean, The Old Oaken Bucket, Over There, Taps. Possible borrowing: DEEP RIVER.

Literature

Discography
Hall 1964/3, 94; Morgan 1974, 76; Cohn 1981, 922; Oja 1982: 5512, 5513; BlockB: D62, D64, D66.

Comment
Description

See Memos (pp. 70-71) for Ives's description of a visit (Aug 1914) by the violinist Franz Milcke and his reaction to Ives's violin sonatas, a disappointment that may have led to Ives's temporary rejection of material that eventually went into this song. In the Index to 114 Songs Ives groups this song with two others (He Is There! and In Flanders Fields) as "3 Songs of the War."

In his Copy E of 114 Songs (S5) Ives added a dedication in pencil: "To the Boys over there | and to Geo. Cohan!"

379. Two Little Flowers

Subtitle
(and dedicated to them) [see f6942 and 114 Songs, p. 242]

Medium
Med voice (d#b-flat)e²), pf

Duration
1 min., 29 mm. (Allegretto)

First line(s)
On sunny days in our backyard, | Two little flowers are seen

Text
Three 4-line stanzas, unattributed in 114 Songs and Eighteen [recte 19] Songs; author identified as "C.E.I." in 4 Songs and as Charles Ives and Harmony Twichell Ives jointly in KirkC (see Comment).

Source
1. Ink sketch of words and musical rhythm, with [later?] emendations, 1 p. (f6941).
2. Photostat repro of ink score in C, headed "104 Two Little Flowers (and dedicated to them) put in D," 2 pp. (f6942-43); original MS is held in the private collection of Mordecai Bauman.

Date
Composed in 1921. Dated 1921 in S2, with an address (120 E 22), which was Ives's New York City residence during Fall 1917-Spring 1926. Dated 1921 in 114 Songs and Eighteen [recte 19] Songs. AG: ?Apr 1921. NG7: 1921.

Publication
Description

Premiere
First documented U.S. performance: New York City, 24 Feb 1939, Mina Hager (Mez) and John Kirkpatrick (pf), in an all-Ives recital at Town Hall, which included thirteen songs and Sonata No. 2 for Piano: Concord, Mass. (Concert announcement and program in the CIP: VII/Box 50/5.) Reviewed by Francis D. Perkins, NY Herald Tribune (25 Feb 1939); Olin Downes, NY Times (25 Feb 1939), p. 18; Oscar Thompson, NY Sun (25 Feb 1939), p. 28.

Second documented performance: New York City, 19 Mar 1939, Mordecai Bauman (Bar) and Milton Kaye (pf), in a song recital at Town Hall, sponsored by New Masses. (Concert announcement and program in the CIP: VII/Box 50/5.)

First recording
Mordecai Bauman (Bar) and Albert Hirsh (pf), early 1938 (issued in 1938 by New Music Recordings, 1412).

Derivation
Included, in a planned orchestration, as mvt v of the unrealized Set of Proposed Movements [III] [#x656] and as no. 11 in the List: Possible Movements for Sets [#x667].

Borrowing
ST. PETER.

Literature

Discography
Hall 1964/3, 96; Morgan 1974, 76; Cohn 1981, 922; Oja 1982: 5591, 5520; BlockB: D45, D62, D64, D66.

Comment
In the Memos (p. 279) Kirkpatrick, concerning the dedication, notes: "Edith and her playmate Susanna Minturn were the Two Little Flowers of 1921. Ives always said it was Harmony’s poem--she, that they'd written it together--whichever, it was their last collaboration." Edith was the Ives’s adopted daughter, Edith Osborne Ives (1914-56). (Ives also wrote for her the song To Edith and arranged her text and melody for the song Christmas Carol.)

380. Two Slants (Christian and Pagan)

Movements
a) Duty

Medium
Med voice (e1-e2), pf

Duration
0:30 min., 7 mm. [8 mm. in Hitchcock edn] (Maestoso)
Description

First line(s)
So nigh is grandeur to our dust, | So near is God to man

Text

b) Vita

Medium
Med voice (a1-e2), pf

Duration
0:30 min., 7 mm. (Adagio)

First line(s)
Nascentes morimur finisque ab origine pendet [entire text]

Text
Astronomica, a didactic poem by the Roman poet Marcus Manilius (fl. 20 A.D.); in 114 Songs, his name is misspelled "Manilus." Ives set only one line (line 16) from Book 4 (written after 14 A.D.).

Source
No holographs or MS copies of these arrangements; emendations in Ives's Copy B (f6100) and Copy F (f8104) of 114 Songs and Copy C (f6250) of Thirty-Four Songs; annotations in Copland's copy of 114 Songs (f8129).
Description

Arranged in 1921 from music composed possibly in 1913.

Duty: Dated 1921 in 114 Songs; "From Male Chorus with Orchestra[,] Arranged for Piano, 1921" in Thirty-Four Songs. AG: 1921. NG7: arr. 1921.

Vita: Dated 1921 in both 114 Songs and Thirty-Four Songs. AG: 1921.

Publication

1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 9; repr. 1923 in Fifty Songs; repr. with revisions in New Music, vol. 7/1, Oct 1933. Thirty-Four Songs, p. 3. Copyright assigned 1949 to Mercury Music; repr. 1950 (from Thirty-Four Songs plates) in Four Songs, p. 2; to Merion Music, 1958; repr. in Thirty-Four Songs, p. 3.


Premiere

Vita: First documented performance: Boston, 22 Apr 1934, Robison [first name and voice type unidentified] with an unidentified pianist, in a concert of chamber and vocal music. Reviewed anonymously in the Boston Herald (23 Apr 1934); A.H.M. [Alfred H. Meyer], Boston Evening Transcript (23 Apr 1934); Warren Story Smith, Boston Post (23 Apr 1934).

Duty: First documented performance: Dallas, 7 Feb 1965, Wesley Flinn (Bar) and Jo Boatright (pf), sung with Vita in a concert of contemporary music at Temple Emmanu-El, given as one of the concerts of the Festival of Contemporary Music sponsored by the Fine Arts Department, Dallas Public Library. Among the other Ives songs performed was Luck and Work in its first documented performance. (Program in the CIP: VII/Box 51/5.)

First recording

Duty: Evelyn Lear (S) and Alan Mandel (pf), 27-28 Oct 1969 (issued in 1971 by Columbia Records, M-30229). First recording, Vita: Ernest McChesney (T) and Otto Herz (pf), 24 May or 2 June 1947 (issued in 1948 by Concert Hall, Series C Album 7). First recording (complete): Dora Ohrenstein (S) and Phillip Bush (pf), 17-27 Sept 1991 (issued in 1994 by Albany Records, TROY 080). (For an earlier recording using voice with an orch accomp, see Comment under the choral Two Slants (Christian and Pagan).)

Derivation

Duty: Arranged from a choral work with the same title and text for chorus (originally SATB, then revised for mostly unison male chorus) and orch (under Two Slants (Christian and Pagan) [#189I]); song mm. 1-7 = mm. 2-9 of choral version.

Vita: Adapted from an untitled work for unison chorus and org with the same text, originally sketched on the same page as the choral Duty (under Two Slants (Christian and Pagan) [#189I]).

Literature


Discography

Hall 1964/3, 96 (Vita); Morgan 1974, 76 (Duty).

Comment

The collective title (not in 114 Songs or Thirty-Four Songs, where both songs are printed on the same page, each with its own title) is supplied in KirkC from the title Ives wrote at the bottom of the pencil sketch (f5672) shared by Duty and Vita in the choral Two Slants (Christian and Pagan) [#189, S1].

381. Vote for Names! Names! Names!

[inc.]

Other title(s)

Vote for Names! [see KirkC, Peer 1968 pubn]; Election Day [see Quality List 2, #73].
Description

Medium
High voice (b-a2), 3 pf [in Hitchcock edn]

Duration
1 min., unbarred [24 mm. in Peer publication, counting by pf 2] ([no tempo heading])

First line(s)
After trying hard to think what's the best way to vote

Text
Author identified as Charles Ives in KirkC.

Source
Pencil sketch, headed "Vote for Names! Names! Names! all nice men!—3 nice men (Teddy Woodrow & Bill[)]," 1 p. (f6792).

Date
Composed probably in Nov 1912 (Election Day was 5 Nov); no date in the source. AG: Nov 1912. NG7: 1912.

Publication
2. New York: Peer International, 1968 (published as separate song sheet, voice(s) and 3 pf, 24 mm.); ed. unknown.

First recording

Literature

Discography
Oja 1982: 5540.

Comment
The source carries no clear title, which is supplied editorially in KirkC and used in the 1968 sheet-music publication (as "Vote for Names!"). Quality List 2 has “'Election Day' - Voting - (unfinished) - Voting ballots nothing but names." The text refers to the Nov 1912 presidential election candidates:
Description


In a draft possibly for a letter by Harmony Ives to Vladimir Lakond (7 Feb 1951 [CIP: IIIIB/Box 35/13]) Ives himself writes: "Two of the songs, Flag Song and Vote for Names, he is not sure ought to be published. He doesn't remember any song called 'Vote for Names' and the Flag Song he thinks but isn't sure that it was printed in a Yale song book some 50 years ago."
VIII. Songs, W-Y

Description

VIII. Songs, W-Y

382. The Waiting Soul

Medium

Low voice (b-e²), pf

Duration

2:30 min., 35 mm. (Andante)

First line(s)

Breathe from the gentle south, | Cheer me from the north

Text

"The Waiting Soul," poem in six 4-line stanzas by John Newton (1725-1807), originally published in Olney Hymns (London: W. Oliver, 1779), Book III, Hymn 10, where it was mistakenly attributed to William Cowper (see H. S. Milford, ed., Cowper. Poetical Works [4th edn, London, 1934], pp. 454, 681-82), an error not corrected until the mid-20th century. Ives set only stanzas 1, 3, 4 (lines 1-3), and 6 (lines 1-2). Ives owned two copies of the Poems of William Cowper (1818), belonging to (and separately inscribed by) his father and his Aunt Amelia; this was probably the source for his text and misattribution.

Source

No holographs or MS copies with these words.

Date


Publication


Derivation

Music adapted, with minor changes, from the song The Ending Year [#243].

Borrowing

Franck, Symphony in D Minor (mm. 6-8 < mm. 16-17 and 28-30). (see Comment)

Literature
383. Walking

Medium
Med voice (d¹-f-sharp²), pf

Duration
2 min., 84 mm. (Allegro con spirito)

First line(s)
A big October morning; | the village church-bells

Text
Three stanzas, unattributed in 114 Songs; author identified as Charles Ives in 7 Songs (AMP pubn) and KirkC.

Source
Fragmentary sketches, 4 pp. (each page also used for other music): mm. 19-26 (f6008); mm. 4-5, 29-31 (f6671); mm. 33-38 (f6449); mm. 32-60 (f6700).

Date

Publication
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 67; repr. 1923 in Fifty Songs; repr. in Seven Songs, pp. 15-18 (Cos Cob Press, 1932). Copyright assigned 1939 to Arrow Press; to Associated Music Publishers, 1957; repr. in Seven Songs, pp. 15-18.
Description

Premiere
Possibly performed 04 June 1933 by Mary Bell (S) and Vivian Fine (pf), in a concert of Ives songs sponsored by the Pan American Association of Composers; also included Ives's Evening, Mists, The New River, and Walt Whitman. (A photocopy of a typewritten draft for an introduction to the concert to be delivered by Arthur Berger is in the CIP [location not established].)
Second documented performance: New York City, 24 Feb 1939, Mina Hager (Mez) and John Kirkpatrick (pf), in an all-Ives recital at Town Hall, which included thirteen songs and Sonata No. 2 for Piano: Concord, Mass. (Concert announcement and program in the CIP: VII/Box 50/5.) Reviewed by Francis D. Perkins, NY Herald Tribune (25 Feb 1939); Olin Downes, NY Times (25 Feb 1939), p. 18; Oscar Thompson, NY Sun (25 Feb 1939), p. 28.

First recording
Helen Boatwright (S) and John Kirkpatrick (pf), Aug 1954 (issued in 1954 by Overtone Records, Over. 7).

Derivation
Derived, at least in part, from a now mostly lost choral Anthem: With Hearts Rejoicing Ever [#157]. Included, in a planned orchestration, as mvts i of the unrealized Set of Proposed Movements [III] [#x656] and possibly intended as mvts ii of the projected Set: Sounds! [#x649].

Literature

Discography
Hall 1964/1, 144; Morgan 1974, 76; Cohn 1981, 922; BlockB: D66-67.

Comment
An annotation on a fragmentary sketch (f6008) for Anthem: With Hearts Rejoicing Ever reads: "for Chorus Center Ch[urch, New Haven] Apr 1898--(used in part in Walking Song 1902)."

384. Walt Whitman

Subtitle
(From 20th Stanza) [see 114 Songs, p. 74]

Medium
Med voice (c1-f), pf

Duration
1 min., 17 mm. (Fast and in a challenging way)
Description

First line(s)
Who goes there? Hankering, gross, mystical, and nude

Text
"Song of Myself," poem in 52 stanzas by Walt Whitman (1819-1892), originally published, without the poem title, in the first edn of Whitman's Leaves of Grass (Brooklyn: [published by the author], 1855), p. 25. Ives set only the first five lines of stanza 20.

Source
1. Pencil sketch, headed "Walt Whitman #31," inc. (mm. 1-13 only, the rest torn off), 1 p. (f6922).
2. Emendations in Ives's Copy B (f6120-21) and Copy C (f6147) of 114 Songs; annotation in Copland's copy of 114 Songs (f8132) and in a copy of 114 Songs held in the Moldenhauer Collection at the Library of Congress (Music Division).

Date
Arranged 1921 from music composed possibly in 1914 (S1 has: "Cornet [part?] from Voice & Theatre Orchestra Score 1913"). Dated 1921 in 114 Songs. KirkC: (arr.) 1921. AG: 1921. NG7: c1920-21.

Publication
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 31; repr. 1923 in Fifty Songs; repr. with revisions in New Music, vol. 7/1, Oct 1933, Thirty-Four Songs, pp. 7-8. Copyright assigned 1949 to Mercury Music; to Merion Music, 1958; repr. in Thirty-Four Songs, pp. 6-7.

Premiere
Performed possibly for the first time c4 June 1933 by Mary Bell (S) and Vivian Fine (pf), in a concert of Ives songs sponsored by the Pan American Association of Composers; also included Ives's Evening, Mists, The New River, and Walking. (A photocopy of a typewritten draft for a introduction to the concert to be delivered by Arthur Berger is in the CIP [location not established].)
First documented performance: Poughkeepsie, NY, 19 Apr 1934, John Peirce (Bar) and an unidentified pianist, in a concert by members of the faculty of Vassar College in Skinner Recital Hall. Also performed were The White Gulls and, apparently for the first time, Thoreau. (Program in the CIP: VII/Box 50/4.)

First recording
Jacqueline Greissle (S) and Josef Wolman (pf), Jan 1952 (issued in 1953 by SPA Records, SPA-9). (For the first recording using voice with an orch accomp, see the choral Walt Whitman.)

Derivation
Possibly based on the inc. mvt v (Walt Whitman) of Set of Overtures: Men of Literature [#x653]. Arranged for the reconstruction of the mixed chorus (SATB) and orch Walt Whitman [#190]. Included,
**Description**

in a planned orchestration, as mvt ii of *Set No. 4: Three Poets and Human Nature [#013]* and as mvt v of the unrealized *Set of Proposed Movements [II] [#x655]*. Ives may have intended this version as no. 21 in his *List: Music and Democracy [#x641]*.

**Literature**

**Discography**
Hall 1964/3, 96; Morgan 1974, 76; Oja 1982: 5542; BlockB: D66.

385. **Waltz**

**Medium**

Low voice (b-d²), pf

**Duration**

2 min., 54 mm. ([no tempo heading])

![Waltz musical notation]

1. Round and round the old dance ground,
   | Went the whirling throng

**First line(s)**

Round and round the old dance ground, | Went the whirling throng

**Text**

Two stanzas, unattributed in *114 Songs*; author identified as Charles Ives in *Twelve Songs* and KirkC.

**Source**

Pencil sketch in C, preceded by 4 mm. of pf introduction (rej.) and followed by 17 mm. of revised accomp used in the final version of the song, 2 pp. (f6409-10).

**Date**

Composed c1894-95, revised 1921. The rej. pf introduction in the source is headed "Intro 1921"; the sketch proper is headed "about 1893, 1894." Dated 1895 in *114 Songs*. KirkC: say 1894?. AG: ?1894. NG7: c1894-95, rev. 1921.

**Publication**


**First recording**

Walter Carringer (T) and Will Crutchfield (pf), Nov-Dec 1978 (issued in 1979 by Brewster Records, BF-1299).

**Borrowing**

*Little Annie Rooney* (the pf intro. quotes the first 6 mm. of the chorus, and the closing 4 mm. are a textual and musical parody of the close of the chorus).
Description

Literature

Discography
Oja 1982: 5543.

Comment
Ives borrows the title and heroine from Michael Nolan's "Little Annie Rooney" (London: Francis Bros. & Day, 1889); Ives's closing clause ("An old sweetheart") hints at the "Chorus" of Nolan's song.

386. Watchman! [III]

Subtitle
From First Sonata for Violin and Piano [as corrected in Fourteen Songs, p. 23 (114 Songs, p. 93, has "from 2nd Violin Sonata")]

Medium
Med voice (d¹-f-sharp²), pf

Duration
1:30 min., 28 mm. [26 mm. in Hitchcock edn] (Andante con moto)

First line(s)
Watchman, tell us of the night, | What its signs of promise are

Text

Source
No holographs or MS copies of this adaptation.

Date
Adapted in 1913 from music composed in 1906-?08. Dated 1913 in 114 Songs. KirkC: (adapted) 1913. AG: 1913. NG7: adapted [1913].

Publication
Description


First recording

William Parker (Bar) and Dalton Baldwin (pf), 12 Apr 1977 (issued in 1978 by New World Records, NW 300).

Derivation

Music adapted from and for mvt iii of *Sonata No. 1 for Violin and Piano* [#060] (mm. 86-114), which section apparently was derived from an earlier, now lost, song version *Watchman!* [I] [#x727] for soprano and org; either this song or the sonata version was arranged for mvt i of *Symphony No. 4* [#004].

Borrowing

WATCHMAN.

Literature


Discography

Oja 1982: 5545, 5546; BlockB: D65.

Comment

The song adaptation appears to be virtually a literal transcription from the sonata (with the vn part of mm. 86-90 incorporated in the pf RH mm. 1-4, and thereafter given to the voice). But the two are intertwined even to the point of Ives’s using the relevant pages from *114 Songs* as part of the continuity of his ink score for the violin sonata mvt (a practice carried out in the Hanke copy of that mvt). In the Index to *114 Songs* Ives groups this song with three others (*At the River*, *The Camp Meeting*, and *His Exaltation*) as "4 Songs Based on Hymntune Themes."

387. *Weil’ auf mir / Eyes so dark*

Medium

Med voice (*d-flat*¹-*c*²), pf

Duration

2 min., 36 mm. (Moderato sostenuto)

First line(s)

*Weil’ auf mir, du dunkles Auge, übe deine ganze Macht*

*Eyes so dark, on me reposing, let me feel all your might*
Description

Text
"Bitte," poem in two 4-line stanzas by the Austrian poet Nikolaus Lenau (1802-1850), together with an English translation credited in 114 Songs to "Westbrook." Lenau's poem was first published in his Gedichte (Stuttgart and Tübingen: Verlag der J.G. Cottaschen Buchhandlung, 1832), p. 61. Ives's text source was probably an edition of Robert Franz's setting (op. 9, no. 3, c1860).


Source
No holographs or MS copies.

Date
Composed possibly in 1902. Dated 1902 in 114 Songs. AG: ?1901. NG7: [1902].

Publication
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 80. Copyright assigned 1955 to Peer International; repr. 1955 in Fourteen Songs, pp. 16-18.

First recording
In German: Dietrich Fischer-Dieskau (Bar) and Michael Ponti (pf), 1-2 Dec 1975 (issued in 1976 by Deutsche Grammophon, 2530 696).

Model

Literature

Discography
Oja 1982: 5547, 5548.

Comment
In the Index to 114 Songs Ives groups this song with three others (Ich grolle nicht, Feldeinsamkeit / In Summer Fields, and The Old Mother [i.e. Du alte Mutter]) as "4 German Songs."

388. West London

Subtitle
(A Sonnet) [see 114 Songs, p. 244]

Medium
Med voice (c^[b]-f^[b]), pf

Duration
3:30 min., 44 mm. (Moderato)
Description

First line(s)

Crouch'd on the pavement, close by Belgrave Square

Text


Source

No holographs or MS copies of this adaptation; annotations toward an orchestration in Ives's Copy B (f6138-40) and Copy E (f8146-48) of 114 Songs, and annotations in Copland's copy of 114 Songs (f8135) and in a copy held in the Moldenhauer Collection in the Library of Congress (Music Division).

Date

Composed in 1921 (arranged in part from music composed in Dec 1912, according to Ives). In Ives's Copy B of 114 Songs, at the bottom of the third p. of the song (f6140) he wrote: "in part from an uncompleted Overture - 'Matthew Arnold' 1912 [and above:] around or before 1913? Arranged for voice and Piano 1921." Dated 1921 in 114 Songs; "Arranged for Voice and Piano, 1921" in Thirty-Four Songs. AG: 1921. NG7: 1921.

Publication


Premiere

First documented performance: Colorado Springs, 28 Apr 1939, Frederick Tooley (Bar) and John Kirkpatrick (pf), in an all-Ives recital of songs and piano music at the Fine Arts Theater, sponsored by Colorado College and the Colorado Springs Fine Arts Center. (Program in the CIP: VII/Box 50/5.)

Second documented performance: New York City, 19 Apr 1942, by Ethel Luening (S), Lionel Nowak (pf), in a joint vocal and piano recital of contemporary American music at the Humphrey-Weidman Studio, including six Ives songs. (Concert announcement in the CIP: VII/Box 50/6.)

First recording

Devy Barnett (S) and Mel Strauss (pf), c1960 (issued c1960 by Stereo Age, C-3).

Derivation

Music arranged from the orch and unison chorus Matthew Arnold Overture [#023]. Included, in a planned orchestration, as mvt iii (Matthew Arnold) of Set No. 4: Three Poets and Human Nature [#013]. Included as no. 11 in the List: Music and Democracy [#x641].

Borrowing

FOUNTAIN.
Description

Literature

Discography
Hall 1964/3, 96; Morgan 1974, 76; Cohn 1981, 922; Oja 1982: 5549, 5550; BlockB: D64, D66.

389. When stars are in the quiet skies

Medium
Med voice (d1-d2[e2]), pf

Duration
2 min., 39 mm. (Adagio)

First line(s)
When stars are in the quiet skies, | Then most I long for thee

Text

Source
1. Sketch of vocal part only, notes mostly in pencil (mm. 4-29), words in ink, 1 p. (f6339).
2. Ink vocal part (pf staves empty), 2 pp. (f6340-41).
3. Annotation (nonmusical) by Ives in his Copy C 3 of Thirty-Four Songs.

Date

Publication
1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 113; repr. 1923 in Fifty Songs; repr. in New Music, vol.9/1, Oct 1933, Thirty-Four Songs, pp. 69-70. Copyright assigned 1949 to Mercury Music; to Merion Music, 1958; repr. in Thirty-Four Songs, pp. 88-69.

Premiere
First documented performance: Oxford, OH, 14 May 1950, David V. Williams (B) and George Barron (pf), in a graduate vocal recital held at Oxford College, Miami University. (Program in the CIP: VII/Box 50/8.) (see Comment)
Description

First recording
Jacqueline Greissle (S) and Josef Wolman (pf), Jan 1952 (issued in 1953 by SPA Records, SPA-9).

Derivation
Music adapted, with a number of changes, from either the song Country Celestial [#232] or Du bist wie eine Blume [#240].

Literature

Discography
Hall 1964/1, 142.

Comment
The memo on S1 (f6339), "Danbury Town Hall concert - | Carrie A. Baker sang | May- 1892," appears to refer to a performance of a possible early version of this music.

390. Where the eagle cannot see

Other title(s)
Where the Eagle [see 114 Songs, p. 215; KirkC]

Medium
Med voice (d1-e2), pf

Duration
2 min., 17 mm. (Adagio molto)

First line(s)
Where the eagle cannot see, | Where cold winds can never be

Text
"Heaven," poem in one 12-line stanza, by Monica Peveril Turnbull (1879-1901), published in her collection of verses, translations, and essays, A Short Day's Work (London: At the Sign of the Unicorn, 1902), p. 47. Ives set only six lines (1, 3, 7-8, 11-12).

Source
No holographs or MS copies with these words.

Date
Adapted in 1906, according to Harmony Ives, from music composed probably in early 1899. Dated 1900 in 114 Songs. KirkC: (adapted) 1906 (according to Harmony Ives); AG: 1906. NG7: adapted c1906.

Publication
Description


Premiere

First documented performance: Saratoga Springs, NY, 1 Oct 1933, by Ada MacLeish (S) and Aaron Copland (pf), in the third (and last) concert at the Second Festival of Contemporary American Music at Yaddo (*see* Copland/Perlis 1984, p. 204). Reviewed by "a staff correspondent" in the NY *Times* (2 Oct 1933), p. 23.

Second documented performance: New York City, 17 Dec 1933, Ada MacLeish (S) and John Kirkpatrick (pf), in a concert of vocal and chamber music at the French Institute, sponsored by the League of Composers. (Program in the CIP: VII/Box 50/4.)

First recording

Helen Boatwright (S) and John Kirkpatrick (pf), Aug 1954 (issued in 1954 by Overtone Records, Over. 7).

Derivation

Music adapted from the song *Grace* [#257], recomposing the vocal line in a number of places, but retaining essentially the original accomp.

Literature


Discography

Hall 1964/1, 146; Cohn 1981, 922; Oja 1982: 5551.

Comment

This is one of Ives’s "courting" songs. For another setting of a text by Turnbull see the song *Pictures*.

391. **The White Gulls**

Subtitle

(From the Russian) [see *114 Songs*, p. 240]

Medium

Med voice (*b*-e2), pf

Duration

2 min., 27 mm. (Largo)

First line(s)
Description

The white gulls dip and wheel | Over waters gray like steel

Text

Poem in two 6-line stanzas, as translated from Russian by Maurice Morris (pseudonym for Morris W. Pool) in the New York Evening Sun and Herald, possibly 22, 23, or 27 Aug 1920 (the only issues not located; see Memos, p. 175).

Source

1. Pencil sketch (not quite complete), 1 p. (f6940).
2. Emendations in Ives's Copy B (f6136-37) of 114 Songs; annotation ("put up maj. 3 | & 4th?") in Copland's copy of 114 Songs (f8134).

Date


Publication

1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 103; repr. 1923 in Fifty Songs; repr. with revisions in New Music, vol. 7/1, Oct 1933, Thirty-Four Songs, pp. 11-12. Copyright assigned 1949 to Mercury Music; to Merion Music, 1958; repr. in Thirty-Four Songs, pp. 10-11.

Premiere

First documented performance: Danbury, CT, 8 June 1922, Mary B. Holley (S) and an unidentified pianist, in a song recital at St. James's Parish House auditorium. The other Ives songs on the program, apparently also performed for the first time, were Ilmenau and Spring Song. Preview article by Robina C. Clark, Danbury Evening News (6 June 1927).

Second documented performance: New York City, 28 Feb 1924, George S. Madden (Bar) and Josef Furginele (pf), in a song recital at Town Hall. Also performed, apparently for the first time, was The Greatest Man. (Concert announcement in the CIP: VII/Box 50/2.)

Third documented performance: Poughkeepsie, NY, 19 Apr 1934, John Peirce (Bar) and an unidentified pianist, in a concert by members of the faculty of Vassar College given in Skinner Recital Hall. Also performed, apparently for the first time, were Thoreau and Walt Whitman. (Program in the CIP: VII/Box 50/4.)

Fourth documented performance: Danbury, CT, 18 Jan 1940, Mary B. Holley (S) and Sarane Ives (pf), in a concert of Ives's music at Oheyaahkah, a private residence, sponsored by the (Danbury) Afternoon Musical Society. Nine songs were performed, the others being Autumn, Down East, Berceuse (sung by Mrs. George L. Taylor [A]), and In the Alley, Resolution, At the River, The White Gulls, and He Is There! (sung by Mary B. Holley). Reviewed anonymously in the Danbury News-Times (19 Jan 1940), p. 16.

First recording

Helen Boatwright (S) and John Kirkpatrick (pf), Aug 1954 (issued in 1954 by Overtone Records, Over. 7).

Derivation

Included, in a planned orchestration, as mvt iv of the unrealized Set of Proposed Movements [III] [#x656].

Borrowing

Possible borrowing: THE SHINING SHORE.

Literature


Discography
Description

Hall 1964/3, 96; Morgan 1974, 76; Cohn 1981, 922; Oja 1982: 5552, 5553; BlockB: D64, D66.

392.  **Who knows the light**

[inc.]

**Medium**
Voice, pf

**Duration**
4 mm. extant ([no tempo heading])

![Musical notation](image)

**First line(s)**
Who knows the light in the ghostly north

**Text**
Unknown.

**Source**
Pencil sketch, inc. (see Comment),
1 p. (f6663).

**Date**
Composed perhaps in fall 1899. KirkC: say fall 1899?; AG: --. NG7: --.

**Publication**
None.

**Premiere**
Middletown, CT, 31 Jan 2009, William Brooks (T) and Neely Bruce (pf), in a version edited by Ken Steen, during a panel presentation in Russell House, Wesleyan Univ., as part of an Ives Vocal Marathon.

**Literature**
KirkC: 6B35a; AG: --.

**Comment**
The title is supplied editorially from the first line of text. This is an abandoned beginning, sketched on an empty page of the song *The Old Mother*, ink copy in F by Copyist 9 (S2).

393.  **Widmung**

**Medium**
High voice (e-flafl'-a-flafl'), pf

**Duration**
2 min., 39 mm. (Adagio sostenuto)
Description

First line(s)
O danke nicht für diese Lieder

Text
"Widmung," poem in two 4-line stanzas by Wolfgang Müller von Königswinter (1816-1873), first published in his Junge Lieder (Düsseldorf: Schreiner, 1841). Ives's text source was probably the setting by Robert Franz (op. 14, no. 1, c1860). (Franz's setting is included in Henry T. Finck's Fifty Mastersongs [Boston: Oliver Ditson Company, 1903], pp. 93-94, with an English translation by Arthur Westbrook.)

Source
Ink copy in D-flat by George Price, inc.: p. 1 missing, but its lower half survives in a photostat repro from a now lost negative, containing mm. 1 (LH only) and 5-12 (f6553); pp. 2-3, mm. 13-39 (f6554-55).

Date

Publication

First recording
Helen Boatwright (S) and John Kirkpatrick (pf), 18-19, 24-25 Nov 1969 (issued in 1974 by Columbia Records, M4-32504).

Derivation
Music adapted for the song There is a lane [#370].

Model

Literature

Discography

Comment
The title (which may have been on the now missing top half of p. 1 of the source) is supplied editorially in KirkC from Müller's poem. Stanza 2 is set to the same music as stanza 1 (mm. 1-19=20-38).

Medium
Description

High voice (d-flat–g-flat), pf

Duration

2:15 min., 31 mm. [46 mm. in Forty Earlier Songs, see Publication] (Andante ben tenuto).

First line(s)

Wie Melodien zieht es | Mir leise durch den Sinn

Text

Poem in three 4-line stanzas by the German poet and philologist Klaus Groth (1819-1899), published in his collection of poems, Hundert Blätter: Paralipomena zum Quickborn (Hamburg: Perthes, Besser & Mauke, 1854), p. 15. Ives set only stanzas 1-2. Ives's text source was probably the setting by Johannes Brahms (op. 105, no. 1, pub. 1889).

Source

1. Pencil sketch in D-flat, mm. 1-16 with the text of the first stanza only, 1 p. (f6602).
2. Ink score in D-flat: t.p. "Wie Melodien zieht es mir" (f6603); 2 pp., 31 mm. with stanza 2 written over mm. 3-13 and mm. 14-17 as a first ending; mm. 18-28 empty, with a direction over 21-22 "write out both verses" (f6604-05).
3. Ink copy in D-flat by George Price: t.p. "Wie Melodien zieht es mir" (f6606); 3 pp., 31 mm. (f6607-09).

Date

Composed c1898-1900. Dated "Aug 1900" by Ives in S3; an address in S3, "send back Chas E. Ives 317 W. 58 St NY," was Ives's first Poverty Flat residence, from Sept 1898 to the beginning of 1901. Forty Earlier Songs suggests ?1898. KirkC: say 1898?. AG: ?1898. NG7: c1898-1900.

Publication

Forty Earlier Songs (New York: Associated Music Publishers, Peer International, Theodore Presser, 1993), no. 27 (46 mm. version, with mm. 15-29 repeated as mm. 30-44 to accommodate stanza 3 of Groth's text); Ives Society critical edn by John Kirkpatrick, with preface by H. Wiley Hitchcock.

First recording

Mary Ann Hart (Mez) and Dennis Helmrich (pf), 17-27 Sept 1991 (issued in 1993 by Albany Records, TROY 078).

Derivation

Part of the music adapted for the song Evidence [#245].

Model


Literature
Description


Comment

Apparently another "German song" for Horatio Parker's class at Yale, which Ives had George Price copy about 1900, after which he adapted it to an English text for inclusion in 114 Songs (see the song Evidence).

395. Wiegenlied

Medium
Med voice (b-sharp–e-sharp²), pf

Duration
2 min., 19 mm. [32 mm. in Forty Earlier Songs, where the music for both stanzas is written out] (Andante ben tenuto)

First line(s)
Guten Abend, gute Nacht | Mit Rosen bedacht

Text

Ives's second 6-line stanza ("Guten Abend, gute Nacht,/ Von Englein bewacht") was added by Georg Scherer in his edn of Alte und neue Kinderlieder, Fabeln, Sprüche und Rätsel (Leipzig: Gustav Mayer, 1849), pp. 43-44. Ives's text source was probably Brahms's setting (op. 49, no. 4, pubd. 1868).

Source
1. Pencil sketch in E-flat, 16 mm., 1 p. (f8101).
2. Ink score in E-flat, headed "put in C-sharp (not D-flat) 'Wiegenlied,'" 19 mm. (mm. 14-16 as first ending, 17-19 as second ending), 2 pp. (f6666-67).
3. Ink copy in C-sharp by George Price, in Songbook C, inc. (second p. only, mm. 7-19), with the words of Berceuse written above the vocal staff, 1 p. (f6668).

Date
Composed c1906; no date in the sources. The sketch is notated on the back of one of the pp. of George Price's copy of the song "A Retrospect" [An Old Flame], which included a New York address, 317 W. 58, where Ives lived between Fall 1898 and Fall 1901; Berceuse, for which this music was adapted by Ives, is dated 1900 in 114 Songs, which is probably not the date of the adaptation but rather that of original composition (as is the case with a number of other songs). Forty Earlier Songs suggests ?1900. KirkC: say 1900? [in pencil.] 1901?. AG: ?1900. NG7: c1906.

Publication
Description


Premiere

First documented performance: Germantown, PA, 11 Oct 1963, Helen Boatwright (S) and John Kirkpatrick (pf), in an all-Ives recital of vocal and piano music at the Germantown Friends School, given as part of a Fall Arts Festival. Among the other Ives songs performed was _Pictures_ also in its first documented performance. (Program in the CIP: VII/Box 51/4.)

First recording

Thomas Hampson (Bar) and Armen Guzelimian (pf), Oct 1990 or Jun 1991 (issued in 1991 by Teldec Classics, 9031-72168-2).

Derivation

Music adapted, with a new ending, for the song _Berceuse_ [#220].

Model


Literature


396. William Will

Subtitle

A Republican Campaign Song

Medium

Med voice (c-sharp1-d2), pf

Duration

4 min., 41 mm. [mm. 4-19 repeated for stanzas 2-4] (Schottisch tempo)

First line(s)

What we want is Honest Money, | Good as gold and pure as honey

Text

Four stanzas and a chorus by Susan Benedict Hill (see Comment).

Source

No holographs or MS copies.

Date
The World's Highway

Medium
High voice (d'-g'2), pf

Duration
2 min., 47 mm. (Allegretto, but not too fast)

First line(s)
For long I wander’d happily | Far out on the world’s highway

Text
Description

Five 4-line stanzas, unattributed in 114 Songs; author identified as Harmony Twichell (writing in 1906 or '07) in KirkC. (In Thirteen Songs, the author is identified as Harmony T. Ives, but she did not marry Ives until 1908.)

Source

1. Ink draft of poem in the hand of Harmony Twichell, with pencil marginal annotations (indicating possible keys) in Ives's hand, 1 p. (CIP: uncatalogued letters, folder marked "HT to CEI 1906-May 1908").
3. Ink score (48 mm., 1 m. longer owing to a pencil coda, rej. for 114 Songs), 3 pp. (f6731-33).
4. Emendations in Ives's Copy E (f8144) of 114 Songs.

Date

Composed probably in 1906 (see Comment); no date in the sources or 114 Songs. KirkC: 1906 or '07 (according to Harmony Ives). AG: 1906. NG7: 1906/1907.

Publication

1. 114 Songs (Redding, CT: C. E. Ives, 1922), no. 90. Copyright assigned 1958 to Peer International; repr. 1958 in Thirteen Songs, pp. 4-6.

First recording

Walter Carringer (T) and Will Crutchfield (pf), Nov-Dec 1978 (issued in 1979 by Brewster Records, BF-1299).

Derivation

(see Comment).

Borrowing

Possible borrowing: THE SHINING SHORE.

Literature


Comment

In the "Chronological List of Compositions" of Cowell (in the 1955 first edn but not in the 1969 second edn), the Cowells list the song on p. 212 as follows: "[1893] THE WORLD'S HIGHWAY90 o HTI. Text much later than music." (90 is the number of the song in 114 Songs; the small circle next to it indicates, according to the Cowells, that "the composer has listed the piece as 'no good.'") The Cowells' date of 1893 appears to draw on Ives's faulty memory c1950. It seems much more logical to accept Harmony Ives's 1906 or '07, which fits in with the chronology of Ives's courting of Harmony.

In Memos (p. 277) John Kirkpatrick notes that this is the only one of Ives's "courting" songs that Harmony Twichell learned to sing. Ives's other songs to texts by Harmony are Autumn, Mists, The South Wind, Spring Song, To Edith, Two Little Flowers, and the translation of Ilmenau as Over all the treetops.

In the Index to 114 Songs Ives groups this song with seven others (Dreams, Kön, Marie, A Night Song, An Old Flame, Ormens and Oracles, and A Song-For Anything) as "8 Sentimental Ballads."

398. The World's Wanderers

Medium

Med voice (e-flat<sup>1</sup>-e-flat<sup>2</sup>), pf

Duration
Description

2 min., 17 mm. [repeated for stanza 2] (Adagio sostenuto)

First line(s)
Tell me, star whose wings of light | Speed thee in thy fiery flight

Text
"The World’s Wanderers," an unfinished poem (two 8-line stanzas) by Percy Bysshe Shelley (1792-1822), first published by his wife, Mary Shelley in his *Posthumous Poems* (London: John and Henry L. Hunt, 1824), p. 215. Ives set only the first eight lines, as two 4-line stanzas. According to Bryan Simms, Ives more likely found the text in Lowell Mason's chorus "The world's wanderers", 1861.

Source
No holographs or MS copies with these words; annotations (nonmusical) in Ives's Copy B (f6146) of *114 Songs*.

Date
Adapted possibly in 1898 from music composed possibly in the same year. Dated 1895 in *114 Songs*. KirkC: (adapted?) 1895; AG: ?1895. NG7: adapted after c1898-99.

Publication

Premiere
First documented performance: Danbury, CT, 17 Mar 1967, Larro Chelsi (Bar) and Mary Kay Clark (pf), with Gerald Warburg (vc), in an all-Ives concert at the Danbury High School Auditorium, presented by the Danbury Music Center, the Danbury State College, and the Danbury Scott-Fanton Museum. Among the other songs performed were *Songs My Mother Taught Me* (for voice and pf), and *Élégie* and *Omens and Oracles* (also with an added vc [doubling the bass line?]) in their first documented performances. (Program in the CIP: VII/Box 51/6.)

First recording
Walter Carringer (T) and Will Crutchfield (pf), Nov-Dec 1978 (issued in 1979 by Brewster Records, BF-1299).

Derivation
Music adapted from the song *Gruss* [#260], making only minor changes in the accomp (and using a repeat sign for the second stanza rather than writing the music out again).

Literature

399. *Yellow Leaves*
Description

Medium
Low voice (a-e\textsuperscript{2}), pf

Duration
2 min., 16 mm. ([no tempo heading])

First line(s)
Heart-shaped yellow leaves | On thin brown switches

Text
An untitled poem in two stanzas (of four and three lines) by Henry Bellamann (1882-1945), originally published in A Music Teacher's Notebook (New York: The New York Poetry Book Shop, 1920), p. 10, as the first of five poems with the group title "Yellow Leaves." The poem was reprinted, with the title "October," in Bellamann's Cups of Illusion (Boston: Houghton, Mifflin Co., 1923), p. 67. Ives apparently took the text from the 1923 publication, since he wrote "p. 67" at the top of his preliminary sketch (S1).

Source
1. Pencil and ink sketch, not continuous, 2 pp. (f7007-08).
2. [First] ink score with pencil patches, 2 pp. (f7009-10).
3. [Second] ink score, inc. (mm. 1-2, pf intro; mm. 3-5, vocal line and text only), 1 p. (f7011).

Date

Publication

Premiere
First documented performance: New Haven, CT, 22 Feb 1956, Helen Boatwright (S) and John Kirkpatrick (pf), in an all-Ives concert in Sprague Memorial Hall, Yale University, given in celebration of the opening of the Charles E. Ives Room in the John Herrick Jackson Memorial Library. This song and three others (A Sea Dirge, No More, and There is a certain garden) were listed in the program as being given their "first performance." (Program in the CIP: VII/Box 51/1.)

First recording
Helen Boatwright (S) and John Kirkpatrick (pf), 18-19, 24-25 Nov 1969 (issued in 1974 by Columbia Records, M4- 32504).

Literature
Description


Discography


Comment

The title, lacking in the sources, is supplied editorially in *Eleven Songs and Two Harmonizations* from the first pubn of Bellamann's poem. In *Memos* (p. 147n1) Kirkpatrick speculates that Ives's reference on MS Work-list 2 "Songs...8 in 1923" includes this song.
IX. Exercises

Description

IX. Exercises

A. STRICT EXERCISES

400. Canon in A Minor [I]

[inc.]

Duration
14 mm. extant

Source
Pencil sketch, 1 p. (f7426).

Date
Composed possibly in 1895. KirkC: 1895?.

Literature
KirkC: 7B10; AG: --. Memos, 49.

Comment
Canon at 10th below. Two voice canon with bassline accomp on 3 staves (treble, alto and bass clefs); metered 6/8. Written on a leaf of the Fugue in D.

401. Canon in A minor [II]

[inc.]

Medium
[Vn, va, vc]

Duration
23 mm.

Source
Pencil sketch, 2 pp. (f7432-33).

Date
Composed possibly in 1898. KirkC: 1898.
Description

**Literature**
KirkC: 7B17; AG: --. Memos, 49.

**Comment**
Canon at the 7th below. Two voice canon with bassline accomp on 3 staves (treble, alto, bass clefs); metered 4/4. Written on a double leaf with sketches for the song *The Coming of the Day*.

402. **Canon in C**

**Medium**
[Vn, va, vc]

**Duration**
24 mm.

![Music notation for Canon in C](MS 7434)

**Source**
Pencil sketch, 1 p. (f7434).

**Date**
Composed possibly in 1898. KirkC: 1898.

**Literature**

**Comment**
Canon at the 7th below. Two voice canon with bassline accomp on 3 staves (treble, alto and bass clefs); metered 3/4. Written on a double leaf with sketches for the song *The Coming of the Day*.

403. **Canon in D [I]**

[inc.]

**Medium**
[Vn, va, vc]

**Duration**
10 mm. extant

![Music notation for Canon in D [I]](MS 75034)

**Source**
IX. Exercises
A. STRICT EXERCISES

Description

Pencil sketch, 1 p. (f3034).

Date
Composed possibly in 1895. KirkC: 1895?.

Literature
KirkC: 7B9; AG: --. Memos, 49.

Comment
Canon at 4th below. Two canonic voices and one accomp. bass line on 3 staves (treble, alto and bass clefs); metered 3/4. Written at the end of the ink copy of the str qt Fugue in D.

404. Canon in D [II]

[inc.]

Medium
Soprano, tenor, ?keyboard

Duration
12 mm. extant

Text
"The night has a thousand eyes" by Francis W. Bourdillion.

Source
Pencil sketch (with a few strokes in ink), 1 p. (f7427).

Date
Composed possibly in 1896. KirkC: 1896?.

Literature
KirkC: 7B11; AG: --.

Comment
At least 1 p. is lost. Two voice canon with probably a keyboard accomp (all on four staves); metered in 4/4. Memo above: "Suggestion for canon seventh above or below." Written on a double leaf of the ink score of Fugue in D.

405. Canon in E

[inc.]

Medium
Description

[Vn, va, vc]

Duration
6 mm. extant

Source
Pencil sketch, 1 p. (f6712).

Date
Composed possibly in 1896. KirkC: 1896?.

Literature
KirkC: 7B15; AG: --. Memos, 49.

Comment
Canon at the 4th above. Two voice canon with bassline accomp on 3 staves (treble, alto and bass clefs); metered 4/4. Written at end of pencil sketch of the song *Pictures*.

406. Canon in F

Duration
20 mm.

Source
Pencil sketch, 2 pp. (f7428-29).

Date
Composed possibly in 1896. KirkC: 1896?.

Literature
KirkC: 7B13; AG: --. Memos, 49.

Comment
Canon at the 7th below. In four voices on 4 staves (2 treble and 2 bass clefs); metered 3/4. Written on a double leaf with the pf *Invention in D*.

407. Canon in G flat

[inc.]

Medium
IX. Exercises
A. STRICT EXERCISES

Description

[Vn, va, vc]

Duration

22 mm. extant

Source

Pencil sketch on 3 pp.: mm. 1-12 (f7430); mm. 13-14 [inc.] (f7428); 8 closing mm. [inc.] (f6710).

Date

Composed possibly in 1896. KirkC: 1896?.

Literature

KirkC: 7B14; AG: --. Memos, 49.

Comment

Canon at 5th above. Two voice canon with bassline accomp on 3 staves (treble, alto and bass clefs); metered 9/4. At least one middle page is missing. Written mostly on a double leaf with the pf Invention in D.

408. Canon in G

Duration

9 mm.

Source

Preliminary pencil sketch of two voice canonic lines, mm. 1-5, and pencil sketch in four voices, mm. 1-9, 1 p. (f7428).

Date

Composed possibly in 1896. KirkC: 1896?.

Literature

KirkC: 7B12; AG: --. Memos, 49.

Comment

Canon at 7th below. In four voices; metered 4/4. The 4-voice sketch is on 4 staves (2 treble and 2 bass clefs). Written on a double leaf with the pf Invention in D.

409. Counterpoint Exercise in A
IX. Exercises
A. STRICT EXERCISES

Description

[inc.]

Duration
16 mm.

Source
Pencil sketch, 1 p. (f6061).

Date
Composed possibly in 1891. KirkC: 1891?.

Literature
KirkC: 7B1; AG: --. Memos, 49.

Comment
In three voices (with a florid alto line) on 2 staves; metered 3/4. Written at end of the 2nd copy of The Bells of Yale.

410. Counterpoint Exercise in B flat

Duration
11 mm.

Source
Pencil sketch, 1 p. (f7421).

Date
Composed possibly in 1892. KirkC: 1892?.

Literature
KirkC: 7B2; AG: --. Memos, 49.

Comment
In four voices (with florid soprano line) on 2 staves; metered 4/4. Written at end of the score of March No. 2, with "Son of a Gambolier."

411. Counterpoint Exercise in C

Duration
IX. Exercises
A. STRICT EXERCISES

Description

9 mm.

Source
Pencil sketch, 1 p. (f7423).

Date
Composed possibly in 1892. KirkC: 1892?.

Literature
KirkC: 7B4; AG: --. Memos, 49.

Comment
In four voices (with florid alto line) on four staves (treble, alto, tenor and bass clefs); metered 4/4. Written on the sketch for Serenade.

412. Counterpoint Exercise in D flat

Duration
16 mm.

Source
Pencil sketch, 1 p. (f7431).

Date
Composed possibly in 1897. KirkC: 1897.

Literature
KirkC: 7B16; AG: --. Memos, 49.

Comment
In three voices on two staves; metered 3/4. Written on a fragment of a copy of A Song of Mory's.

413. Counterpoint Exercise in E [I]

Duration
12 mm.
Description

Source
Pencil sketch, 1 p. (f7424).

Date
Composed possibly in 1892. KirkC: 1892?.

Derivation
Closely related to Counterpoint Exercise in E [II] [#414].

Literature
KirkC: 7B5; AG: --. Memos, 49.

Comment
In three voices (with florid soprano line) on two staves; metered 4/4. Counterpoint Exercise in E [II] (below on same p.) is a variant of this exercise. Written on same leaf as Counterpoint Exercise in F.

413. Counterpoint Exercise in E [I]

Duration
12 mm.

Source
Pencil sketch, 1 p. (f7424).

Date
Composed possibly in 1892. KirkC: 1892?.

Derivation
Closely related to Counterpoint Exercise in E [I] [#413].

Literature
KirkC: 7B6; AG: --. Memos, 49.

Comment
In three voices on two staves (a variant of Counterpoint Exercise in E [I], above on same p.); metered in 6/8. Written on same leaf as Counterpoint Exercise in F.

414. Counterpoint Exercise in E [II]
IX. Exercises

A. STRICT EXERCISES

The Music of Charles Ives

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Description

Duration
13 mm.

Source
Pencil sketch, 1 p. (f7422).

Date
Composed possibly in 1892. KirkC: 1892?.

Literature
KirkC: 7B3; AG: --. Memos, 49.

Comment
In four voices (with florid bass line); metered in 4/4. Written on same leaf as Counterpoint Exercise in E [I] and [II].

416. Exercises in Fugal Answers

Duration
(see Comment)

Source
Pencil sketches, 1 p. (f7425).

Date
Composed possibly in 1893. KirkC: 1893?.

Literature
KirkC: 7B7; AG: --. Memos, 49.

Comment
Nine short fugue subjects, seven with answers. A memo below: "A 3rd in Subj. may be answered by 2nd or 4th not by 5th or tonic | No alteration greater than 1 degree."

B. POLYTONAL AND BURLESQUE EXERCISES

417. Burlesque Amen

Duration
3 mm.
IX. Exercises

B. POLYTONAL AND BURLESQUE EXERCISES

Description

[Music notation image]

Source
Pencil sketch, 1 p. (f5911).

Date
Composed possibly in 1891. KirkC: say 1891?.

Literature
KirkC: 7C1; AG: --. Memos, 49.

Comment
In C major. In four voices (as if SATB); metered 4/4. Written in George Ives’s copybook.

418. Burlesque Cadenza

Duration
c7 mm.

[Music notation image]

Source
Pencil sketch, 1 p. (f7447).

Date
Composed possibly in 1890. KirkC: say 1892? [in pencil:] 1890?.

Literature
KirkC: 7C13; AG: --. Memos, 49.

Comment
Scales and wedges of parallel triads on two 2-stave systems. Memo below: "I played for Mr Gibson—it made him laugh!" (identified in KirkC, p. 273, as Alexander Gibson with whom Ives took 36 organ lessons, 22 Oct 1889-7 July 1890 and 21 Oct-4 Nov 1890). Written in George Ives’s copybook.

419. Burlesque Canon in C

[Music notation image]

Duration
6 mm. extant
IX. Exercises

B. POLYTONAL AND BURLESQUE EXERCISES

420. Burlesque Canon in F

Duration
12 mm.

Source
Pencil sketch, 2 pp. (f7449-50); revision of mm. 11-12 on p. 2 (f7450).

Date
Composed possibly in 1892. KirkC: say 1892?.

Literature
KirkC: 7C15; AG: --. Memos, 49.

Comment
Canon at a major 6th above, on four staves. Ends in F major; metered 4/4. Written in George Ives's copybook.

421. Burlesque Exercise in C [I]

Duration
Unbarred
IX. Exercises
B. POLYTONAL AND BURLESQUE EXERCISES

**Description**

![Musical notation](image1)

**Source**
Pencil sketch, 2 pp. (f7445-46).

**Date**
Composed possibly in 1892. KirkC: 1892?.

**Derivation**
Developed into *Burlesque Exercise in C [IV] [#424]*.

**Literature**
KirkC: 7C9; AG: --. Memos, 49.

**Comment**
An opening wedge of parallel triads. Partly written in George Ives's copybook. John Kirkpatrick suggests that this chord diagram "harks back" (*recte* looks forward) to similar materials in *Universe Symphony*, Section C (f1847). These two pp. are grouped here (as in KirkC) simply due to their mutual material.

**422. Burlesque Exercise in C [III]**

**Duration**
Unbarred

![Musical notation](image2)

**Source**
Pencil sketches, 4 pp. (f7443, 7446, 4747, 4756).

**Date**
Composed in 1893, according to Ives. KirkC: 1892?.

**Derivation**
Developed into *Burlesque Exercise in C [IV] [#424]*.

**Literature**
KirkC: 7C10; AG:--. Memos, 49.

**Comment**
A closing wedge of parallel triads. On third p. (f4747), a memo: "Gay [Jay] at Reilly again!! after HGS [Hopkins Grammar School] game on Y[ale] F[ield] 1893" [Lawrence Reilly bartended at 121 George St. in New Haven]; on fourth p. (f4756): "Doh Me Soh Dou Down & Up" (Ives is playing off the words of the song *Here's to Good Old Yale* as quoted just above on the t.p.: "Drink her
Description

down & up!). First two versions (as seen in the incipit) are written in George Ives’s copybook, the latter two, respectively, on the 2nd copy of the pf March in G and C, with “See the Conquering Hero Comes” and the 2nd copy of the pf March No. 6, with “Here’s to Good Old Yale.” These four pp. are grouped here (as in KirkC) simply due to their similar material.

423. Burlesque Exercise in C [III]

Medium
(see Comment)

Duration

\[
\text{c8 mm.}
\]

\[
\text{MS (f7447)}
\]

Source
Pencil sketch, 1 p. (f7447).

Date
Composed possibly in 1892. KirkC: say 1892?.

Literature
KirkC: 7C12; AG: --. Memos, 49.

Comment
For two unidentified instr and ?org, on four staves (bottom staff empty, possibly intended for Ped.). Metered 4/4. Written in George Ives’s copybook.

424. Burlesque Exercise in C [IV]

Duration

Unbarred

\[
\text{MS (f7455)}
\]

Source
Pencil sketch, 1 p. (f7455).

Date
Description

Composed possibly in 1896. KirkC: 1896?.

Derivation
Developed from *Burlesque Exercise in C [I] [#421]* and *Burlesque Exercise in C [II] [#422]*.

Literature
KirkC: 7C20; AG:--. Memos, 49.

Comment
Consisting of 16 chords in closing and opening wedges (parallel triads moving by 1/2 steps against a held C chord). In the incipit above, the two notes in (editorial) parenthesis appear in the MS on another line below. A sign, directing to a unlocated continuation, may indicated that there is missing material or that this is a patch for an unidentified piece. Written in a double leaf which contains early sketches for mvts of *String Quartet No. 1*.

425. *Burlesque Exercise in C Minor*

Medium
Org

Duration
9 mm.

Source
Photostat repro of pencil sketch, 1 p. (f7454).

Date
Composed possibly in 1895. KirkC: say 1895?.

Literature
KirkC: 7C19; AG:--. Memos, 49.

Comment
RH parallel triads with florid LH, on three staves (lowest staff, labeled "Ped," is blank). Metered 4/4. The original MS is lost.

426. *Burlesque Harmonization in C*

Duration
15 mm. [8 mm. with repeat of mm. 1-7]
Description

Source
Pencil sketch, 1 p. (f7444).

Date
Composed possibly in 1892. KirkC: say 1892?.

Borrowing
Unidentified (?related to Bingo or LEBANON)

Literature
KirkC: 7C8; AG: --. Memos, 49.

Comment
Metered 4/4. Written in George Ives's copybook.

427. **Burlesque Harmonization in F over E flat**

Duration
8 mm. [5 mm. with repeat of mm. 1-3]

![Music notation](image)

Source
Pencil sketch, 1 p. (f7443).

Date
Composed possibly in 1891. KirkC: say 1891?.

Literature
KirkC: 7C7; AG: --. Memos, 49.

Borrowing
Unidentified.

Comment
Metered 2/4. Written in George Ives's copybook.

428. **Burlesque Harmonizations of "London Bridge"**

Duration
Version 1: 9 mm. (2 mm. plus 1st ending of 2 mm. and 2nd ending of 3 mm.); Version 2: 19 mm. (2 mm. plus 1st ending of 6 mm. and 2nd ending of 6 mm.) and 3 mm. of B section crossed out; Version 3: 18 mm. (8 mm. of F over E-flat, 10 mm. of F over G-flat)
Description

Pencil sketches (1 p. each): Version 1 (f7440); Version 2 (f7441); Version 3 (f7442).

Date
Composed possibly in 1891. KirkC: 1891?.

Publication
Unpublished in this form; assigned to Peer International.

Borrowing
London Bridge.

Literature

Comment
Versions 1 and 2 written in George Ives's copybook. Version 3: the first chord (as seen in the incipit) may be unrelated; memo between staves of the first system: "If Boys, Buggles and Drums start the Row 'London Bridge is fallen DOWN!' This material is used as the last mvt of a band arrangement by Jonathan Elkus, "Old Home Days Suite," published by Peer International.

429. Burlesque Heart-Song

Duration
4 mm.

First line(s)
O light that overflows / O wind that wildly blows
O love that is like fire
O pain that is desire
O melodies that start all in one woman's heart [complete text in diplomatic facsimile]

Text
Unknown.

Source
Pencil sketch of voice part only, with text (f7456).

Date
Composed possibly c1900. KirkC: say around 1900?.
IX. Exercises
B. POLYTONAL AND BURLESQUE EXERCISES

Description

KirkC: 7C21; AG: --.

Comment
Written on a fragment of staff paper. The first line of text is in Ives’s hand; the rest added in unidentified hand. Metered at first as 3/4, changed to 2/4.

430. Burlesque Song-Opening, D-G

Duration
6 mm.

I don’t know why it doesn’t snow, when Briget Murphy make[s] Ice Cream and throws it on the clouds high and low [complete text]

Text
Doggerel by Charles Ives.

Source
Photostat of [pencil] sketch, 1 p. (f7458); below on the photostat is John Kirkpatrick’s diplomatic transcr. of the sketch.

Date
Composed possibly in 1919. KirkC: say 1919?.

Literature
KirkC: 7C25; AG: --.

Comment
Ascends through the keys of D, E-flat, F, G-flat, and G-sharp; metered 2/4. The original MS is lost.

431. Burlesque Whole-Tone Exercise

Medium
Org

Duration
6 mm.

MS (f7459)
B. POLYTONAL AND BURLESQUE EXERCISES

IX. Exercises

432. Election Memo

Duration

Unbarred

\[ \text{\textit{SAME 3}} \]

Source
Pencil sketch, 1 p. (f1129).

Date
Composed in Nov 1912, according to Ives (see Comment). KirkC: 5 Nov 1912.

Literature
KirkC: 7C23; AG: --.

Comment
A memo: "A sad chord--a hopeless chord--a chord of futility -- | SAME 3 " [hopeless chord(s)] [three renderings of increasingly sad faces] | After leaving the polls | on NAT'L Election day of 1912 | walking back over Healey | Chicken Farm [in Hartsdale, NY]." Surrounding this are sketches toward Version 2 (1929) of mvt iii (The Housatonic at Stockbridge) of Orchestral Set No. 1. The way that Ives breaks lines at the end of his memo (at "Chicken Farm") to avoid music of the 1929 sketch indicates that Ives wrote this memo after the 1929 sketch.

433. Experiments

Duration

(see Source)

Source
Pencil sketch, 1 p. (f7438).

Date
Composed possibly in 1897. KirkC: 1891?.

Derivation
Probably a revision of no. 4 of the Experiments [\#433].

Literature
KirkC: 7C3; AG: --. Burkholder 1990, 207-09.

Comment
Based in C major; metered in 4/4. Shares a double-leaf with patches for mvt i score-sketch of Symphony No. 1.
Description

Pencil sketches, 1 p. (f7438): No. 1, 13 quarter-notes; No. 2, 6 chords; No. 3, 3 mm. (with indication for rev. to 2 mm.); No. 4, 5 mm.

Date

These experiments probably date from various times in the 1890s; no. 1 is quite early; nos. 3 and 4 are much later. KirkC: 1891?.

Derivation

No. 4 is closely related to Burlesque Whole-Tone Exercise [#431]. The first chord of no. 4 may be unrelated to the rest of the experiment.

Literature


Comment

Fragmentary experiments in polytonal and whole-tone effects.

434. Fugue in Four Keys [I]

[inc.]

Duration

5 mm.

Source

Pencil sketch, 1 p. (f7451).

Date

Composed possibly in 1893. KirkC: say 1893?.

Publication

Cowell 1955, p. 28.

Literature


Comment

Entrances in keys of C-G-D-A in 4-stave systems; metered 4/4. Written in George Ives’s copybook. Alan Stout did a realization (1973, unpublished) of this work for str qt, guiding his completion by the “great similarity between this material and the Canon a 4 Voc. Perpetuus of J. S. Bach (BWV 1073).”

435. Fugue in Four Keys [II]
IX. Exercises
B. POLYTONAL AND BURLESQUE EXERCISES

Description

Duration
5 mm.

Source
Pencil sketch, 1 p. (f7452).

Date
Composed possibly in 1893. KirkC: say 1893?.

Literature

Comment
Entrances in keys of C-G-D-A; 2 mm. in 2-stave, 4 mm. in 4-stave systems; metered 12/8 or 4/4.
Written in George Ives's copybook.

436. Take-Off on "Surprise Symphony"

Other title(s)
Work of Art [f7457; see Comment]

Medium
[?Str qt]

Duration
18 mm. (see Comment)

First line(s)
Nice little easy sugar plum sounds, for the soft ears' pocket books,
Nice little easy sugar plum sounds, for the ears velvet pocket books!
Nice sweety silk bonnet Melodies! Nice sweety Jellycake Harmonies!
Rinky Dinky, Dinky, Dinky, Rhymick flees! Ohver and over again!
Description

Nice pretty Dachy perfumed sounds, for the Dress Circle cushion chain ears
Nice pretty Dachy perfumed sounds, for the Opera boxes cushion chain ears! Nice sweety silk bonnet Melodies! [etc.] [complete text]

Text

Parody lines by Charles Ives.

Source

1. Pencil sketch, 1 p. (f7457).
2. memo (f1301)

Date

Composed in 1909, according to Ives (see Comment). KirkC: 1909?.

Borrowing

Haydn, Symphony no. 94/ii.

Literature

KirkC: 7C22; AG: --.

Comment

On four 3-stave systems; metered 4/4. A memo added later in margin: "All this G string [It] had to be made after getting back from K[neisel] Q[uartet] concert in winter '09 (nothing but triads [with 6 repeat signs])." Above: "What is music? Rollo asks ..." Below:

"This Work of Art above composed after | hearing the Famous Kanisel Quartet play for | the 999th time the Famous Ta Ta Ta Ta Ta | S.Q from nice German Blackboard Rules," "Prof. Hans Beerinheim Raasch | Mush Duck | & Dr. Wally Damrrot Mus D | Toenick Doominant ....," and "Wally and Josey can play this" (undoubtedly referring to Walter Damrosch and Josef Hoffmann). With all its repeats realized (one 2-m. cell is to be repeated "47 or 63" times, another one 997 times) at the requested tempo (double that of the Haydn mvt.), this parody would occupy about 29 minutes.

437. Polytonal Canon

Duration

9 mm.

Source

Pencil sketch, 1 p. (f7448).

Date

Composed possibly in 1892. KirkC: say 1892?.

Literature

Description

Comment
Canon at the minor 3rd above. First voice is in C (accompanied), second voice in E-flat; metered 4/4. Written in George Ives's copybook, on two 3-stave systems.

438. Polytonal Exercise

Duration
Unbarred

Source
Pencil sketch, 1 p. (f2824).

Date
Composed possibly in 1892. KirkC: say 1892?.

Literature

Comment
In E-flat over C. Consists of 7 chords.
X. Arrangements of Works by Other Composers

Description


Medium
Str qt

Duration
5 min., 61 mm. (Adagio cantabile)

Source
Pencil score, 6 pp. (f7459-64).

Date

Publication
Unpublished and unassigned.

Premiere
New Haven, CT, 21 Oct 1974, members of the Yale Theater Orchestra, in an "Ives Potpourri" concert of music for chmbr orch and chorus, given in Sprague Hall, Yale University, as the seventh and final concert of the Ives Centennial Festival-Conference, sponsored by the Institute for Studies in American Music, Brooklyn College, CUNY, and the School of Music, Yale University. (Program, listing the work as "first performance," repr. in Hitchcock/Perlis 1977, pp. 266-67.)

Borrowing

Literature

Comment
On p. 1 of the source Ives gives the title "Strg Quartett #1." Probably arr. for Horatio Parker's Yale course in instrumentation for which Ives was registered in his junior year, 1896-97.

440. E. Ives: Christmas Carol

Other title(s)
Edie's Christmas Carol; Christmas Carol [see Eleven Songs and Two Harmonizations]

Medium
Voice, pf, bells

Duration
Description

1:30 min., 19 mm. (repeated for each verse)

First line(s)
Come away to the manger | Our Lord Christ to see

Text
Four stanzas of 4 lines each by Edith Ives, written Dec 1924.

Source
1. Ink score ("words & melody by Edith Ives | Dec 1922" [but last digit changed to "4"]), 1 p. (f8001); photostat repro of same (f7025), on verso (f8002): "C.E Ives 164 E. 74 | 5449 3663 John."
2. Lithographed copy, possibly by Greinert, 2 pp. (f7023); copy with typed memo: "Words and melody by Edith Ives - November, 1925 - Accompaniment by Charles Ives. Sung at Miss Hewitt's School - December, 1925" (f7024).

Date
Arranged in Nov 1925, according to Ives. NG7: 1924/1925.

Publication

Premiere
New York City, Dec 1925, by unidentified performers at Miss Hewitt's School (see S2).

First recording

Borrowing
Melody and text by Ives's daughter, Edith; Battell Chapel Chimes.

Literature

Comment
In Memos (p. 147n1) Kirkpatrick speculates that Ives's reference on MS Work-list 2 "Songs...3 in 1924" includes this song.

441. In the Mornin'

Other title(s)
Give Me Jesus [see Comment]
Description

Medium
Med voice (d1-f-sharp2), pf (or chorus may replace pf) (see Comment)

Duration
2:15 min., 18 mm. (Slowly)

First line(s)
In the mornin' when I die | In the mornin' when I rise

Text
"Give Me Jesus," a traditional Negro spiritual, first published as "Tell My Jesus 'Morning" in Slave Songs of the United States (New York: A. Simpson, 1867), no. 20. Ives was unaware of any printings of the lyrics or song versions; he took down the lyrics (and melody) as imparted by Mary Evelyn Stiles.

Source
Ink score: t.p. (f7033); 2 pp. (f7034-35).

Date

Publication

Premiere
[not established]

First recording
Norma Levister (Mez), Berkeley Chamber Singers and Alden Gilchrist (pf), 21-22 Sept 1971 (issued in 1971 by Musical Heritage Society, MHS-1240).

Borrowing
Give Me Jesus [Negro spiritual].

Literature

Discography
Cohn, 919; Oja: 5348; BlockB: D63.

Comment
Memo on p. 2 of source (f7035): "[This 'Negroe Spiritual' Miss [Mary Evelyn] Stiles remembers from her father, Major Robert Stiles, of Richmond, Va., who heard it when a boy. It is quite possibly considerably over 80 years old. Some changes have possibly crept in, but the melody as recorded
Description

(here) is thought to be not greatly different from the original version.)" Ives did not know that the song had been published a number of times in 19th century collections, generally under the title "Give Me Jesus." Kirkpatrick chose the title "In the Mornin'" for his edn.

On the source Ives writes in the pf staves: "(hold common notes if sung)"—this implies that a chorus may take the accomp rôle.

In Memos (p. 147n1) Kirkpatrick speculates that Ives's entry on MS Work-list 2 "Songs... 1 in 1928" refers to this song.

This song is undoubtedly the one listed in Quality List 1a: "#22 - Negro Spiritual."

442. Schubert: Impromptu in B flat

[inc.]

Medium
Fl, cl, str

Duration
8 mm. extant ([Andante])

Source
Pencil score on 7-stave systems, inc. (8 mm.), 2 pp. (f2351-52).

Date
Arranged probably in 1896-97 (see Comment). AG: --. NG7: --.

Publication
Unassigned and unpublished.

Borrowing
Schubert, Impromptu in B flat, Op. 142, No. 3 (Variation 2, mm. 9-16 only).

Literature
KirkC: originally listed as 1C2, renumbered as 7D4a.

Comment
Probably arr. for Horatio Parker's Yale course in instrumentation for which Ives was registered in his junior year, 1896-97.

443. Schubert: Impromptu in C Minor

[inc.]

Medium
2-2-2-2; 2-2-1-0; str
X. Arrangements of Works by Other Composers

The Music of Charles Ives

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**Description**

**Duration**

180 mm. extant [10 min., 204 mm. in original] ([Allegro molto moderato])

**Source**

Pencil score, inc. (lacking pp. 33-36 of 37 original pp., losing mm. 175-98), 33 pp. (f7488-520).

**Date**

Arranged probably in 1896-97 (see Comment). Memo on p. 5 of source: "arranged for Standard Orchestra, Danbury July 4, 1892." KirkC: before 4 July 1892; AG: 1892. NG7: --.

**Publication**

Unpublished and unassigned.

**Premiere**

Danbury, CT, 4 July 1892, the Standard Orchestra, probably cond. by George Ives. (see Date)

**Borrowing**


**Literature**

KirkC: 7D4; AG, p. 519.

**Comment**

Probably arr. for Horatio Parker's Yale course in instrumentation for which Ives was registered in his junior year, 1896-97. Ives may be confused in giving his memo indicating an 1892 provenance. Perhaps Ives had done an earlier version of this work for the Standard Orchestra for which George Ives played and sometimes conducted.

444. Schubert: Marche Militaire in D

**Medium**

2-2-2-2; 2-2-3-1; timp; str

**Duration**

4:45 min., 110 mm. ([Allegro vivace])

**Source**
Description

1. Pencil score, 19 pp. (f7465-83).
2. Part for 2 hns in F, ink fair copy, 1 p. (f7484).
3. Part for 2 tpts in D, ink fair copy, 1 p. (f7485).
4. Part for vn 1, ink fair copy by Copyist 1a, 2 pp. (f7486-87).

Date
Arranged probably in 1896-97 (see Comment). KirkC: say 1891 or 92?; AG: ?1891. NG7: --.

Publication
Unpublished and unassigned.

Borrowing

Literature
KirkC: 7D3; AG, p. 519.

Comment
Probably arr. for Horatio Parker's Yale course in instrumentation for which Ives was registered in his junior year, 1896-97.

445. Schumann: "Préambule" and "Valse noble" from Carnaval

Medium
2-2-2-2; 2-2-3-1; timp [in mvt ii only]; str

Duration
(see Movements)

Movements
i. Préambule (no. 1) (23 mm. extant [2:15 min., 139 mm. in original]) [inc.] ([Quasi maestoso])
ii. Valse noble (no. 4) (1:30 min., 40 mm.) ([Un poco maestoso])

Préambule: Valse noble

Source
i. Préambule
Pencil score, inc. (mm. 1-23), 4 pp. (f7521-24).
ii. Valse noble
Pencil score, complete, 7 pp. (f7525-31).

Date
Arranged probably in 1896-97 (see Comment). KirkC: say 1892 or 93?; AG: 1892/93. NG7: --.
Description

Publication
Unpublished and unassigned.

Borrowing

Literature
KirkC: 7D5; AG, p. 519.

Comment
Probably arr. for Horatio Parker's Yale course in instrumentation for which Ives was registered in his junior year, 1896-97.

446. *Search Me, O Lord*

Medium
Mixed chorus (SATB), unacc.

Duration
1 min., 23 mm. ([no tempo heading])

First line(s)
*Search me, O God Lord, and know my heart*

Text
Psalm 139, in the King James version. This setting is of only verses 23-24 (ending with "Amen").

Source
Ink short-score in Ives's hand, no heading, 1 p. (f5926).

Date
Arranged possibly c1891-92. KirkC: say 1891 or 92?; AG: --. NG7: --.

Publication
Unassigned and unpublished.

Premiere
Ithaca, NY, 25 Sept 1955, choir of Sage Chapel, Cornell University, cond. by John Kirkpatrick, at a Sunday morning service. The work was sung as a choral response to the officiating minister's Prayer. (Program in the CIP: VII/Box 51/1.)

Borrowing
Original composer and composition, if not Ives, is unidentified.

Literature
KirkC: 5C15; AG, p. 519.

Comment
Description

In AG Kirkpatrick doubts that this music is by Ives. Since it is in Ives's own hand, it is included in this catalogue.
XI. Unidentified Fragments

Description

XI. Unidentified Fragments

447. Two chords etc., headed “Sun Rise Chord | over East Rock | last time up | in 1896 | Amos sings | Bring [back my bonnie to me],” in style of the org Interludes for Hymns (f0001); found on Symphony No. 1/i, S1. Borrowing: My Bonnie Lies Over the Ocean. KirkC: 7E1. “Amos” is identified in KirkC (p. 272) as Amos R. E. Pinchot (Yale 1897).

448. Two chords (f0091); found on Symphony No. 1/ii, S1. KirkC: 7E1a.

449. First sketch, 12 mm. in F, 4/4 (f0092); found on Symphony No. 1/iii, S1. Second sketch, 14 mm. in F, mostly 4/4 (f7536); found on p. i of Song without words [II], S3. KirkC: 7E1b. Both of these sketches may be early ideas for the song The One Way [#322].

450. Four mm. in F, 4/4, possibly a voice part (f0358); found on the t.p. of Symphony No. 2/i, S2. KirkC: 7E2.

451. One m., 6/2? (f7537); found at the end of Symphony No. 3/i, S2. KirkC: 7E3.

452. One m. (LH triplets), 3/2 (f7538); found on Symphony No. 3/iii, S1. KirkC: 7E3a.

453. About 19 mm. (RH triplets), 2/2 (f7539); found on Symphony No. 3/rej. iv. KirkC: 7E3b.


455. About 20 mm. in D, 4/4 etc., "this may do for String Q" (f0660); found on Washington’s Birthday, S2. KirkC: 7E4a.

456. Two chords in ?E; found on Washington’s Birthday, S3 (f0662). KirkC: 7E4b.

457. Five m. diagram of 4/4 over 5/8 (f0665); found on t.p. of Washington’s Birthday, S5. KirkC: 7E4c.

458. Two chords and a RH line (f0723); found on t.p. of the orch Decoration Day, S5. KirkC: 7E5.

459. About 9 mm. in A flat over A minor, 3/8 (f3827); found on t.p. of Thanksgiving, S2. KirkC: 7E6.

460. Six mm. in D, 3/4 (f0896); found on Thanksgiving, S4. KirkC: 7E6a.

461. Four mm., 2/4 (f0901); found on Thanksgiving, S4. Borrowing: SWEET BY AND BY. KirkC: 7E6b.

462. A few bass notes (f7540); found on Orchestral Set No. 1/i, S4. KirkC: 7E7. This may be related to Orchestral Set No. 1/i, m. 53.

463. Diagram of 11 overlapping 8 (f7541); found on Orchestral Set No. 1/i, S6. KirkC: 7E7a.

464. Fragmentary 1/4-tone sketch, "then main theme | with down passing thru | down | quarter tones" and "to hear the old girls scold | brings up all the mean remarks up to the surface," (f1271); found on Orchestral Set No. 2/i, S2. KirkC: 7E8.

465. Sketch-fragments, in style of Browning Overture? (f7542); found on Orchestral Set No. 2/iii, S1. KirkC: 7E8a.

466. About 2 mm. in B (f7543); found on Symphony No. 4/iv, S1. KirkC: 7E9.

467. One 6-note chord (f7543); found on Symphony No. 4/iv, S1. KirkC: 7E9a.

468. About 2 mm., marked for quarter-tones and noting "RH / LH" and "Voice" (f1800); found on Washington’s Birthday, S4. KirkC: 7E9b.

469. About 2 mm. in ?D and 3 chords (f1800); found on Washington’s Birthday, S4. KirkC: 7E9c.

470. Three mm. for pf, 6/8 (f7544); found on Symphony No. 4/iv, S4. KirkC: 7E9d.

471. Three mm. with triplets, 3/2 (f7545); found on Symphony No. 4/iv, S4. KirkC: 7E9e.
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472. Twenty-two mm. in C, 3/4 (f7546); found on orch *Postlude in F, S1*. KirkC: 7E10a.

473. About 24 mm. for a march in E flat-B flat, 2/2 (f7547); found on orch *Postlude in F, S1*. KirkC: 7E10b.

474. About 22 mm. in F for a march, 6/8 (f7547); found on orch *Postlude in F, S1*. KirkC: 7E10c.

475. Six mm. in C, 4/4 (f7547); found on orch *Postlude in F, S1*. KirkC: 7E10d.

476. About 24 mm. for a march in E flat-B flat, 2/2 (f7547); found on orch *Holiday Quickstep, S1*. KirkC: 7E11. [7E12 = March No. 3, with "My Old Kentucky Home," S1.]

477. Twelve mm. in F, possibly for a march (f7421); found on orch *March No. 2, with "Son of a Gambolier," S2*. KirkC: 7E13a.

478. Four mm. in C, 3/4, possibly for a waltz (f7421); found on orch *March No. 2, with "Son of a Gambolier," S2*. KirkC: 7E13.

479. About 2 mm. in ?C for a march, 4/4? (f2365); found on orch *March No. 3 in F and C*. KirkC: 7E14. Possibly related to the following entry.

480. About 8 mm. for voice and pf, 7/8 (f2463); found on t.p. for *Four Ragtime Dances*, no. 1, S3. KirkC: 7E15.

481. Six mm. for va, 4/4, "p 2 last meas viola" (f0781); found on *Overture and March "1776."* KirkC: 7E16.

482. Five notes (f7548); found on *Scherzo: Over the Pavements, S1*. KirkC: 7E17.

483. One m. for pf, bass clef, 5/4? (f3904); found on chmbr ens *The Gong on the Hook and Ladder*. KirkC: 7E18.

484. One m. on 3 staves, 6/4 (f2744); found on mvts i (Andante con moto: *The Last Reader*) of *Set No. 9 of Three Pieces*. KirkC: 7E19a.

485. Four chords, two are on 3 staves (f2913); found on *String Quartet No. 1/i, S1*. KirkC: 7E20.

486. One m. in G with quintuplets, 2/2 (f7455); found on *String Quartet No. 1/i, S1*. KirkC: 7E20a.

487. Four notes (f2854); found on *String Quartet No. 1/i, S2*. KirkC: 7E21.

488. One 7-note chord (f2949); found on *String Quartet No. 1/iv, S4*. KirkC: 7E21a.

489. Two mm. in C, 3/4, perhaps for the end of a song (f7549); found on *String Quartet No. 2/iii, S1*. KirkC: 7E22a.

490. Eight mm. in C, 2/4, possibly for 2 cnt (f5989); found on verso of *Polonaise*. KirkC: 7E23.

491. Three chords, figured and leading "to G" (f7550); found on *Fugue in D, S3*. KirkC: 7E23a.

492. Seven notes, patch for str qt, "for p. 8 +" (f2599); found on *Scherzo: All the Way Around and Back, S1*. KirkC: 7E25.

493. One chord with bottom note marked "Ped," "(Clement is sick?! - no dinner)" (f2599); found on *Scherzo: All the Way Around and Back, S1*. KirkC: 7E25a.
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498. Four mm. on 3 staves, 6/4 (f3056); found on Scherzo: All the Way Around and Back, S1. KirkC: 7E26.

499. One chord, "Echo chord" (f3137); found on Trio for Violin, Violoncello and Piano, S2. KirkC: 7E[26a].

500. One chord (f3193); found on Pre-First Sonata for Violin and Piano, S2. KirkC: 7E27.

501. One line in bass clef (15-16 quarter-beats of music), possibly for pf (f3218); found on Pre-First Sonata for Violin and Piano, S1. KirkC: 7E27a.

502. One 7-note chord (f3236); found on Pre-First Sonata for Violin and Piano/Complete Work, S2. KirkC: 7E27b.

503. Four or 5 mm. (f3210); found on Pre-First Sonata for Violin and Piano, S1. KirkC: 7E[27c].

504. Three chords (f7552); found on Sonata No. 1 for Violin and Piano, S1. KirkC: 7E28.

505. RH line with 4 LH chords symboled and 3 chords written (f3518); found on Sonata No. 3 for Violin and Piano, S2. KirkC: 7E29.

506. RH line with LH chords (f3485); found at the end of Sonata No. 3 for Violin and Piano, S3. KirkC: 7E29a.

507. Six wide-spread chords and a chord resolving to C major (f3694); found on Sonata No. 1 for Piano, S1. KirkC: 7E30.

508. Two chords repeated and 3 chords, "see chimes part of echo or" (f3730); found on Sonata No. 1 for Piano, S3. KirkC: 7E31.

509. About 9 mm. for vn and pf, 4/4 (f3773); found on Sonata No. 1 for Piano, S1. KirkC: 7E31a.

510. Fourteen mm. for pf, 6/8 (f7553); found on Sonata No. 1 for Piano, S1. KirkC: 7E31b.

511. Four chords (f3777); found on Sonata No. 1 for Piano, S2. KirkC: 7E32. (cf. chord in Through Night and Day, S2, m. 35.

512. Two chords (f3790); found on Sonata No. 1 for Piano, S2. KirkC: 7E33.

513. Fourteen chords and 2 groups of 14 eighth-notes (f3803); found at end of Sonata No. 1 for Piano, S2. KirkC: 7E34.

514. Six chords, "I sometimes play," "Church bells distant choir" (f3801); found on Sonata No. 1 for Piano, S2. KirkC: 7E35.

515. Five quarter-beats of music, LH in super-triplets (f5673); found on Sonata No. 1 for Piano, S3. KirkC: 7E36.

516. Two chords, one arpeggiated (f3964); found on Sonata No. 2 for Piano, S2. KirkC: 7E37.

517. Passage of c9 quarter-beats, "song in 5's" (f3998); found on Sonata No. 2 for Piano, S1. KirkC: 7E38.

518. Diagram of 13/16 overlapping 2/4 (f3998); found on Sonata No. 2 for Piano, S1. KirkC: 7E38a.

519. Two chords, one arpeggiated, the other's top note labeled "CL" (f3945); found at the end of Sonata No. 2 for Piano, S2. KirkC: 7E39.

520. Three mm. in B flat, 4/4 (f4721); found on Minuetto, Op.4. KirkC: 7E40.

521. Sixteen mm. of a march tune in F, 6/8 (f2205); found at the end of pf March No. 1, with "Year of the Jubilee." KirkC: 7E41.

522. Four mm. in F (in 3 versions), 6/8 (f4742); found on March No. 5, with "Annie Lisle," S2. KirkC: 7E42.
Description

523. Four mm. in D for pf, 4/4, possibly a reel (f7430); found on *Invention in D*. KirkC: 7E43.
524. One 7-note chord (f4787); found on *Study No. 5*. KirkC: 7E44.
525. One 5-note chord (f4788); found on *Study No. 5*. KirkC: 7E44a.
526. One line with syncopated 16th-notes, possibly for pf (f4815); found on *Study No. 21, S*1. KirkC: 7E44b.
527. One 10-note chord (f4890); found on *The Celestial Railroad, S*2. KirkC: 7E45.
528. Six mm. on 4 staves, 3/2 (f4784); found on *The Celestial Railroad, S*2. [Now identified as material intended for Cadenza No. 3 of *Emerson Overture for Piano and Orchestra*.] KirkC: 7E46.
529. Four mm. on 4 staves, 4/4 (f4784); found on *The Celestial Railroad, S*2. David Porter has identified this as a patch for mvt iii of *Four Transcriptions from "Emerson."* KirkC: 7E46a.
530. One line on 2 staves (f4784); found on *The Celestial Railroad, S*2. In the style possibly of *Universe Symphony*. KirkC: 7E46b.
531. One 12-note chord (f3944); found on *Sonata No. 2 for Piano: Concord, Mass.ii, S*3. KirkC: 7E47. [7E47a = *Four Transcriptions from "Emerson"*, Comment (f4949)]
532. Five notes as a LH quintuplet (f4967); found on *Drum Corps or Scuffle*. KirkC: 7E48.
533. Two mm. in C, 4/4 (f5027); found on *Variations on "America," S*1. KirkC: 7E49.
534. Twelve mm. in C for a march, 4/4 (f5037); found on *Variations on "America," S*2. KirkC: 7E49a.
535. Thirteen mm. in C, 3/4 (f5026); found on *Variations on "America," S*1. KirkC: 7E[49b].
536. Three chords, "wail a given chord | zee sketch | 'Hound of the Baskervilles' | (on back part 4th Movement | 2nd Symphony | new scale - no oct's no 5th | 3 scales" [referring to a lost sketch, #x728] (f4969); found on *The Celestial Country*vii, S1. KirkC: 7E50. *The Hound of the Baskervilles* is a Sherlock Holmes adventure (publ. 1902) written by Sir Arthur Conan Doyle.
537. About 4 mm. on 3 staves, 5/4, possibly toward an anthem (words: "Eternal Praise") (f2696); found on the verso of a rej. t.p. for *The Celestial Country*vii, S1. KirkC: 7E50a.
538. Fourteen chords in a wedge design (f6671); found on *The Celestial Country*parts, S1. KirkC: 7E50b.
539. Two mm. with RH triplets, 3/2 (f7554); found on *Three Harvest Home Chorales*, S3. KirkC: 7E51.
540. One 12-note chord, with fingering as for pf (f5611); found on *Lincoln, the Great Commoner*, S1. KirkC: 7E51a.
541. About 2 mm., 4/4, RH syncopation over LH super-triplets, "see for measure 11 p 6 -" (f5635); found on *December*, S1. KirkC: 7E51b.
542. One m. on 2 staves, 4/4 (f0887); found on *December*, S1. KirkC: 7E51c.
543. One m. on 5 staves (f0887); found on *December*, S1. KirkC: 7E51d.
544. One m. for str qt, 4/4, "from p. 19 x" (f4016); found on *He Is There!, S*2. KirkC: 7E52.
545. Four chords on 2 staves (f5819); found on *He Is There!, S*2. KirkC: 7E52a.
546. Two mm. in F, 4/4 (f7555); found on *He Is There!, S*2. KirkC: 7E52b.
547. Four mm. in C on 1 staff with many grace notes, 4/4 (f7556); found on *Hymn, Op. 2: No. 1*. KirkC: 7E53.
548. Four mm. in C on 3 staves, 6/8, possibly for an org interlude (f5841); found on *Psalm 42, S*1. KirkC: 7E53a.
Description

549. One m. on 2 staves, 3/4? (f5841); found on Psalm 42, S1. KirkC: 7E53b.
550. Sixteen mm. in F and 6 mm. in D-flat, 4/4 (f3934); found at the end of Psalm 42, S2. KirkC: 7E53c.
551. Four mm. in F for a march, 6/8 (f5879); found on Benedictus in E, S1. KirkC: 7E53d.
552. Eight mm. in G, 3/4, Tyrolean style (f7557); found on The Light That Is Felt, S1. KirkC: 7E54.
553. Six notes, possibly intended for bass clef (f6013); found on Psalm 23. KirkC: 7E54a.
554. About 4 mm. in C on 2 staves, 2/2 (f6031); found on The Year's at the Spring, S1. KirkC: 7E55.
555. One mm. of accomp in B, 4/4 (f6468); found on The Year's at the Spring, S1. KirkC: 7E55a.
556. Two mm. in C, RH 9/8, LH 3/4 (f6461); found on The Year's at the Spring, S2. KirkC: 7E55b.
557. Two mm. in C on 1 staff, 4/4 (f6038); found on Serenade. KirkC: 7E56.
558. Two mm. in C on 1 staff, 6/8 (f7423); found on Serenade. KirkC: 7E56a.
559. Five chords with 3 substitute chords (f6042); found on copyist's copy of a work judged not to be by Ives, Love Does Not Die [KirkC: 5D4]. KirkC: 7E56b.
560. Three chords on several pp. but all labeled "cloud sounds" (f6045-46); found on The Boys in Blue. KirkC: 7E57. Possibly intended for use in The Boys in Blue, as a "stunt."
561. Sixteen mm. in C on 1 staff, 6/8, for a march (f4748); found on verso of Age of Gold. KirkC: 7E58.
562. Twelve mm. in D on 1 staff, 4/4, possibly for a march-song (f7558); found on Age of Gold. KirkC: 7E58a.
563. Four mm. in F, 6/8, possibly for a song (f7453); found on O Maiden Fair, S1. KirkC: 7E59.
564. Five mm. in F, 3/4 emended to 4/4 (f7453); found on O Maiden Fair, S1. KirkC: 7E59a.
565. About 12 mm. in F for keyboard, 3/4, headed "intro" (f7453); found on O Maiden Fair, S1. KirkC: 7E59b.
566. Three mm. in F, 4/4, dotted rhythms (f7453); found on O Maiden Fair, S1. KirkC: 7E59c.
567. Two mm. in G, 4/4 (f6079); found on O Maiden Fair, S2. KirkC: 7E59d.
568. One 8-note chord (f6618); found in Songbook B, p. 22. KirkC: 7E60.
569. Eight mm. in D flat, 3/4, for a song in mazurka rhythm (f7559); found on the song At Parting, S2. KirkC: 7E61.
570. Four mm. of 2/4 accomp and 3 mm. of 3/4 (f6330); found on the song Abide with Me, S3. KirkC: 7E61a.
571. Three chords of piano-drumming (f7560); found on the song Through Night and Day, S3. KirkC: 7E62.
572. Two chords, possibly for an interlude (f6433); found at the end of the song Canon [I]. KirkC: 7E62a.
573. One 9-note chord (f6420); found at the end of the song A Perfect Day, S1. KirkC: 7E62b.
574. Eight mm. in F, 4/4, possibly for a song (f7561); found on the song Songs My Mother Taught Me, S1. KirkC: 7E63.
575. One 9-note chord (f7562); found on the song My Native Land [I], S4. KirkC: 7E63a.
576. Four mm. in C, 4/4, possibly for a song (f7563); found on the song Die Lotosblume, S1. KirkC: 7E63b.
577. One polytonal chord, rolled (f6479); found on the song The All-Enduring, S1. KirkC: 7E63c.
Description

578. Two chords, labeled "Snow Drifts" (f5095); found on the song God Bless and Keep Thee, S2. KirkC: 7E63d.

579. One m. in B minor, sixteenth-notes (f7564); found at the end of the song The Love Song of Har Dyal, S1. KirkC: 7E64. [7E64a = The Celestial Countryii, S1 (f6017)]

580. Four mm. in E flat, 6/8, possibly for a song (f5205); found on the song Flag Song, S1. KirkC: 7E64b.

581. Nine mm. in B flat, 4/4, "II" and "staccato wind," possibly a rej. sketch for a 2nd theme for Symphony No. 1/iv (f7536); found on t.p. of the song Song without words [II], S3. KirkC: 7E65.

582. About 16 mm. in F on 1 staff, 2/4 (f0102); found at the end of the song Song without words [II], S3. KirkC: 7E65a. Possibly related to Unidentified Fragment #584.

583. About 4 mm. in E minor or G on 3 staves, 2/4 (f0102); found at the end of Song without words [II], S3. KirkC: 7E65b.

584. Three mm. in ?G on 1 staff, 3/4 (f0102); found at the end of the song Song without words [II], S3. KirkC: 7E65c. Possibly related to Unidentified Fragment #582.

585. Two chords (f7565); found at the end of the song The Sea of Sleep. KirkC: 7E66.

586. Three mm. in ?G, 3/8, RH sixteenth-notes (f6708); found on the song A Night Thought, S1. KirkC: 7E66a.

587. Two mm. in D flat for pf, 2/4 (f7566); found at the end of the song A Night Thought, S1. KirkC: 7E66b.

588. One polytonal 12-note chord (f7566); found at the end of the song A Night Thought, S1. KirkC: 7E66c.

589. About 7 mm., 3/2 and 2/2, possibly for vn and pf (f7567); found at the end of the song A Spring Song, S2. KirkC: 7E66d.

590. One line of accomp in G, unbarred [cf. #519], in style possibly of Orchestral Set No. 3i (f6765); found on the song Luck and Work, S1. KirkC: 7E67.

591. One line of accomp, unbarred (f3911); found at end of the song Runaway Horse on Main Street. KirkC: 7E67a.

592. One chord in 2 versions (f3911); found at end of the song Runaway Horse on Main Street. KirkC: 7E67b.

593. One line on 3 staves (f2610); found on t.p. of the song Mists [II], S3. Borrowing: The Battle Cry of Freedom. KirkC: 7E67c.

594. Three mm. for pf, 4/4 (f7568); found at end of the song Requiem, S1. KirkC: 7E68.

595. Three mm. in F, 6/8, possibly for pf (f7568); found at end of the song Requiem, S1. KirkC: 7E68a.

596. Five mm., 4/4, "before chorus," possibly for piano (f7568); found at the end of the song Requiem, S1. KirkC: 7E68b.

597. Three mm. of drums ("SD BD") and piano-drumming, "Drum Pia see L p. 12" (f8143); found on the song Requiem, S2. KirkC: 7E68c.

598. One m. for pf, 6/8 (f6858); found on the song In Flanders Fields, S1. KirkC: 7E69.

599. One m. for pf, 4/4 (f6858); found on the song In Flanders Fields, S1. KirkC: 7E69a.

600. Four mm., 4/4, possibly for Overture: Nationals (f6923); found on the song The Housatonic at Stockbridge. Borrowing: Hail Columbia. KirkC: 7E69b.

601. Six chords labeled "Earth sound" (f6925); found on the song The Housatonic at Stockbridge. KirkC: 7E69c. Possibly for Universe Symphony.
Description

602. One m. (accomp in triplets), 5/4 (f6943); found on the song *Two Little Flowers*, S2. KirkC: 7E69d.
603. About 6 mm. in C, 2/4, "Largo" (f6948); found on the song *Aeschylus and Sophocles*, S2. KirkC: 7E69e.
604. Twenty-five mm. in F for a march, 2/2 (f7325); found in George Ives's Copybook, p. 80. KirkC: 7E70.
605. Two version of 8 mm. in C over G, headed "Intro" (f7326); found in George Ives's Copybook, p. 81. KirkC: 7E71.
606. Four mm. in C for a march, 2/2? (f6409); found in George Ives's Copybook, p. 82. KirkC: 7E71a.
607. Fourteen mm. in C, 4/4, possibly for a song (f6410); found in George Ives's Copybook, p. 83. KirkC: 7E72.
608. Twenty mm. in C, 4/4, possibly related to Unidentified Fragment #607 (f7327); found in George Ives's Copybook, p. 84. KirkC: 7E72a.
609. Four mm. in C, 3/4, possibly for a waltz (f7327); found in George Ives's Copybook, p. 84. KirkC: 7E73. Unidentified Fragments #610 and 611 may be related to this fragment.
610. Twenty-eight mm. in C, 3/4, possibly related to Unidentified Fragment #609 (f7328); found in George Ives's Copybook, p. 85. KirkC: 7E73a.
611. Four mm. in C or G, 3/4, possibly related to Unidentified Fragment #609 (f5023); found in George Ives's Copybook, p. 86. KirkC: 7E73b.
612. Sixteen mm. in C, 6/8, apparently an intro for a march (f5023); found in George Ives's Copybook, p. 86. KirkC: 7E74. Possibly related to Unidentified Fragment #613.
613. Thirty-two mm. in C, 3/4 over 6/8, possibly related to Unidentified Fragment #612 (f7329); found in George Ives's Copybook, p. 88. KirkC: 7E74a.
614. Twelve mm. in C, 3/4, possibly for a waltz (f7444); found in George Ives's Copybook, p. 89. KirkC: 7E74b.
615. Ten mm. in C, 3/4, possibly for a waltz (f7451); found in George Ives's Copybook, p. 92. KirkC: 7E74c.
616. Eighteen mm. in F, 3/4, possibly for a song (f7330); found in George Ives's Copybook, p. 97. KirkC: 7E75.
617. Eighteen mm. in C, possibly not all related (f7443); found in George Ives's Copybook, p. 98. KirkC: 7E76.
618. One chord of 9 decreasing intervals [cf. chord in the song *Through Night and Day*, S2] (f7446); found in George Ives's Copybook, p. 165. KirkC: 7E77.
619. Ten mm., 2/4, possibly for percussion (f7397); found on George Ives's *Fourth Fugue*. KirkC: 7E78.
620. About 4 mm. in C, 4/4, possibly a fugue theme (f7397); found on George Ives's *Fourth Fugue (B-flat)*. KirkC: 7E78a.
621. Nineteen mm. in G, 3/4, possibly for a waltz or song (f7569); found on George Ives's *Fourth Fugue (B-flat)*. KirkC: 7E79.
622. About 21 mm. in C, 2/4, possibly for a song (f7422); found on *Counterpoint Exercise in F*. KirkC: 7E80.
623. About 2 mm. in free rhythm, possibly a prelude or interlude (f7442); found on *Burlesque Harmonizations of "London Bridge."* KirkC: 7E81.
624. One chord, in style of *Interludes for Hymns* (f7570); found on verso of *Burlesque Harmonizations of "London Bridge."* KirkC: 7E82.
Description

625. One note (c2) with word "might," apparently from the end of a song (f7458); found on Burlesque Song Opening, D-G. KirkC: 7E83.

626. Two mm. on 2 staves, 4/4, possibly for pf (f7458); found on Burlesque Song Opening, D-G. KirkC: 7E84.

627. Four mm. for pf, 6/8 (f7458); found on Burlesque Song Opening, D-G. KirkC: 7E85.

628. One m., 4/2, possibly for orch (f3217); found at the end of Schubert: Marche Militaire in D, S1. KirkC: 7E86.

629. Four mm. in C, 6/8 (f7488); found on Schubert: Impromptu. KirkC: 7E87. [KirkC has no entries for 7E88-89.]

630. One m. on 3 staves mentioning fl, ob, vn and tbn, "see from 4th meas p 8" (f7571); on verso: "in final copy go over | old lead pencil copy | in office safe 38 Nassau | also organ pieces | in C.P.Ch.Library | if they can be found" [possibly referring to Symphony No. 3 or its org sources] (f7572). KirkC: 7E90.

631. Thirteen chords, headed "Mountain Calls," 9 of the chords added probably in the 1930s, possibly for Universe Symphony, Emerson Overture for Piano and Orchestra, or Sonata No. 1 for Pianolv (f7573; f3817 shows the fragment when it was attached to p. 5 of Sonata No. 1 for Pianolv, S1). KirkC: 7E91.

632. One line mostly on 2 staves, unbarred, "for pianola!" and "Muggy Gogels" (f7574). Borrowing: Turkey in the Straw. KirkC: 7E92. Possibly for Orchestral Set No. 3[iii].

633. One m. on 1 staff, 3/2? (f7575); found on back of an Ives & Myrick calendar for Feb 1929. KirkC: 7E93.

634. One quarter-beat patch (f7576); found on photostat fragment. KirkC: 7E94.

635. Memo: "from copies made | later than in this book | with some changes & some | places made easier but | not used. Go by old score" (f7577). KirkC: 7E95.

XII. Lost or Projected Works

Description

A. WORKS FOR ORCHESTRA

x637. Autumn Landscapes from Pine Mountain

[lost]

Medium
Ww, muted cnt, str [according to Work-list C]

Date
Composed 1904 (according to Work-list C-D). AG: 1904.

Literature

Comment
There is no extant source for this work; there is a reference to it in Ives's Work-list C where he added the entry in pencil: "An Autumn Landscape from Pine Mt. Strings woodwind, Cornet (muted) is heard from Ridgebury 1904." In Work-list D this appears typed as: "Autumn Landscapes from Pine Mountain[,] For strings, woodwind, and cornet. 1904" (apparently redacted by Ives). (Ives's reference in Work-list C to a cornet sounding from the distance raises the possibility that this piece was a prototype of The Pond.)

The entry on Work-list C comes at the bottom of a page, just below Scherzo: The See'r which is the second mvt of Set No. 9 of Three Pieces. It is possible that Ives intended Autumn Landscapes from Pine Mountain to be added as the third mvt of that set (appearing before The Unanswered Question).

x638. Two Contemplations

[projected]

Medium
Fl(picc), 3 fl, ob, cl(E-flat cl), bn; tpt, tbn; perc (sn dr, b dr, cym ad lib.), 2 pf; str (fl 3-4 may be substituted by ob and cl respectively)

Duration
14:30 min.

Movements
i. A Contemplation of a Serious Matter or The Unanswered Perennial Question [see #050]
ii. A Contemplation of Nothing Serious or Central Park in the Dark in "The Good Old Summer Time" [see #034]

Literature

Comment
The title is editorially supplied. This pairing is listed on the typed note to performers for Central Park in the Dark (S4, f2597) where the mvts (as listed here) are listed with the preface "These two pieces were first entitled:" (but the p. otherwise refers only to Central Park in the Dark). The pieces appear together in sequence (as nos. 229 and 230) in vol. 5 of Ives's photostated and bound "Chamber Music." The mvts were premiered together in New York City, 11 May 1946, but without the collective title.
Description

x639. Down East Overture
[lost]

Date
Composed c1897-98. This overture predates mvt i of Symphony No. 2 (composed mostly c1900-02). KirkC: say 1897 or 98? AG: -- .

Premiere
(For apparent early performance, see Comment)

Derivation
Possibly developed from Overture: The American Woods [x645]; developed into mvt i (or mvt ii?) of Symphony No. 2 [#002].

Literature
KirkC: 1C10; AG: --. Memos, 39, 51, 149, 171n.

Comment
There is no extant source for this work; there is a reference to it on a sketch (S2, f0358) for Symphony No. 1/ i: "Down E. Overture Hyperion [Theatre]." For remarks on this work’s possible relation to Overture: The American Woods see Comment under Symphony No. 2.

x640. Hawthorne Concerto for Piano and Orchestra
[lost]

Medium
Pf, orch

Date
Sketches possibly made first in Sept 1910, revisions or completed score in Aug 1913 (see Comment). KirkC: --; AG: --.

Derivation
Some material possibly developed into mvt ii (Hawthorne) of Sonata No. 2 for Piano: Concord, Mass. [#088]; it seems apparent that this piece served as the scherzo mvt of Symphony No. 4 [#004] (at least through 1916 after which the material was thoroughly recomposed).

Literature

Comment
The title is editorially supplied. This work is known through several references in sources of other works. First, a note on the t.p. of S1 for Sonata No. 2 for Piano: Concord, Mass./ii (f3951): "Schetch [sic] of Concerto in safe 37 Liberty 70 W 11." Second, a note on a patch for S1 of The Celestial Railroad (f4836): "from Piano Concerto Aug 20 1913--see copy in safe [Ives] & M[yrick] 38 Nassau St." A third memo (on the score-sketch, f1395, of mvt i of Symphony No. 4) may refer to this source music: "4th Sym (started at Pells Sep 1910 with at same time Hawthorne II mv Piano Sonata & Prelude 'Watchman')..."

In answer to John Kirkpatrick's query in 1935 as to whether mvt ii of the Sonata No. 2 for Piano: Concord, Mass. was originally "one of those Men of Literature overtures," Ives replied: "You ask if Hawthorne is an arrangement from a score--No. It was first as it is in the book, for piano only" (letter draft, 30 Dec 1935, repr. in Memos, pp. 203-04). Kirkpatrick, however, maintained that all 4 mvts of the Concord were composed from prototypes, tentatively dating lost sketches toward a "Hawthorne" concerto from 1910 apparently interpreting Ives's memo on f1395 in this
x641. **List: Music and Democracy!**

**Other title(s)**

Music and Democracy! and Peoples Rights and Public Matters [see f2793]

**Movements**

List, as in the source memo:

[i.] Majority, (see choral & orch. score) in Book 18 Songs.

[ii.] Election-from score Down with Politics | Up with the People [in] 18 [Songs].

[iii.] Decoration Day Scores.

[iv.] 4th of July


[vii.] 2nd Sym[phony] 4th movement-Steve Foster | Col. G of O.


[ix.] Anti- 2 Abolitionist Riot[s]-Piano Pieces.

[x.] Lincoln-against Slavery.


[xii.] Tone Roads (Chamber Orches)-‘To Town Meeting.’


[xiv.] The Indians (Cos Cob Pr[ess])-chamber orchestra.

[xv.] 2nd String Quartet[,] MEN meet discuss argue fight then join hands & climb the MT. together.

[xvi.] Antipodes-choral[,] 18 Song Book.


[xviii.] Sluggin a Vampire 18 S.B.

[xix.] ‘He is There’-114 S.B.

(xx.) Paracelsus[,] 18 S.B.

(xxi.) Walt Whitman[,] 34 [Songs].

(xxii.) New River (Chorus with Orches[tra])[,] 34 [Songs].

(xxiii.) Rainbow-V[oice] & chamber orches[tra]-34 [Songs].

(xxiv.) Night Thoughted Moon.

(xxv.) Rough Wind-1st Sym[phony]-34 [Songs].

(xxvi.) Some parts in 2nd Orches[ral] Set[-]see Back p. 41 S B.

(xxvii.) The Things Our Fathers [Loved--]34 [Songs].

**Source**

Handwritten memo, on the front and back of a leaf, headed “in Re Music and Democracy! | and Peoples Rights | and Public Matters,” with a list of works or excerpts, 2 pp. (f2793-94).
Description

Date
The memo was written after the publication of *Eighteen* [recte 19] *Songs* (Oct 1935) and before the adaptation *They Are There!* (1942). KirkC: --; AG: --.

Literature
KirkC, handwritten addendum to p. 53; AG: --.

Comment
This title is editorially designated a "list"; it is clearly a list of Ives's musical works that relate, however obliquely, to the general subject of democracy in America. Entry no. 7 probably refers to both mvt iv and v together as a finale.

An undated note (written in the late 1950s?) from Sidney Cowell to John Kirkpatrick, appended to p. 2 of the memo, reads: "Dear John, I think this page was a plan for binding 'stats in those brown books--Or CEI's own list of works. The grouping is quite different at some points. This looks to me like a plan for binding his sketches, those sheets he sometimes sent around. Identical pages are parts of other lists."

Ives makes a selection possibly from this list in his draft of a letter to Serge Koussevitsky in 1943 [location in CIP not established (quoted here from the preface to *Orchestral Set No. 1: Three Places in New England* (Mercury Music, 1976), p. iv(n1)] in which Ives proposes a list of his orchestral works that the Boston Symphony Orchestra could perform as a patriotic set: "I. Putnam's Camp [Orchestral Set No. 1/iii]; II. 2nd Sym. finale [Symphony No. 2/v]; III. Decoration Day [A Symphony: New England Holidays/iii]; IV. A War March [They Are There!] (or 4th of July [A Symphony: New England Holidays/ii] could be first / also St. Gaudens [Orchestral Set No. 1/i], and at the end Thanksgiving [A Symphony: New England Holidays/iv]."

x642. March No. 1
[lost]

Date
Adapted from music composed c1890-92 (see Comment). KirkC: ?before October 1890; AG: --.

Derivation
Adapted from the *March No. 1 for Piano, with "Year of Jubilee"* [#109].

Borrowing
Apparently incorporating part of the songs *That Old Cabin Home Upon the Hill* and *Year of Jubilee*,

Literature

Comment
There is no extant source for this work; there is a reference to it on the title page of *March No. 1, with "Year of Jubilee"* for pf: "Danbury Band Standard Orchestra 1890--D Fair." KirkC, p. 36 notes that this work is "not mentioned by the Danbury News, in the musical programs at the Danbury Fair."

x643. March No. 6, with "Here's to Good Old Yale"
[lost]

Date
Adapted c1896 or 1897 from music composed c1892-97 (in part, possibly as early as 1889). KirkC: --; AG: --.

Derivation
Description

Adapted from the March No. 6 for Piano, with "Here's to Good Old Yale"[#113].

Borrowing

Apparently incorporating Here's to Good Old Yale (Bingo).

Literature


Comment

There is no extant source for this work; there appear to be two references to it. First, on p. [1] of the third copy of the pf March No. 6 (S3, f4763) "B Cornet Band--to go in Bethel Sat. Wooster House Danbury June 27 [?] 1889 Wed Danbury Standard Orchestra" (KirkC, p. 95 states: "the Danbury Band did give a concert Sat 27 June 1889, but there was no Ives on the program printed in the Danbury Evening News"). Second, on p. [2] of the same source " Score Price's copy." (While this latter memo could refer to a lost copy of the pf version, it is more likely that it indicates there existed a version for a different genre.)

x644. Three Outdoor Scenes

[projected]

Medium

Picc, fl, ob, cl (E-flat cl), bn; tpt, tbn; perc (sn dr, b dr, cym ad lib.), 2 hp, 2 pf; str (opt. cel/glock)

Duration

11 min.

Movements

i. Allegro vivace: Hallowe'en [see #071]
ii. Largo sostenuto: The Pond [see #040]
iii. Central Park in the Dark (Some 40 Years Ago) [see #034]

Literature

AG: --.

Comment

This grouping appears for the first time in Work-list G with the memo "to be published by Bomart Music Publications." It is derived from the Set of Three Pieces for Small Orchestra, a group of pieces performed together on a Pan American Association of Composers concert on 22 Apr 1934 in New York City (where Gong on the Hook and Ladder appeared as the third mvt instead of Central Park in the Dark). In fact only mvt i was published (1949) during Ives's lifetime (and that publication does refer to its being part of the Three Outdoor Scenes). According to KirkC, p. xxxiii (errata for p. 53), Sidney Cowell said that this set was "not originally so grouped by the composer." Apparently the grouping was encouraged as an exigency for the eventual publication of all three works (but separately) by Bomart Music.

x645. Overture: The American Woods

[lost]

Medium

Unknown.

Date

Composed in 1889, according to Ives (see Comment). KirkC: 1889(?). AG: -- .

Premiere
XII. Lost or Projected Works
A. WORKS FOR ORCHESTRA

Description

A performance may be indicated by a memo on a score p. (S3, f0529) of Symphony No. 2\nu: “Overture N[ew] H[aven]. Hyperion [Theatre]. 1896.”

Derivation

Possibly developed into Down East Overture [x639]; developed (directly or indirectly) into the Meno allegro sections of mvt v of Symphony No. 2 [#002].

Borrowing

Apparently: Pig Town Fling.

Literature

KirkC: 1C2; AG: --. Memos, 52n4, 155; Tunebook, 198. BlockB: B314.

Comment

Ives's prefatory note in the published score of Symphony No. 2 (1951): "The second theme of the last movement is partly from an early short piece called, The American Woods (Brookfield). The part suggesting a Steve Foster tune, while over it the old farmers fiddled a barn dance with all its jigs, gallops and reels, was played in Danbury on the old Wooster House Bandstand in 1889." KirkC, p. 35, notes that a "search through the band programs in the Danbury News around 1889 has failed to disclose mention of it."

A memo on S1 (f2349) may indicate the existence of an early set of parts: "get cornet part Billy Hicks played Arthur Clark Trombone part in 'Steve Foster & John Starr Overture Columbia send to 76 So. Midd NH Ct.” John Starr was a country fiddler from Brookfield CT.

A memo on sketches for mvt v of Symphony No. 2 (S1, f2349) reads "for Piano & Vio. from Am. Woods Overture score lost"; this led John Kirkpatrick to identify those pages as for this work. But those sketches are for the mvt's first theme, not the second theme that Ives states draws from the overture; in addition, those sketches are on paper datable to no earlier than 1907 and cannot be for the early overture.

For remarks on this work's possible relation to Down East Overture see Comment under Symphony No. 2. John Kirkpatrick speculated that f0510 of Symphony No. 2 [#002v/S1] might be more related to this Overture.

x646. Piece for Horns and Strings (on “Watchman”)

[lost]

Medium

[??] hn, str [according to memo on S1 (f1386) of Symphony No. 4][i]

Date

Composed in Sept 1905 (according to a memo on a sketch [S1, f1386] for mvt i of Symphony No. 4). KirkC: --; AG: --.

Derivation

Possibly developed out of the lost song Watchman! [I] [##727] for soprano and org (see Sonata No. 1 for Violin and Piano[iii] [##060], S1, f3388).

Borrowing

Apparently, like mvt i of Symphony No. 4 into which it developed, used the hymn tune WATCHMAN.

Literature

KirkC: 1C21; AG: --; Tunebook, 198.

Comment
Description

The title is editorially supplied. There is no extant source for this work; a reference to it on a sketch for Symphony No. 4i (f1386) reads: "started as Horns & Strings Piece at suggestion of D C T [David C. Twichell] -- Saranac Lake 1905."

x647. Quarter-Tone Chorale for Strings
[lost]

Medium
Str ens (vn 1-2, va, vc, db)

Duration
4:30 min., 59 mm. [in Stout realization] (Adagio, very slowly)

Date
Composed in 1913-14, according to Ives. Work-lists A-D, H date the work 1913-14 (Work-lists E-G have a mistyping carried through: "1903-14"). AG: 1913-14.

Publication
New York: C.F. Peters, 1974; reconstructed by Alan Stout (score and parts for sale).

Premiere

Derivation
The lost original version developed into mvt iii of Three Quarter-Tone Pieces for 2 pf [#128].

Borrowing
America, La Marseillaise [in the reconstruction].

Literature
KirkC: 2B19; AG: v36. Memos, 110-11, 150, 163. BlockB: W34, B574. Cowell 1955, 66; Rossiter 1975, 207-08. (See also Three Quarter-Tone Pieces [#128], Literature.)

Comment
The title is supplied editorially. While Ives's original version is lost, Stout easily reconstructed the str ens version using the sources for mvt iii of the 2-pf version Three Quarter-Tone Pieces (arranged by Ives in 1924 according to Work-list H but 1914 according to Cowell, p. 66). S3 of that version has annotations on p. 1 that indicate Ives's planned rescoring for str ens (vn 1-2, va, vc, db). Ives's Work-lists A-G refer to "Quarter tone Music - Chorale for Strings - arranged for two pianos."

x648. Ragtime Dance
[lost]

Date
Description

Composed 1902-03 (according to a memo added by Ives on p. 22 [f3577] of the Copyist 12 copy of the complete Sonata No. 3 for Violin and Piano). KirkC: --; AG: --.

Premiere

At least one performance at the Globe Theatre (New York City), 14 Nov 1905, is indicated by memos on the ink score (S3) of mvt ii of Sonata No. 3 for Violin and Piano. (see Comment)

Derivation

Developed into mvt ii of Sonata No. 3 for Violin and Piano [#62].

Borrowing

Like mvt ii of Sonata No. 3 for Violin and Piano, this piece probably used part of THERE’LL BE NO DARK VALLEY and possibly BEAUTIFUL RIVER.

Literature


Comment

There is no extant source for this work; there are three references to it among the materials for Sonata No. 3 for Violin and Piano. The first, on p. 22 of a copy by Copyist 12 (f3577), reads: "Mr. Ross: This movement was written first for small theater orchestra | in 1902-3 - & played in Globe Thea NY Dec. 1905 | & throwing the Vs & Clar Strs & Comet into piano causes the awkward passages | (it's easier for 4 hands." ("Mr. Ross" is the pianist Stuart Ross.) The second, on the ink score of Sonata No. 3 for Violin and Piano (S3, f3519), reads: "(some of this movement was in a Rag-time Dance--theater orchestra--a short piece & played in Globe Th--14th in 1905--put in this movement later." The third, on p. 1 of the ink score of Sonata No. 3 for Violin and Piano (S2, f3487), reads: "II--Movement from Theater Orches Score played 14th Nov 1905."

Movements

i. Mulbery Trees
ii. Walking Song
iii. Park Square
iv. Thoreau

Derivations

The original mvt ii, "Hanover Sq[uare]," would seem to refer to Orchestral Set No. 2[iii] [#008]. The emendation of mvt ii to "Walking Song" might indicate a projected orchestration of the song Walking [383]. Perhaps mvt iii, "Park Sq[uare]," refers to Study No. 9: Anti-Abolitionist Riots [397]. Mvt iv, "Thoreau," may indicate a projected orchestration of the song Thoreau [373] or of Sonata No. 2 for Piano: Concord, Mass. [408].

Literature

KirkC, p. 13; AG: --.

Comment

The title is editorially designated a "set." The only reference to this collection is a memo at the head of a sketch page for Thanksgiving (S1, f0881), giving the title and movements as amended above; a photostat negative made before the page was amended shows the original titles of i and ii. (Ives began ordering photostats of his music in early 1928.) Since no instrumentation is mentioned in Ives’s memo, this set could be for any medium from orch (as in the From Hanover Square mvt) to pf (as in the Thoreau mvt).
Description

Medium
2(picc)-2-3-2(E-flat)-cbn; 4-3-3-1; timp, perc (sn dr, b dr, cym, tr), ch, 2 pf, org/str; str (for options see entries for individual mvts)

Duration
23:30 min.

Movements
i. The Rockstrewn Hills Join in with the Church Bells [see #008ii]
ii. Calcium Light Night on the Campus [see #010v]
iii. A Yale-Princeton Football Game [see #051]
iv. Central Park in the Dark [see #034]
v. The Question of Existence-A Cosmic Landscape [see #050]

Source
Pencil list, 1 p. (f8140).

Date
Mapped out perhaps in the 1930s.

Literature
KirkC: --; AG: --.

Comment
This grouping is listed on a sheet of ruled foolscap (CIP: IIIIC/Box 37/4). For the extension of the main title Ives gives other options: "(or) Tone Pictures of one's youthful Days | (or) of some Earlier Days | or in '80s & '90s." For mvt v title Ives continues "or (Unanswered in a Cosmic Landscape)."

x651. Set of Cartoons or Take-Offs
[mostly lost]

Other title(s)
Take-Offs [see Work-list A]

Medium
Solo ww & brass, str (div. str in mvt vii & viii)

Movements
i-ii. [lost? (see Comment)]
iii. Take-Off No. 3: Rube Trying to Walk 2 to 2!! [see #085]
iv-vi. [lost? (see Comment)]
ii. Take-Off No. 7: Mike Donlin--Johnny Evers [see #047]
iiii. Take-Off No. 8: Willy Keeler at Bat [see #048]
ix-?. [others?, lost? (see Comment)]

Date

Literature
XII. Lost or Projected Works
A. WORKS FOR ORCHESTRA

Description

Comment
The title is editorially designated a "set" (in Quality List 2, #65, Ives refers to "the Group of Take-Offs"). It is referred to in Ives's work-lists, where he mentions (in the Work-list F version): "Pieces for orchestra --'Cartoons or Take Offs'--Undergraduate and other events--'Academic, Anthropic, Urban, Athletic and Tragic'--Among them --'Calcium Light Night' and 'Central Park in the Dark' (Some 40 years ago)." Among Ives's extant works, the only such pieces referred to by a number that might then be part of this set are Take-Off No. 3: Rube Trying to Walk 2 to 3!!, Take-Off No. 7: Mike Donlin--Johnny Evers, and Take-Off No. 8: Willy Keeler at Bat (thus the listing above). But such a group could also include as "Undergraduate," "TSIAJ" (Trio for Violin, Cello, and Piano(i)); as "Academic," A Lecture (Set No. 1(ii)); as "Anthropic," In the Cage (Set for Theatre Orchestra(i)), and perhaps Scherzo: The See'r (Set No. 1(i)); as "Urban," Scherzo: Over the Pavements and Runaway Horse on Main Street; as "Athletic," Yale-Princeton Football Game and Scherzo: All the Way Around and Back; as "Tragic," The General Slocum [confirmed by Quality List 2, #65: "'Tragic Tone Poem' (think included in the Group of Take-Offs) - 'The General Slocum Disaster' and The Pond. It is possible that this group was the original "Set No. 1" of 1906 wherein at least Scherzo: The See'r, A Lecture, and Calcium Light Night might have been included along with the known, numbered take-offs listed here.

\[652. \text{ Set of Overtures: In These United States} \]
[lost]

Movements
Overture: Town, Gown & State (see Comment)

Date
Composed variously probably in Ives's later college years (1896-98). KirkC: say 1896-98?.

Derivation
An Overture: Town, Gown & State in its version for band [#664] developed into parts of Symphony No. 2 i & iv [#002]. (see Comment)

Literature

Comment
The title is editorially designated a "set of overtures." There is no extant source for these works; a reference to them on a sketch ($2, f0358) for Symphony No. 1(ii) reads: "from Overtures #1 - #2 In These United States." Another reference, on the score-sketch ($1, f2440) for Symphony No. 2(iv), reads: "(from Overture 'Town, Gown & State' in These United States | for Brass Band 1896 played Savin Rock N[ew] H[aven] Ct[])." It is possible that this memo was intended to refer to the present mvt v of the symphony (see Comment under Symphony No. 2).

Jonathan Elkus speculates that the Set of Overtures: In These United States was cyclic, unified by the use of Columbia, the Gem of the Ocean

KirkC speculates that this "set" may have also included Overture: The American Woods and Down East Overture, and perhaps Overture in G Minor.

\[653. \text{ Set of Overtures: Men of Literature} \]
[mostly lost]

Medium
Orch (variously large or small)

Movements
[i]. Robert Browning [see #027]
XII. Lost or Projected Works
A. WORKS FOR ORCHESTRA

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Description

ii. [Ralph Waldo] Emerson [see #022]

iii. Matthew Arnold [see #023]

[iv]. [Bronson] Alcott [see #021]

[v]. Walt Whitman [lost or only barely sketched; see Comment]

[vi]. [John Greenleaf] Whittier [lost or only barely sketched; see Comment]

[vii]. Henry Ward Beecher [lost or only projected]

Date

Sketched mostly c1908-12 (mvt i may be from 1904). In Memos (p. 77), Ives states: "This overture infection... was somewhere around between 1900 to 1912 or 1913." In Work-list A, he included a general entry, with no titles listed, for "Overtures for Large and Small Orchestras... From about 1901 to 1912," adding an explanation in Work-lists B-G: "Some of these had to do with the lives and works of literary men (and are not all complete)." In a letter (11 Oct 1935) to John Kirkpatrick (repr. in Memos, p. 199f), however, Ives narrowed down the date of these works: "You ask about the transcriptions [Four Transcriptions from 'Emerson']. The first was mostly from a sketch of an Emerson Overture for orchestra and piano, referred to above. Around that time, 1910-11, I seemed to have the overture habit and started out to make a series of them on 'Men of Literature.' But they either were not completed or ended up in something else." KirkC: --; AG: --.

Derivation

Mvt i [#027]: Adapted in part for portions of the song Paracelsus [#324].

Mvt ii [#022]: Adapted for mvt i (Emerson) of Sonata No. 2 for Piano: Concord, Mass. [#088] and the Four Transcriptions from "Emerson" [#123] for pf.

Mvt iii [#023]: Adapted in part for the song West London [#388].

Mvt iv [#021]: Adapted, at least in part, for mvt iii (The Alcotts) of Sonata No. 2 for Piano: Concord, Mass. [#088].

Mvt v: Possibly adapted in part for the song Walt Whitman [#384].

Mvt vii: Possibly adapted in part for mvt i (The See'r) of Set No. 1 [#010].

Literature


Comment

The title is editorially designated a "set of overtures." See separate entries for Robert Browning Overture [#027], Emerson Overture [#022], Matthew Arnold Overture [#023], and the mostly lost Alcott Overture [#021], the only works for which sources survive. The numbering of the mvt's above is editorial (based on listing the extant works first and maintaining a version of Ives's numbering); in Memos (p. 76) they are mentioned in this order: "Walt Whitman, Browning, Matthew Arnold, Emerson...Whittier, and Henry Ward Beecher." Ives gives (contradictory) numbers to three of the works: Emerson is titled "Overture No. 2" on a source p. (f0565); Matthew Arnold is headed on a source page (f2335): "Men of Literature Overtures #3" [Matthew Arnold "yet cited as "second Overture" in Memos (p. 76)]; Robert Browning Overture is headed in the pencil full score (f2241): "Tone Poem Overture #2 about 'Men of Literature' | 'Browning'" yet listed elsewhere as "Overture No. 3" (see list in CIP: III/C/Box 37/4).

In Memos (pp. 76-77), he states: "I don't think that the Whittier or Walt Whitman ones got any further than sketches." In Quality List 2 (p. 6) Ives crossed out an overture title "second and last page" (shown on p. 5b to be "W. W. Overture") and added "torn up - N[o] G[ood]" (thus, until the mid 1930s, at least two pages of the overture still were extant). In Memos (p. 202n25), Kirkpatrick notes that in Ives's second sketch for Memos Ives "seems to imply that The See'r [Set No. 1/1] is derived from sketches toward a Beecher Overture" in a passage that Ives writes "Alcott [Sonata..."
Description

No. 2 for piano

(more of old man Bronson)--to go with Henry W. Beecher--'old man with straw in mouth' (not kept)" (implying, moreover, that the Alcott Overture was intended for this set).

In this grouping it is odd that Ives includes his Emerson Overture (which, in this original incarnation, is as much a piano concerto as an overture) but does not mention his Hawthorne Concerto (perhaps, in his mind, the latter was strictly a piano concerto).

x654. Set of Proposed Movements [I]

[projected]

Medium

Voice, chmbr orch (see individual mvts, Comment).

 Movements

i. The New River. Medium: "Piano[,] Tym[pani,] Clar[inet]s[,] Sax [&] Strings"
ii. Maple Leaves. Medium: "Pian[o,] Str[ing]s [&] Fl[ute]"
iii. Charlie Rutlage. Medium: "Piano[,] Drum[,] Clar[inet,] Bassoon or Sax [&] 2 VS [Violins]"
iv. The Indians. Medium: "oboe -- Tom tom [&] 1 cymbal"
Piano alone [in unidentified mm.]

Source

A listing of song numbers (in Ives's order: nos. 6, 23, 10, 14 and 25), keying to 114 Songs, on a p. of cadenza material for Emerson Overture for Piano and Orchestra (f2230).

 Date

Planned after the 1922 printing of 114 Songs but before the post-Jan 1925 listing on f2792.
KirkC: --; AG: --.

Derivation

Planned to be arranged from the songs of the same name in 114 Songs. This group may have been reconfigured into Set No. 5: The Other Side of Pioneering [#014] which itself was reconfigured into Set No. 8: Songs without Voices [#017].

 Comment

The title is editorially supplied. Ives gives a proposed ensemble group for each of the songs in this "set" (collectively: fl, ob, cl, bsn/sax, sax; tpt, tbn; timp, dr, tom-tom, [suspended] cym, pf; str).

Since for the Set of Proposed Movements [II][ii (Disclosure) and viii (Mists [III]), Ives specifies only "Piano," it seems apparent that these related "sets" were planned to feature and accompany a vocal soloist. The list (f2230) on which this group appears predates the list (f2792) that indicates Sets No. 4-7. This set is almost identical in content to Set No. 5: The Other Side of Pioneering, or Side Lights on American Enterprise, which only lacks a Maple Leaves mvt.

x655. Set of Proposed Movements [II]

[projected]

 Medium

Voice, chmbr orch (see individual mvts, Comment)

 Movements

i. At Sea. Medium: "(be[lls] & strg [strings])."
ii. Disclosure. Medium: "Piano (Drum)" [the latter word erased].
iii. Swimmers. Medium: "4 vls [violins.] Piano [&] 1 Sax" [erased is "Clar, 2 violins" and one or two other instruments (possibly tpt & tbn)].
A. WORKS FOR ORCHESTRA

Description


v. Walt Whitman. Medium: "Piano & 2 Trpts [Trumpets]."

vi. Thoreau. Medium: [not specified].

vii. Old Home Day. [Ives's list follows this entry with a "?"介质: [not specified].


ix. The Cage. Medium: "Strings all time no piano on chords."

Source

A listing of song numbers (Ives's order is simply numerical: nos. 4, 8, 27, 29, 31, 48, 52, 57 and 64), keying to 114 Songs, on a p. of cadenza material for Emerson Overture for Piano and Orchestra (f2230).

Date

Planned sometime after the 1922 printing of 114 Songs but before the post-Jan 1925 listing on f2792. KirkC: --; AG: --.

Derivation

Planned to be arranged from the songs of the same name in 114 Songs.

Comment

The title is editorially supplied. Ives gives a proposed ensemble group for each of the songs in this "set" (collectively: cl, sax; 2 tpt; dr, bells, pf; str). Since for mvts ii (Disclosure) and viii (Mists [II]) Ives specifies only "Piano," it seems apparent that these related "sets" were planned to feature and accompany a vocal soloist. The list (f2230) on which this group appears predates the list (f2792) that indicates Sets No. 4-7.

x656. Set of Proposed Movements [III]

[projected]

Medium

Voice, chmbr orch/ens (see Comment)

Movements

i. Walking

ii. ?Religion or ?Those Evening Bells! [see Comment]

iii. The South Wind / Die Lotosblume

iv. The White Gulls

v. Two Little Flowers

vi. Like a Sick Eagle [Ives's list follows this entry with a "?"

vii. The Last Reader

viii. Evening

ix. Immortality

Source

A listing of song numbers (in Ives's order: nos. 67, 163[?], 97, 103, 104, 26, 3, 2 and 5), keying to 114 Songs, on a p. of cadenza material for Emerson Overture for Piano and Orchestra (f2230).

Date

Planned after the 1922 printing of 114 Songs but before the post-Jan 1925 listing on f2792. KirkC: --; AG: --.

Derivation
Description

Planned to be arranged from the songs of the same name in 114 Songs.

Comment

The title is editorially supplied. Ives gives no proposed ensemble for any of the songs in this last "set" while the other related sets both have fairly explicit suggestions. The citation (or mistaken citation) of mvt ii as "163" is perplexing; perhaps Ives meant "16" (Religion) or "63" (Those Evening Bells), but in his other list (f2792) Religion is the only one of the two that is mentioned. Since for the Set of Proposed Movements [II]ii (Disclosure) and viii (Mists [III]) Ives specifies only "Piano," it seems apparent that these related "sets" were planned to feature and accompany a vocal soloist. The list (f2230) on which this group appears predates the list (f2792) that indicates Sets No. 4-7.

x657. Set of Proposed Movements [IV]

[projected]

Medium

[Chmbr orch]

Movements

i. At Sea

ii. The New River

iii. The Indians

iv. The Rainbow

Date

Planned after the 1922 printing of 114 Songs. KirkC: --; AG: --.

Derivation

Planned to be arranged from the songs of the same name in 114 Songs.

Comment

The title is supplied editorially; the existence of this set is hypothetical. These proposed mvts are found in Copy E of 114 Songs with the letter S added next to their song number which is circled in each case. "S" may be a code for "Set"; Copy E is the song book in which Ives planned Sets nos. 4-7. The order of mvts given here is editorial. In addition, in Copy E, Ives circles the song no. of The Last Reader but does not add an "S," instead giving the memo "from score lost." (Possibly The Last Reader was intended to be a part of this projected set.)

x658. Set of Three Pieces

[performance grouping]

Medium

1-0-1-1; 0-2-1-0; timp, perc (sn dr, tr), 2 hp, pf; str (opt. b dr, cel/glock, gong)

Duration

5:30 min.

Movements

i. Hallowe'en [see #071]

ii. The Pond [see #040]

iii. The Gong on the Hook and Ladder [see #038]

Date

Assembled probably in spring 1934.
Description

Premiere

New York City, 22 Apr 1934, by a pick-up chamber orchestra, cond. by Albert Stoessel, in a concert of dance (by Martha Graham and Group) and music at the Alvin Theater, sponsored by the Pan American Association of Composers. This grouping was performed as an instr interlude, apparently the first performance for each mvt. (Concert announcement and program in CIP: VII/Box 50/4.)

Literature

AG: --.

Comment

The title is supplied editorially. Listed as a group in Quality List 2: "#76 - 1-a. - 'HALLOWEEN', 2-a. - 'THE POND', 3-a -'ALLEGRO MODERATO'' (with a cross-reference to another entry that confirms the latter as The Gong on the Hook and Ladder). Ives later substituted Central Park in the Dark for the third mvt, creating the Three Outdoor Scenes.

x659. A Symposium-Five Movements for Orchestra

[projected]

Medium

2-1(Eng hn)-1(basset hn)-[1]; [2]-1-4-[0]; pf; str [assuming chorus is not used in mvt i; bracketed instr added per Ives's description of mvt v as for "full chamber orchestra"] (for options see entries for individual mvts)

Duration

16:30 min.

Movements

i. Processional (In the Church) [see #176]

ii. The Rainbow (In the Sky) [see #045]

iii. Tone Roads (In the Wagon) [see #049i or iii]

iv. The Unanswered Question (In Contemplation) [see #050]

v. Robert Browning (In the Heart and Mind) [see #013i or 027]

Source

Pencil list on a fragment of typing paper, 1 p. (f8141).

Date

Mapped out perhaps in the 1930s.

Literature

KirkC: --; AG: --.

Comment

This grouping appears pencilled on a fragment of paper (CIP: IIIC/Box 37/1) where there are two drafts: (1) "A Symposium | 4 movements for orchestra | I Maestoso Andante... Processional 1901 | II Allegro Tone Road 1915-24 | III Largo - 'The Unanswered Q 1913-? | IV Allegro-Adagio-Allegro 1912 | (a Tone Poem R. Browning)" (with an insertion of "II or Rainbow" and renumbering toward the revised list); (2) "I Pro. In the Church | II Rainbow In the Sky | III Tone Roads In the Wagon | IV Unanswered Q (In Contemplation) | V In the heart & mind | Browning." It is unclear to which Tone Roads Ives refers; by the tempo marking ("Allegro") cited in the first draft of the grouping it would appear to be Tone Roads No. 1, but the date cited ("1915") seems to point to Tone Roads No. 3. It is also not clear whether Ives is thinking of the Robert Browning Overture or an arrangement from the song Paracelsus (as used as mvt i [Browning] in Set No. 4: Three
II. Lost or Projected Works

A. WORKS FOR ORCHESTRA

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**Description**

_Poets and Human Nature_; the latter is assumed here (given the common smaller orchestra size and shorter durations; the reference to "Tone Poem" would argue otherwise).

---

**x660. Walking Suite**

[projected]

**Medium**

?Chmbr orch

**Movements**

i. In the Car [see #019ii]
ii. In the Shop (Take-off: Factory noises)
iii. In the Yard
iv. In the Open

**Date**

Planned probably after Jan 1921 printing of _Sonata No. 2 for Piano: Concord, Mass_. KirkC: --; AG: --.

**Literature**

KirkC, p. 100; AG: --.

**Comment**

The only reference to this work is a memo on a p. of rej. patches (S2, f4890) for _Four Transcriptions from Emerson_ for pf, with the heading "as a Walking Suite," and the mvts listed as "1st in Car (Theater Orch II) [=Set for Theatre Orchestra?] | 2 in the [?] Shop 'Take off' Factory noises | 3 in Yard | 4 In the open"; this memo (written upside down on the page) apparently has nothing to do with the music of the patches.

---

B. WORKS FOR BAND

---

**x661. General Booth Enters into Heaven**

[lost]

**Other title(s)**

Salvation [see f5680]

**Medium**

Male unison chorus, band (see Comment)

**Date**

Composed possibly in 1914 (the date of the song arr.) or earlier.

**Derivation**

Arranged for the song _General Booth Enters into Heaven_ [#255] which was then arranged into the choral and orchestra version [#181].

**Literature**

KirkC: --; AG: --. Memos, 112n2.

**Comment**

This is the last known work for which Ives used the band medium.

Ives's sketches (f5680-5688) for a choral/band version carry no date (handwriting analysis might possibly place them either c1914 or c1930s). The heading on p. 1 reads: "Salvation | Piano (see Brass Band Score) | [Instrumentation list]: 1 Pic, 2 Clar B-flat, E-flat Clar, 1 E-flat Cor[net], 2 B-
x662. Holiday March

[lost]

Date
Composed c1885-86 (according to MS Work-list 2). Ives's dating must be held in some doubt; it places this work before the mostly lost "Op. 1" Schoolboy March (which is dated "Sept. 1886") and the "Xmas 1887" dating of the Holiday Quickstep (see Comment).

Premiere
Apparently performed at Danbury in 1885 or 1886 by the Wooster Band (according to MS Work-list 2).

Derivation
May have been adapted from the mostly lost band work Schoolboy March in D and F, Op. 1 [#056]; may have developed into or been arr. from Holiday Quickstep [#028] for chmbr orch or ens.

Literature

Comment
The only reference to this work is in Ives's MS Work-list 2: "Holiday March 1885-86, Wooster Band Danbury." This march may be an earlier version, if Ives's date is accepted, of the Holiday Quickstep for chmbr orch or ens (first perf. 16 Jan 1888); or, as Sinclair states in his critical edn., the Holiday Quickstep itself may have been subsequently arranged for band by Ives or his father.

Cowell 1955, p. 27, relates an anecdote (in all probability told by Ives himself) about the Holiday Quickstep as for a marching band. An additional piece of evidence of the existence of a band version of Holiday Quickstep is the announcement in the Danbury Evening News (10 October 1889) of a performance by the "Danbury Band" on 11 October 1889. It is quite possible that Ives wrote this work originally for pf and that his father subsequently arranged it for both chmbr orch or ens and for band, variously under the titles "Holiday Quickstep" and "Holiday March."

x663. March for Dewey Day

[lost]

Other title(s)
March "National" [see f6861]

Date
Composed apparently before Oct 1899 (see Comment).

Derivation
Portions adapted for the song In Flanders Fields [#277].

Literature
KirkC: 1D8; AG: --.

Comment
The only reference to this work is in a marginal note in S2 of the song In Flanders Fields (f6861): "from a march | for Dewey Day, NY Oct 2 1899 | from March "National" (Inter county Festival[]) | later used in Flanders Fields."

x664. Overture: Town, Gown and State
XII. Lost or Projected Works

B. WORKS FOR BAND

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Description

[lost]

Date

Composed apparently in 1896 (see Comment).

Premiere

(see Comment)

Derivation

Apparently adapted from a lost overture for orch, originally part of lost orch Set of Overtures: In These United States [#x652]; part of the Sonata for Organ [x704] may have developed into a slow introduction for this work; developed into mvts i and iv (or possibly mvt v) of Symphony No. 2 [#002].

Literature


Comment

The only reference to this work is a note on the t.p. of S2 of Symphony No. 2iv (f0492): "(from Overture 'Town, Gown, & State' in These United States for Brass Band 1896 played Savin Rock N[ew] H[aven] Ct[)"); In Memos (p. 149n16) Kirkpatrick speculates that Ives's entry on MS Work-list 2 "1 Overture (alla Zampa)" may refer to this work.

x665. Slow March, with "Adeste Fideles"

[lost]

Date

Composed in 1886 or 1887, according to Work-list A (see Comment).

Premiere

(see Comment)

Derivation

Apparently based on a lost Piece for Organ, with "Adeste Fideles" [#x692]; may have been adapted for use in the middle section (quoting ADESTE FIDELES) of mvt ii (Decoration Day) of A Symphony: New England Holidays [#005b].

Borrowing

Apparently ADESTE FIDELES.

Literature

KirkC: 1D2; AG: --. Memos, 148.

Comment

The only reference to this work is in Ives's MS Work-list 2, written in ink on the back of an Ives & Myrick calendar page for December 1928: "Slow March (Adeste Fidelis [sic], cantus firmus) '86 or 87, played by Danbury Band, Decoration Day, and Carmel, N.Y., Band about '87-88." In Memos, p. 101, Ives noted that Decoration Day was "started as a brass band overture, but never got very far that way." Kirkpatrick (Memos, p. 148n11) suggests that the "Adeste fideles" episode in Decoration Day (mm. 54-74) may stem from this work.

C. WORKS FOR CHAMBER ENSEMBLE

x666. Largo for Violin and Organ

[lost]

Medium
XII. Lost or Projected Works

C. WORKS FOR CHAMBER ENSEMBLE

The Music of Charles Ives
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Description

Vn, org

Date

Composed c1901, according to Ives.

Premiere

New York, 16 Dec 1901, William Haesche (vn) and Charles Ives (org), in an organ recital at Central Presbyterian Church.

Derivation

Adapted for the rej. mvt ii of Pre-First Sonata for Violin and Piano [#059] which mvt itself was reworked as Largo for Violin, Clarinet, and Piano [#073].

Comment

Annotation above the heading on the t.p. of the rej. mvt ii (S2, f3201) of the Pre-First Sonata for Violin and Piano: "Played at Organ recital Central Pres Ch 57 st NY Dec 16--1901--Wm Haesche soloist." Work-list B, in the entry for an "Allegro and Largo for violin and piano": "Started as a First Violin Sonata and not completed. The Largo was originally for violin and organ (solo stop) and later for violin, clarinet, and piano. Photostat[.] 1901-1902."

Medium

"Chamber groups" [according to the memo on f2792]

Movements

The songs referred to in the memo are listed below, in Ives's order (page numbers from 114 Songs as given by Ives):

[i.] p. 83. December [see #234] --
[ii.] p. 81. September [see #347] --
[iii.] p. 171. Elégie [see #242] --
[iv.] p. 56. Maple Leaves [see #295]
[v.] p. 163. The Children's Hour [see #227]
[vi.] p. 51. [recte p. 50] Nov. 2, 1920 [see #314]
[vii.] p. 8. The Last Reader [see #286]
[viii.] p. 36. Religion [see #332]
[ix.] p. 89. Serenity [see #347]
[x.] p. 95. At the River [see #214]
[xi.] p. 242. Two Little Flowers [see #380]

Source

Memo on Ives & Myrick office stationary, 38 Nassau St., headed "Suggested song-groups & instruments and about in this order of preference" (next to each title, Ives lists the page number of the corresponding song in 114 Songs); this list is added after four specific sets are outlined, 1 p. (f2792).

Date

Planned after the 1925 composition of the song A Sea Dirge (which is listed elsewhere on the same memo).

Literature

KirkC, p. 53; AG: --.
Description

Comment
The title is editorially supplied. After listing the contents catalogued herein as *Set No. 4, 5, 6 and 7*, Ives writes: "other numbers from book [*114 Songs*], that might do for chamber groups pages 83-81-171-56, 163, 51, 8, 36, 89, 95, 242[.] Some of these are from old scores, but find only 2 [surely *December and An Election* (both for male chorus and chmbr orch)], which are for too many instruments." The first four titles in this list, connected by dashes, may form an intended sub-set (essentially of the last quarter of the seasons).

x668. *Piece for Cornet and Strings (on "The Beautiful River")*

[lost]

Medium
Cnt, 3 vn (?recte str qt)

Date
Composed in early Sept 1905, according to Ives. KirkC: --; AG: --.

Derivation
Adapted for mvt iii of *Sonata No 4 for Violin and Piano* [#063].

Borrowing
Apparently based on THE BEAUTIFUL RIVER.

Literature

Comment
The title is supplied editorially. An annotation at the bottom of a sketch p. (f3261) of mvt iii of *Sonata No. 4 for Violin and Piano* reads: "started as Cornet & Violins Qu piece 1905 (with Dave C T[wichel]) at Saranac Aug 1905 | finished later as Violin Sonata." The Ives's first vacation at Saranac Lake was actually 1-8 Sept 1905. KirkC (p. 43) points out in an addendum that the sketches on f3259 (listed under *Sonata No. 4 for Violin and Pianoliii*) may be for this piece.

x669. *Piece for Cornet (on "Katy Darling")*

[lost]

Medium
Cnt, [accomp unknown]

Borrowing
*Katy Darling* (?or *Katy Darling's Farewell to Dermot* by H. Kleber).

Comment
The title is supplied editorially. There is a single reference to this work, in *Memos*, p. 59: "There was also a piece for triple-tonguing cornet on a Buck and wing tune, *Katy Darling* (can't find all of it here)." This is spoken of in a context of Ives's discussion of pieces for small ens or orch, many of them arranged later as songs or absorbed into other works; it is possible that this cornet piece was accompanied by a pf, a few instruments or a chmbr orch. No extant work of Ives that might be related to this lost work has been identified as borrowing the "Katy Darling" tunes.

x670. *Pre-First String Quartet*

[lost]

Medium
Str qt
XII. Lost or Projected Works

C. WORKS FOR CHAMBER ENSEMBLE

The Music of Charles Ives

MSS 14 - Page 689

Description

Date
Composed during Ives’s Yale years (1894-98) according to Memos (p. 11 of M): “2 string quartets--1st [attempt] in college N[o] G[ood]--destroyed only fair [copy].”

Derivation
(see Comment)

Literature
KirkC: --; AG: --. Memos, unpublished p. 11 of M.

Comment
Perhaps Piece in G for String Quartet [#077] was part of this.

x671. Pre-Pre-First Sonata for Violin and Piano

[lost]

Medium
Vn, pf

Source
Patch, possibly for this work, 1 p. (f3176).

Date
Composed possibly in 1895; no date in the source. KirkC: say 1895?.

Literature

Comment
The title is supplied editorially. The only reference to this work is a note on mvt i of Sonata No. 1 for Violin and Piano (S3, f3347): “real [st] S[onata] written in college (now dead).”

x672. Pre-Second String Quartet

[lost]

Medium
Vn 1-2, va, vc

Duration
4 mm. extant

Source
Fragmentary sketch [?], 4 mm., with note below first m. “2nd S Q & piano as made into Quintett,” 1 p. (f1833).

Date
Composed c1904-05; no date in the source. A note at the bottom of source ("Dear Mr Price, from here x to o goes in 3rd movement as I telephoned yesterday stop in -- or call 37 Liberty St") lists Ives’s business address during 1 Jan. 1909-31 Jan. 1914. Work-list B: “2 Movements started as a 2nd String Quartet, Uncompleted, parts of which were used in later pieces for orchestra. 1905.” AG: 1904-05.

Derivation
Description

Mvt ii: A reworking of the lost org Prelude [II] [x698]; reworked, in part, for mvt i of Symphony No. 3 [#003]. Some parts of this work served as material for two songs: Aeschylus and Sophocles [#206] (mm. 11-15 of pf) and, according to Ives, Sunrise [#365]. (see Comment)

Literature

Comment
The title is supplied editorially.

This work may be the one referred to in a note on the t.p. of the score-sketch (S2, f0567) of Symphony No. 3: "2nd mvt. - S. Quartt from organ Prelude 1901" (this Prelude is lost). A note in S3 (f7031) of the song Sunrise is another possible reference: "Taken from chords & parts of an II[nd] S[string]Q[uartet]. & put into this song Aug. 1926 -- but not a good job -- the words are N[o]G[ood]. but better than the music."

Memos, p. 73 implies that other pieces were part of the plan for this lost work: "[The Pre-Second String Quartet] is a series of short movements, each having its own theme. They were supposed to be related by contrasts, that is, related only by not being related... Some of these were used later or turned into other things, as songs, Hymn, etc.--Hallowe'en, Hook and Ladder." In addition Memos (p. 82) implies that part of mvt iv (Thoreau) of Sonata No. 2 for Piano: Concord, Mass. [#088] derives from a slow mvt of this work. (See Memos, p. 73 for more information.)

In Memos, p. 126 Ives lists this work ("the String Quartet around 1905-06") as composed in a "slump" ("N.G., most of it destroyed or worked into something else").

David G. Porter feels that the rej. pf solo bridge in Tone Roads No. 3 [#049iii] originated in the Pre-Second String Quartet since the rej. bridge went into Aeschylus and Sophocles [#206]; this may imply that the preliminary version of Tone Roads No. 3 was once a mvt in the Pre-Second String Quartet.

x673. Set of Three Pieces for Chamber Ensemble, No. 1
[projected]

Medium
Fl, cl/fl, basset hn/Eng hn; bell/hn, pf; str

Duration
8 min.

Movements
(As listed in Ives's Work-list B and Quality List 2, #103:)
i. Largo [for Violin, Clarinet, and Piano] [see #073]
ii. [Scherzo:] All the Way Around and Back [see #081]
iii. The Rainbow [see #045]

Date
Assembled probably in 1934.

Comment
The title is supplied editorially. This set is implied by their grouping in Ives's Work-list B and is listed as a set ("copied and bound") in Quality List 2, entry #103. At about the same time that Ives apparently defined this set, he assembled Set No. 9 of Three Pieces and Set No. 10 of Three Pieces and defined the Set of Three Pieces for Chamber Ensemble No. 2, all of which are performable with single str.
Description

Mvt iii is probably the version for fl, basset hn, pf and str [#045] rather than the version in Set No. 6: From the Side Hill ii [#015]. It is very possible that the three Copyist 18 scores for the mvts listed here actually comprise this "projected" set.

x674. Set of Three Pieces for Chamber Ensemble, No. 2
[projected]

Medium
Fl(picc), Eng hn/basset hn/fl, cl, bn/bar sax; tpt; perc (cym, b/t dr), cel/high bell, hp/pf, pf; str qt

Duration
8:30 min.

Movements
(As listed in Ives's Work-list B and Quality List 2, #104:)
i. [Allegretto sombrososo:] Incantation [see #010vi]
ii. [Scherzo:] Over the Pavements [see #082]
iii. Adagio sostenuto: At Sea [see Comment and #012i]

Date
Assembled probably in 1934.

Comment
The title is supplied editorially. This set is implied by their grouping in Ives's Work-list B and is listed as a set ("copied and bound") in his typed Quality List, entry #104. At about the same time that Ives apparently defined this set, he assembled Set No. 9 of Three Pieces and Set No. 10 of Three Pieces and defined the Set of Three Pieces for Chamber Ensemble, No. 1, all of which are performable with single str. It is very possible that the three copyist scores for the mvts listed here actually comprise this "projected" set.

Mvt iii may have been intended to be the 114 Songs arr. planned for Set No. 7: Water Colors/i rather than the Set No. 3/i version.

x675. Sonata for Trumpet and Organ
[lost]

Medium
Tpt, org

Date
Composed in 1900, according to Ives (see Comment).

Premiere
New York City, ?24 January 1901, Central Presbyterian Church, Charles Ives (org), tpt player unknown (see Comment).

Derivation
Developed into at least part of mvt i of Sonata No. 4 for Violin and Piano [#063].

Borrowing
Presumably borrowed OLD OLD STORY; George Ives, Fugue No. 4 in B flat.

Literature
KirkC: 2B7; AG: --. Memos, 165n.

Comment
Description

There is a reference to this lost work on one of the lithograph copies of Sonata No. 4 for Violin and Piano (complete work, S1, f3268): "I (from organ & Trumpet Sonata -- 1900.) Played at Organ Recital Central Pres. Ch. 57 st New York Jan 24[?] --1901."

x676. Sonata No. 5 for Violin and Piano: "New England Holidays"

[projected]

Medium
Vn, pf

Movements
[i.] [Washington's Birthday] [projected?]

ii. Decoration Day (Very slowly-Allegro; 7 min., 149 mm.) [in Kirkpatrick reconstruction] [see #064]

[iii.] [The Fourth of July] [projected?]

[iv.] [Thanksgiving and Forefathers' Day] [projected?]

Source
Mvt ii. Decoration Day [see #064]

Date
Mvt ii: Arr. after 1919 from music composed in Sept 1912, according to a patch (f0711) listed within S1, "Scetchs [sic] Decoration Day | Saranac Lake NY | Sep 1912." AG: 1912.

Premiere
Kirkpatrick reconstruction of mvts i, ii and iv: Purchase, NY, 11 Dec 1978, by Daniel Stepner (vn), John Kirkpatrick (pf), in a recital of Ives's music for vn and pf, in the Music Building, State University of New York, College at Purchase. (Program in John Kirkpatrick Papers, Yale Music Library.)

Mvt ii: [see #064]

First recording

Derivation
Mvt ii: The middle section (quoting ADESTE FIDELES) may have been based on the lost Slow March, with "Adeste Fideles" [6x665] for band; arr. from the original form of mvt ii (Decoration Day) of A Symphony: New England Holidays [#005ii], later used for the 1920s revision of that music.

Literature

Discography
BlockB: D44.

Comment
There is no extant source for the complete work, which KirkC (p. 81) suggests consisted of projected arrangements for vn and pf of all four mvts of the orch A Symphony: New England Holidays. The only reference to a complete sonata is a note on S6, p. 1 (f0712) of mvt ii of A Symphony: New England Holidays: "Sonata #5 'N.E. Holidays.'" But only the Decoration Day mvt exists in a MS which can be clearly identified as intended for vn and pf. Kirkpatrick always maintained that this sonata version came before any orchestral version and believed that Ives was hiding the truth by calling this version an "arrangement from."
Description

In 1973 John Kirkpatrick completed a realization of three mvts of this sonata. For it he added to the easily retrievable original state of the Decoration Day mvt his own arr. of the whole of Washington's Birthday [#005a] (Kirkpatrick: "There are only two earlier pencil-sketch pages. But comparison of these with the orchestral score-sketch and full score reveals so much about what the missing copy for violin and piano must have been that it can be restored with fair certainty.") and the "meditation" (mm. 129-209) section of Thanksgiving [#005d] from the orchestral version (Kirkpatrick: "The interpolated meditation is such a 'natural' for violin and piano--rolling bass and all--that it obviously belonged to the projected sonata."). He did not attempt the dubious task of refashioning The Fourth of July for vn and pf (Kirkpatrick: "The violin and piano version could hardly have gone very far before branching out into full orchestra.").

x677. Song without Words for Cello

[lost]

Medium

Vc, [?org or ?pf]

Date

Composed apparently before the 25 May 1890 (possibly recte 7 June 1891) performance of the derivative song (but see Comment where Ives places the origin in his classwork for Parker; the only year Parker's "Free Composition" course had an official registrant--and Ives only audited--was in Ives's junior year, 1896-97).

Derivation

Adapted for the song Abide with Me [#205].

Literature

KirkC: --; AG: --.

Comment

At the top of the ink score (S3, f6331) of the song Abide with Me Ives writes: "between 1890-1898 | 1st [use] = 2nd theme for Symphony in Parker Free composition class | then 'Song without words' for Cello then 'Song with words'| (several hymns)"

x678. Trio for Violin, Clarinet, and Piano

[lost]

Medium

Vn, cl, pf

Source

1. Fragmentary sketch, possibly for this work, 1 p. (f3045).
2. Fragmentary sketch, 15 mm. in 2/4, possibly for this work, 1 p. (f2961).
3. Fragmentary sketch, 3 mm. similar to S2, possibly for this work, 1 p. (f3046).
4. Fragmentary sketch, one-half m., possibly for this work, 1 p. (f3047).

Date

Composed c1902-03, according to Ives. Work-lists B-H cite the work as "Trio--Violin, clarinet and piano. About 1902-1903." AG: 1902-?03. (see Comment)

Derivation

The Largo for Violin, Clarinet, and Piano [#073] may have been a mvt in this work. The Largo was derived from the rej. mvt ii of the Pre-First Sonata for Violin and Piano [#059].

Literature
Description


Comment

There are no positively identifiable sources for this lost work; KirkC, p. 63, surmises that four unidentified sketch fragments may relate to this work. Ives's Work-lists B-H cite the work while separately listing the extant Largo for Violin, Clarinet, and Piano. The lost Trio is also listed in Quality List 10: "Volume 10 | 247 Trio - Violin, clarinet and piano" (where there is a separate listing of "Volume 4 | 225 Largo - Trio"; this also may be acknowledging the extant Largo for Violin, Clarinet, and Piano as separate from the lost Trio). No extant copies of these chamber music volumes contain a multi-mvt Trio for Violin, Clarinet, and Piano.

Possibly Ives's reference in Work-list B (and thereafter) to both a "Largo" and "Trio" for vn, cl and pf may be a confused double reference to the single extant mvt.

x679. Walden Sounds

[lost]

Medium

"Ch[urch] Bells, flute, Harp (Aeolian)" and/or "some wood and string instruments with piano" (see Comment)

Date

Composed in 1910, according to a memo on f4002 (see Comment).

Derivation

Developed into part of mvt iv (Thoreau) of Sonata No. 2 for Piano: Concord, Mass.[#088]; related in some way ("to go with") one of the Mists songs [#300?] (see Comment).

Comment

There is only one direct reference to this work, a memo on the ink score of mvt iv (Thoreau) of Sonata No. 2 for Piano: Concord, Mass. (S2/patch, f4002): "from some ideas - 'Walden Sounds' - Ch Bells, flute, Harp (Aeolian) to go with Harmony's Mist-Bells Elk Lake 1910)." Perhaps this work was a planned or now lost orchestrated version of the song Mists (whose first version was composed 20 Sept 1910 at Elk Lake and is based on a poem by Harmony Ives). Possibly Ives's phrase "to go with...Mist[s]" means that Medium (above) should include the pf and voice of the song version. Another apparent reference is in a letter from Ives to Raymond Adams of the Thoreau Society (CIP: IIIB/Box 36/1, 21 Jan 1928): "The Thoreau movement [of Sonata No. 2 for Piano: Concord, Mass.] was originally from a score of some wood and string instruments with piano, and the printed copy loses somewhat by the reduction." John Kirkpatrick suspects that two rej. sketches listed with material for mvt iv (S1, f3252, 3993) of Sonata No. 2 for Piano: Concord, Mass. are actually for this source piece.

D. WORKS FOR PIANO

x680. Demon's Dance Around the Pipe

[lost]

Medium

Pf

Date

Composed in Sept 1909.

Derivation

Absorbed into mvt ii (Hawthorne) of Sonata No. 2 for Piano: Concord, Mass. [#088].

Comment
Description

In Memos (p. 81) Ives identifies this piece as a "take-off," one of several such pieces "written on our first vacation at Pell's, September 1909" (including the lost pf The Slaves' Shuffle and The Celestial Railroad [#116]) that went into the Hawthorne mvt (ii) of Sonata No. 2 for Piano: Concord, Mass.

x681. A Full Game at The Spot
[lost]
Medium
Pf?

Date
Composed sometime during Ives's Yale years, 1894-98 or soon thereafter.

Derivation
(see Comment)

Literature
KirkC: --; AG: --. Memos, 61.

Comment
The only mention of this work is in Memos (p. 61) where Ives remarks on Calcium Light Night and "piano stunts of and around college days. With these there were others--A Full Game at the Spot." This title could be simply a subtitle or Other Title(s) for Yale-Princeton Football Game or it may refer, as assumed here, to an early pf version of this work. An "athletic" take-off would have been appropriate entertainment at a student hang-out such as "The Spot" (according to Memos, p. 61n1: "a roof garden on top of the large dry-goods store of F. M. Brown & Co., 886-900 Chapel Street, New Haven").

x682. March No. 4 for Piano
[lost]
Medium
Pf

Date
Composed possibly c1892.

Derivation
The assumed source of the chmbr orch March No. 4 in F and C [#032].

Literature
KirkC: 3B9; AG: --.

Comment
The existence of this march for pf must be assumed given the numerical gap in Ives's series of his pf marches and given Ives's habit of composing his marches first for pf and then arr. them for theater orch or band.

x683. Set of Three Pieces for Piano
[projected]
Medium
Pf?

Movements
Description

According to the memo (f1011):

i. The Common (Largo) (Emerson & Park Ch)
ii. The Abolitionists (Allegro) Wendell Philips - Faneuil Hall [see #097?]
iii. The "St. Gaudens" (Adagio Andante) "moving marching faces of souls" [see #007i, S3]

Date

Planned apparently before summer 1911 (see Comment).

First recording

Mvt. iii: Donald Berman, 17 Feb 2004 (issued in 2004 by New World Records, 80618-2).

Derivations

Mvt i is unknown: it might be related to mvt iii ("Park Sq") of the projected orch Set: Sounds! or to the material of the Emerson Overture [#022] or mvt i (Emerson) of Sonata No. 2 for Piano: Concord, Mass. [#088]. Mvt ii probably refers to Study No. 9: The Anti-Abolitionist Riots [#097]. Mvt iii is undoubtedly the original pf version (the "Black March") of mvt i (S3, f1014-19) of Orchestral Set No. 1 [#007].

Literature


Comment

The title is supplied editorially. Ives misspells mvt ii title as "Abolishionists." There is a single reference to this set, noted at the top of the fragmentary sketch (S2, f1011) for mvt i (The "St. Gaudens") of Orchestral Set No. 1: 1 The Common (Largo)(Emerson & Park Ch) | 2 The Abolishionists (allegro) Wendell Phillips Faneuil Hall | 3 'The St. Gaudens' (Adagio Andante) 'moving marching faces of souls.' This source dates from summer 1911; material for all three mvts was extant by that time.

We can only presume from the titles that this set was for the medium of pf.

x684. The Slaves' Shuffle

[lost]

Medium

Pf

Date

Composed in Sept 1909.

Derivation

Absorbed into mvt ii (Hawthorne) of Sonata No. 2 for Piano: Concord, Mass. [#088].

Comment

In Memos (p. 81) Ives identifies this piece as a "take-off," one of several such pieces "written on our first vacation at Pell's, September 1909" (including The Celestial Railroad [#116] and the lost pf Demons' Dance around the Pipe) that went into the Hawthorne mvt (ii) of Sonata No. 2 for Piano: Concord, Mass.

x685. Sonata No. 3 for Piano

[lost]

Medium

Pf

Date
Description

Composed during winter 1926-27 (according to an Ives letter; see Comment). Work-list A has "1928."

Literature


Comment

Two possible references to this work are found among sketches for mvt i (Emerson) of Sonata No. 2 for piano: Concord, Mass. On an "Emerson" p. (f1012) given over for use as sketches for mvt i (The "St. Gaudens") of Orchestral Set No. 1: Three Places in New England: "for Piano Sonata No II Piano Sonata #3 N E Holidays." The second is a list of mvts on another p. (f0710) of the same double leaf: "Sonata 1. Washington's Birthday (Snow Bound) f fast | 2. Decoration Day p slow f fast, slow | 3. 4th of July, mostly ff fast | 4. Thanksgiving religious old anthems." (This second reference may be instead to Ives's Sonata No. 5 for Violin and Piano, also called "N E Holidays" in an annotation. While the Decoration Day mvt exists in an arr. for vn and pf, there is no extant arr. for solo pf of mvts from A Symphony: New England Holidays nor MS evidence of a pf version as precedence for the symphony.)

Another reference, in a letter from Ives to Kirkpatrick, 11 Oct 1935, and quoted in KirkC, p. 93, reads: "Sometime in the winter of 1926-27, I finished a one movement piece which I called the 3rd Sonata. The last time I played it over it didn't seem satisfactory." KirkC notes "no ms. or copy has turned up with this designation"; in a pencil addendum to his copy of KirkC, Kirkpatrick wonders if Ives might be referring to Study No. 23. Also In pencil addenda in his copy of KirkC, Kirkpatrick speculates that a 3-mvt "3rd Piano Sonata" might have included Studies No. 15 and No. 16 (which are labeled "I" and "II" respectively on their MSS).

Work-list A has an entry "49. Piano Sonata (one movement, uncompleted) 1928."

x686. Studies No. 3, 12, 13, 14, 17, 24, 25 and 26

[lost]

Medium

Pf

Date

Composed in 1907-08. KirkC: 1907-09?; AG: 1907-08.

Literature


Comment

The grouped title is supplied editorially only for the convenience of this catalogue entry. A note in the autograph of Study No. 5 (f4788) may refer to Study No. 3: "(notice -- only notes accented are those repeated-- i.e. in Etude #3)." Note that, at some time, perhaps in the 1930s, Ives renumbered some of the studies; Study No. 5 was renumbered as "13," Study No. 6 as "14," Study No. 8 as "13 (29)," and Study No. 9 as "17." It is possible that Ives never composed any studies that could be numbered 24, 25 or 26; he may have jumped to using the number "27" in anticipation of matching Chopin's output of 27 Études.

E. WORKS FOR ORGAN

x687. The Alcotts for Organ

[lost]

Medium

Org
XII. Lost or Projected Works
E. WORKS FOR ORGAN

Description

Date
Arr. after the 1914 completion of the version in Sonata No. 2 for Piano: Concord, Mass., iii.

Derivation
Arr. by Ives from mvt iii (The Alcotts) of Sonata No. 2 for Piano: Concord, Mass. [#088].

Comment
The title is supplied editorially. In a letter draft replying to E. Power Biggs's letter of 15 Apr 1948, Ives (writing in the third person) refers an to otherwise unknown version for org: "He remembers playing at an organ recital some 30 years ago the 3rd movement 'The Alcotts' and the 4th 'Thoreau' of his 2nd Piano Sonata, though he can't find these arrangements for organ here."

x688. Fugue for Organ
[lost]

Medium
Org

Date
Composed in 1897-98, according to Ives.

Derivation
Adapted for mvt i of String Quartet No. 1 [#057] which mvt itself was reworked for mvt iii (originally the second) of Symphony No. 4 [#004].

Comment
The title is supplied editorially.

This fugue was written to fulfill a course assignment for Horatio Parker at Yale during Ives's senior year; on a photostat repro of t.p. or cover for complete work of String Quartet No. 1 (f2848) Ives added: "Chorale | > Fugue for Parker (1897-9[8])." On Quality List 2 at the entry (#72) for String Quartet No. 1, Ives added in pencil "Ink copy of old 1st | movement from org. postlude | Center Ch | 12 m..."

x689. Holiday Quickstep for Organ
[lost]

Medium
Org

Date
Arr. apparently in 1890. (see Comment)

Derivation
Arr. from orch Holiday Quickstep [#028].

Literature
KirkC, p. xxxiv errata for p. 105; AG: --. See also Diary 4 [Ives's list of the music played and sung in the Sunday morning and evening Baptist Church Services, 1889-1891] (CIP: V/Box 45/4). Rossiter, 44, 330n87.

Comment
The title is supplied editorially. According to Diary 4 Ives played this work as a postlude on 25 May ("March, Holiday. Ives") and 15 June 1890 ("Holiday Ives") at the Baptist Church, Danbury. The arr. might have been written down or may have been improvised.

x690. Memorial Slow March
Description

[lost]

Medium
Org

Date
Composed possibly in 1901. KirkC: 1901.

Derivation
Developed into part of mvt iv of Symphony No. 4 [#004].

Literature

Comment
There is no extant source for this work; it is referred to on the t.p. of the second score of Symphony No. 4/iv (S6, f1730): "main part of Memorial Slow March on p 15-18 from Organ piece 1901."

x691. Piece for Communion Service

[lost]

Medium
Org

Duration
18 mm. (ink notes on pencil sk for #003iii)

Source
Pencil fragment, 1 p. (f0633). (see Comment)

Date
Composed possibly in 1901 (see Comment). KirkC: in or before December 1901.

Premiere
Possibly first performed in New York City, ?Dec 1901, Central Presbyterian Church, Charles Ives (org). (see Comment)

Derivation
Developed into Piece for Unison Chorus, Organ, and Strings [#x710] and mvt iii of Symphony No. 3 [#003].

Borrowing
Presumed borrowing: WOODWORTH.

Literature

Comment
The source is a fragment found in the sketches for Symphony No. 3/iii; KirkC tentatively identifies it as part of the present work. The MS, however, may date from c1907 and not be of this work. There is a reference to this work on p. 1 (f0644) of the score of mvt iii of Symphony No. 3 which reads: "(from organ piece for Communion Service Central Pres Ch. NY. Dec 1901)." Another reference, on a printing of the song The Camp Meeting, offers another description of this piece and a lost choral version; it is found on p. 99 (f6197) of his Copy F of 114 Songs where Ives added in pencil: "from a piece [for] organ, unison chorus & strings 1902 | score expanded for
Description

orchestra 1904 to 1911 Sym No. 3 copied 1909 | for organ alone salicional--played in C.P. Ch[urch] Dec 1901 | This song arrangement starts p. 3, 2nd measure 3rd movement Sym. #3."

x692. Piece for Organ, with "Adeste Fideles"

[lost]
Medium
Org
Derivation
Apparently developed into the lost band Slow March, with "Adeste Fideles"[#x665] which then was adapted for the middle section of mvt ii (Decoration Day) of A Symphony: New England Holidays [#005b]. (see Comment)
Borrowing
Apparently based on ADESTE FIDELES.
Comment
The title is supplied editorially. According to Memos (pp. 101-02), the orch Decoration Day "was started as a brass band overture, but never got very far that way," and the middle section (mm. 37-c81) "was taken from an organ piece [lost] written some years before." The brass piece could well have been the lost band "Slow March (Adeste Fidelis [sic], cantus firmus) '86 or 87, played by Danbury Band, Decoration Day, and Carmel, N.Y. Band about '87-88" noted in MS Work-list 2. If this is the case, then the lost org work must have been the precursor of the Slow March.

x693. Postlude [I]

[lost]
Medium
Org
Date
Composed possibly in 1896. (see Comment)
Premiere
Possibly first performed in New Haven, CT, 2 Oct 1896, Center Church on the Green, Charles Ives (org). (see Comment)
Derivation
Developed into mvt iv of String Quartet No. 1 [#057].
Literature
KirkC: 3D12; AG: --. Memos, 129, 153.
Comment
There are two references to this work on the score of mvt iv of String Quartet No. 1. The first (f2918) reads: "(from Organ & Violins = Lh viola & cello played at Center Ch. at a (mild) 'Revival' Service Oct 2 1896" (but KirkC notes that in 1896 October 2 fell on a Friday). The second reference (f2927) reads: "Prelude Postlude for a 'Revival[]' Gospel Service Center Ch N.H. Oct. 1896" (the remainder of this memo has been cut off the score; KirkC adds in brackets: "meaning for organ with or without optional strings?").

x694. Postlude [II]

[lost]
Medium
XII. Lost or Projected Works

E. WORKS FOR ORGAN

Description

Org

Date

Composed possibly in 1897. KirkC: 1897.

Premiere

Possibly first performed in New Haven, CT, ?1897, Center Church on the Green, Charles Ives (org). (see Comment)

Derivation

Developed into mvt i of Pre-First Sonata for Violin and Piano [#059].

Literature

KirkC: 3D13; AG: --. Memos, 129, 153.

Comment

There is no extant source for this work; there is a reference to it, on p. 1 of the Copyist 9 ink score of the Pre-First Sonata for Violin and Piano (f3236), which reads: "Partly from Organ Postlude Center Ch '97 New Haven."

x695. Postlude [III]

[lost]

Subtitle

Children's Day Parade [see Cowell 1955, p. 42]

Medium

Org and str qt [according to Memos, p. 55]

Date

Composed possibly in 1901. KirkC: before 12 May 1901.

Premiere

Possibly first performed in New York City, 12 May 1901, ?Central Presbyterian Church, Charles Ives (org). (see Comment)

Derivation

Perhaps derived from the lost Sonata for Organ [#x704]; developed into mvt ii of Symphony No. 3 [#003].

Literature

KirkC: 3D20; AG: --. Memos, 55, 129, 153; Cowell 1955, 42.

Comment

There is no extant source for this work; there is a reference to it on the score-sketch of Symphony No. 3 [#003] (S2, f0607): "Organ Postlude May 12 1901 C P W Geo. Fleming smiled." KirkC notes that in 1901, 12 May fell on a Sunday, and queries if the initials "C P W" should rightly read "C P C" (Central Presbyterian Church, New York).

x696. Postlude in F for Organ

[lost]

Medium

Org

Date

Composed possibly in 1890. KirkC: before 11 May 1890 (see Comment).
Description

Publication

Premiere
Possibly first performed in Danbury, CT, 11 May 1890, Baptist Church, Charles Ives (org) (see Comment). Krigbaum reconstruction: New Haven, CT, 20 Sept 1992, Charles Krigbaum (org), at Woolsey Hall (Yale) in a recital whose first half featured works by composers associated with Yale University.

Derivation
Adapted for orch Postlude in F [#041].

Literature
KirkC: 3D4; AG: --. Memos, 129, 153. BlockB: B156.

Comment
There are two references, apparently to this work, in the full score of the Postlude in F. The first, on the cover page (f5094), reads: "Postlude for organ (1892 Scored 1895...[.])"; the second, on p. 1 of the score (f2128), reads: "for Organ, played in Baptist Church May 11 1890." KirkC (p. 105) notes that "in diary 2, on Sun. 11 May 1890, Ives's postludes were 'Marche des Jacobins' in Scotson Clark #5, and 'Melody' in 'The Organist at Home' 46; nothing given for Sun. 8 or 15 May 1892."

x697. Prelude [I]
[lost]

Medium
Org (opt. str qt?)

Date

Premiere
Possibly first performed in New Haven, CT, ?February 1898, Center Church on the Green, Charles Ives (org). (see Comment)

Derivation
Developed into mvt iii of String Quartet No. 1 [#057].

Literature
KirkC: 3D11; AG: --. Memos, 129, 153.

Comment
There are two references to this work in the materials for String Quartet No. 1. The first, on the Copyist 9 score of mvt iii (f2900), reads: "(from Organ Prelude) played Feb. 1898...[.]" The second, on the first p. of a keyboard arr. of mvt iii (f2906), reads: "Prelude Org & St Q Center Church N.H. Choral Su..." To the latter reference KirkC adds in brackets: "meaning for organ with or without optional strings?"

x698. Prelude [II]
[lost]

Medium
Org

Date
Description

Composed possibly in June 1901. KirkC: June 1901. (see Comment)

Premiere

Possibly first performed in New York City, 12 Dec 1901, Central Presbyterian Church, Charles Ives (org). (see Comment)

Derivation

Developed into mvt ii of the lost Pre-Second String Quartet [#x672] and mvt i of Symphony No. 3 [#003].

Literature

KirkC: 3D23; AG: --. Memos, 33, 55, 129, 153.

Comment

There are three references to this work in materials for mvt i of Symphony No. 3: S1 (f0562) has "see old organ piece in C P C 57 top shelf"; S2 (f0576) has "2nd mvt--S Quartt from organ Prelude 1901" (f0567) and "June 1901-- played organ recital C. P. C[urch] Dec 12 '01 Feb 2 '02."

x699. Prelude [III]

[lost]

Medium

Org

Date

Composed possibly in 1901. KirkC: before November 1901.

Premiere

Possibly first performed in New York City, ?November 1901, Central Presbyterian Church, Charles Ives (org). (see Comment)

Derivation

Developed into mvt iii of Sonata No. 3 for Violin and Piano [#062].

Literature

KirkC: 3D24; AG: --. Memos, 33, 55, 129, 153.

Comment

There are three references to this work in the materials for Sonata No. 3 for Violin and Piano/iii. The first, on a sketch p. (f3538), reads: "mostly from organ Prelude --Flute stop & choir | see copies Library Cent. Pres Church | play, 1901 -- Nov-." The second, on the ink score (f3545), reads: "file old organ prelude score | in Central Pres. Ch. NY Library with this." The third, on another p. of the ink score (f3554), reads: "...last 2 pages | from about x page from an organ piece | & played in C.P. Ch. NY 1902" (according to KirkC, the passage in question in Sonata No. 3 for Violin and Piano/iii begins at m. 180 on p. 8 of the ink score).

x700. Prelude [IV]

[lost]

Medium

Org

Date


Premiere
Description

Possibly first performed in New Haven, CT, 1896, Center Church on the Green, Charles Ives (org). (see Comment)

Derivation

Developed into rej. mvt ii of Symphony No. 1 [#001] which then developed into mvt iii of Symphony No. 2 [#002].

Literature

KirkC: 3D10; AG: --. Memos, 33, 129, 153.

Comment

There are two references to this work on the score of mvt iii of Symphony No. 2. The first (f0457) reads "Organ Prelude 1896 Center Ch...[.]"; the second (f0458) reads "played organ Recital Center Church, Organ Prelude Nov 2.-1897 missionary Sunday." (KirkC notes that in 1897, Nov. 2 fell on a Tuesday.) It is possible that a sketch page (f6569), listed under the rej. ii (S1) of Symphony No. 1, is for this earlier work.

x701. Prelude for Thanksgiving Service

[lost]

Other title(s)

Thanksgiving Prelude [see Memos, p. 49]

Medium

Org

Date

Composed possibly in 1897. KirkC: Nov 1897.

Premiere

Possibly first performed in New Haven, CT, November 1897, Center Church on the Green, Charles Ives (org). (see Comment)

Derivation

Developed into mvt iv (Thanksgiving and Forefathers' Day) of A Symphony: New England Holidays [#005iv].

Borrowing

(see Comment)

Literature


Comment

There are two references to this work on the score-sketch of Thanksgiving and Forefathers' Day, the first (f0888) reading: "started as Organ Prelude / Postlude | played in Center Church Nov 1897." The second reference (f0892), at m. 130, reads: "...theme (from organ Prelude)]." KirkC notes that the work quotes the hymn tune SHINING SHORE.

x702. Preludes

[lost]

Medium

Org

Date
XII. Lost or Projected Works

E. WORKS FOR ORGAN

The Music of Charles Ives

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Description

Composed possibly in 1901. KirkC: in or before November 1901.

Premiere

Possibly first performed in New York City, ?November 1901, Central Presbyterian Church, Charles Ives (org). (see Comment)

Derivation

Developed into mvt i of Sonata No. 3 for Violin and Piano [#062]. (see Comment)

Literature

KirkC: 3D25; AG: --. Memos, 33, 129, 153.

Comment

There is a reference to these pieces on the ink score of Sonata No. 3 for Violin and Piano (f3487): "1st verse & 2nd & 3rd Verses & Refrains from Organ Preludes, played C.P Church Nov 1901." Ives also cites the lost Piece for Voices and Organ as the source for mvt i of Sonata No. 3 for Violin and Piano.

x703. Recital Piece for Organ

Medium

Org

Date

Composed probably in 1896.

Premiere

Possibly first performed in Danbury, CT, 1896, Charles Ives (org). (see Comment)

Derivation

Used in part of mvt i of Sonata No. 1 for Piano [#087].

Literature

KirkC: --; AG: --. See memos in Misc. correspondence (CIP: IIIC/Box 37/1).

Comment

The title is supplied editorially. There are two memos in Ives's Misc. correspondence that reveal the existence of this org piece: "This [1st piano] sonata was composed mostly in 1900-04, one movement is partly from a organ piece played in a Organ Recital in Center Church New Haven in 1897" and "The first piano Sonata was composed mostly around 1902-1904 tho' part of the rather slow first movement was played at an organ recital in Danbury in 1896 and was finished [i.e. the piano sonata] in 1909."

x704. Sonata for Organ

[lost]

Medium

Org

Date

Composed possibly in 1897. KirkC: say 1897?

Derivation

Perhaps developed into the lost org Postlude [III] [#x695] and possibly into a slow introduction for Overture: Town, Gown and State [#664]; developed (directly or indirectly) into mvt i of Symphony No. 2 [#002] and mvt ii of Symphony No. 3 [#003].

Literature
Description

KirkC: 3D16; AG: --. Memos, 33, 55, 129, 153. See also correspondence with E. Power Biggs (CIP: IIIA/Box 27/9, n.d. [reply to 15 Apr 1948]).

Comment

There is no extant source for this work; there are references to it on the score of Symphony No. 2 (f0363): "(see Organ Sonata) Center Church NH played in part," and on the score of Symphony No. 3 (f0609): "(see Organ Sonata)." In a letter to E. Power Biggs, n.d. [replying to 15 Apr 1948], Ives writes (in the third person): "Mr. Ives did compose an organ sonata nearly 50 years ago. He does not remember seeing it for many years, it may have been left in the library of some of the churches he played in at that time..." Ives is probably describing this work in Memos, p. 38: "About the first of [my] large and serious pieces, as I remember, were...an organ sonata à la Mendelssohn (but with a movement, Chorale, of three old hymns--in the coda ending with the three going together)..." Kirkpatrick asserts that "Ives destroyed the organ sonata" (Memos, p. 38n2).

x705. Thoreau for Organ

[lost]

Medium
Org

Date
Arr. probably after the 1915 completion of the version in Sonata No. 2 for Piano: Concord, Mass./iv.

Derivation
Arr. by Ives from mvt iv (Thoreau) of Sonata No. 2 for Piano: Concord, Mass. [#088].

Comment

The title is supplied editorially. In letter draft replying to E. Power Biggs's letter of 15 Apr 1948, Ives (writing in the third person) refers to otherwise unknown version for org: "He remembers playing at an organ recital some 30 years ago the 3rd movement 'The Alcotts' and the 4th 'Thoreau' of his 2nd Piano Sonata, though he can't find these arrangements for organ here."

x706. Toccata

[lost]

Medium
Org

Date
Composed possibly in 1901. KirkC: before 8 May 1901.

Premiere
Possibly first performed in New York City, ?8 May 1901, Central Presbyterian Church, Charles Ives (org). (see Comment)

Derivation
Developed into mvt ii of Sonata No. 3 for Violin and Piano [#062].

Literature
KirkC: 3D21; AG: --. Memos, 33, 129, 153.

Comment

There is a reference to this work on the 2nd sketch of Sonata No. 3 for Violin and Piano (f3508): "[started as Organ Toccata for Central Pres Ch concert May 8 [or 18?]]--1901, later used in a
F. WORKS FOR CHORAL ENSEMBLE

i. SACRED WORKS

x707. Anthem: Religion

[lost]

Medium
Vocal quartet, org

First line(s)
There is no unbelief

Text
According to Ives's memo the text for this lost work was the same as that used in the song Religion ("There is no unbelief" by Lizzie York Case, as quoted by Dr. James T. Bixby).

Date
Composed probably in 1901 or early 1902 (for performance on 16 Feb 1902).

Premiere
New York City, 16 Feb 1902, Central Presbyterian Church, Annie Wilson [Comstock], soprano. (see Comment)

Derivation
Developed into the song Religion [#331].

Literature
KirkC: 5C40; AG: --.

Comment
The title is supplied editorially. There are several references to the existence of this work: on a sketch (f6779) of the song Religion Ives notes "Mrs Browning wrote this [text] - Rev Wilton Merle-Smith handed them to me to put to music. We sang it in Church in Feb 16-1902" and "Rev. Wilton M. Smith gave me these | words & asked me to compose | music for it - but he didn't like the music - Miss [Annie] Wilson sang it Feb 1902 | (made over into nice song)"; on a positive photostat repro (f6780) of the same page Ives added "The above is not the original copy which was for | vocal Quartett & organ, as sung in C P W [recte C P C, for Central Park Church] - above is when made into | song later at 70 W 11."

x708. Hymn-Anthem on "Eventide"

[lost]

Medium
Male chorus, harp, pf, org [according to memo on f2612]

Date
Composed probably in 1901 (for performance on 12 Jan 1902).

Premiere
Possibly first performed in New York City, 12 Jan 1902 (evening service) at Central Presbyterian Church. (see Comment)

Derivation
XII. Lost or Projected Works

F. WORKS FOR CHORAL ENSEMBLE

i. SACRED WORKS

Description

Derived from the chmbrr ens Prelude on “Eventide” [#080]; developed into mvtr iii (In the Night) of Set for Theatre Orchestra [#020].

Borrowing

Apparently based on EVENTIDE.

Literature

KirkC: 5C39; AG: --. Memos, 57-58, 119.

Comment

The title is supplied editorially. There are two references to the existence of this work: first, on a p. of the score-sketch of mvtr iii (In the Night) of Set for Theater Orchestra (f2612) “from Hymn-Anthem--(Organ, Piano (Sunday) School Room) Harp Male Chorus)–see copies Central P. Ch Library (played in Evening service Jan 12 '02--N.G.”; second, on a sketch (f2608) for the same mvtr “from Hymn Anthem M[?] sung Jan 26 1902...& Mch 9 'Abide[,]”

x709. Morning Service

[lost]

Medium

[?SATB, ?org]

Date

Composed c1893-94, according to Ives. (see Comment)

Premiere

New Haven, CT, between 7 May 1893-29 Apr 1894, St. Thomas Episcopal Church choir.

Literature

KirkC: 5C22; AG: --.

Comment

The title is supplied editorially. Ives indicates the existence of the work in MS Work-list 2: “Since then [1890] 2 complete morning and vesper services, St Thomas [Episcopal] Church New Haven 1893-4.”

x710. Piece for Unison Chorus, Organ, and Strings

[lost]

Medium

Unison chorus, org, str

Date

Arranged in 1902 from music composed in Dec 1901.

Derivation

Arranged from the lost org Piece for Communion Service [#691] and/or arranged for mvtr iii of Symphony No. 3 [#003].

Borrowing

Probable borrowing: WOODWORTH.

Comment

The only reference to the existence of this work is found in a memo added in pencil on a printed edn of the song The Camp Meeting, p. 99 (f6197) of his Copy F of 114 Songs: “from a piece [for] organ, unison chorus & strings 1902 | score expanded for orchestra 1904 to
Description

1911 Sym No. 3 copied 1909 | for organ alone salicional--played in C.P. Ch[urch] Dec 1901
| This song arrangement starts p. 3, 2nd measure 3rd movement Sym. #3.*

x711.  *Piece for Voices and Organ*

[lost]

**Medium**
Voices, org

**Derivation**
Music adapted for mvt i (or an abandoned mvt) of *Sonata No. 3 for Violin and Piano* [#062].
(see Comment)

**Comment**
The title is supplied editorially. In a letter draft to Henry Cowell, n.d. (in reply to Cowell's of 21 Sept 1944 [CIP: IIIA/Box 28/7]), Ives writes: "This 1st movement [of *Sonata No. 3 for Violin and Piano*] is from an old piece for voice & organ. Voices all in E, organ in D-flat and when the singers got used to keeping the two keys in mind & heart, they seemed to enjoy it..." Ives also cites the lost org *Preludes* as the source for mvt i of *Sonata No. 3 for Violin and Piano*.

x712.  *Psalm 23*

[mostly lost]

**Medium**
[?SATB, ?org]

**Duration**
3 mm. extant? (org only)

**First line(s)**
[The Lord is my shepherd, I shall not want]

**Text**
Psalm 23, ?in the King James version.

**Source**
Organ interlude, 3 mm., possibly for the third verse of this lost psalm setting, 1 p. (f6013).

**Date**
Composed in 1897-98 according to Ives (see Comment). KirkC: say 1898-99?.

**Literature**
KirkC: 5C34; AG: --.
XII. Lost or Projected Works

F. WORKS FOR CHORAL ENSEMBLE

i. SACRED WORKS

The Music of Charles Ives
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Description

Comment

The only reference to this work is in MS Work-list 2: "About 10 Psalms--100th, 24th, 90th--23rd Psalm (Center Church and Newark Presbyterian, Bloomfield Presbyterian) 1897-98". KirkC merely assumes that the fragment listed here is a source for this work; at the bottom of the fragment is: "organ for III v | to o p 12." The hand in this fragment appears to date from c1909.

Date

Composed possibly in 1890. MS Work-list 2 has "Te Deum -Benedictus-Baptist Choir Danbury '88-'89" [but the Benedictus cited is more clearly 1890]. KirkC: say 1890?.

Premiere

Probably first performed in New Haven, CT, between Sept 1893-June 1894 at St. Thomas Episcopal Church (while Ives was organist). (see Comment)

Literature

KirkC: 5C8; AG: --.

Comment

The title is supplied editorially. The only reference to this work is in Ives's MS Work-list 2 (see Date).

x714. Vesper Service

[lost]

Medium

[?SATB, ?org]

Date

Composed possibly in 1893-94. (see Comment)

Premiere

Probably first performed in New Haven, CT, between Sept 1893-June 1894 at St. Thomas Episcopal Church (while Ives was organist). (see Comment)

Literature

KirkC: 5C23; AG: --.

Comment

The title is supplied editorially. The only reference to this work is in MS Work-list 2: "Since then [1890] 2 complete morning & vesper services, St Thomas C New Haven 1893-94."

ii. SECULAR WORKS

x715. The All-enduring

[lost]

Medium

Male chorus and orch [according to f6489]
XII. Lost or Projected Works

G. WORKS FOR THE STAGE

Description

Date
Composed possibly in early 1896. KirkC: say early 1896?.

Derivation
Arr. as the song The All-Enduring [#209].

Literature
KirkC: 5B1; AG: -.  

Comment
There are two references to this early version: first, on p. 11 of the ink score of the song version (f6489) which reads "[originally] for Yale Glee Club & orchestra C E Ives But they wouldn't sing it T G S [Thomas G Shepard] [said] N[o] G[ood]"; second, in Quality List 2, entry #125 which reads "The All-Enduring - my manuscript arranged for piano and voice from a score." The song version (as publ in Forty Earlier Songs) has a number of references to the original orchestration.

G. WORKS FOR THE STAGE

i. PROJECTED OPERAS

x716. Benedict Arnold

Other title(s)
Major John Andre [Brewster's title]

Date
Contemplated in 1903-04.

Text
To be based on a play by Lyman Denison Brewster (1832-1904), Major John Andre, written in 1875 or later. The complete text of Major John Andre, as edited by John Kirkpatrick, appears in Memos, pp. 283-317.

Derivation
Overture & March "1776" [#024] would have served as an overture to the opera. (see Comment)

Literature

Comment
The title is supplied editorially; Ives referred to Brewster's play as "Benedict Arnold" (Memos, p. 83). In addition to Ives's intention to use his Overture & March "1776" (see memo on f2483) as the curtain raiser (ending, as the score-sketch does, with a diminuendo on a drum roll), John Kirkpatrick speculates (Memos, p. 281) that Ives may have intended to include "Country Band" March, possibly as an entr'acte.

x717. The Kimash Hills

Other title(s)
The Judgment Hall [see letter Harmony Twichell-C. E. Ives, 10 May 1907].

Text
To be based on a short story by Sir Gilbert Parker (1862-1932), The Red Patrol from A Romany of the Snows.

Date
Description

Contemplated in 1907-08.

Literature


Comment

During his courtship of Harmony Twichell, Ives found literature to be among their common loves. An on-going discussion in 1907 centered on the operatic possibilities of Sir Gilbert Parker's *The Red Patrol*. In her letter of 29 Sept 1907 Harmony Twichell wrote to Ives:

"I have thought very partially of an outline--The scene could be the Judgment Hall--an outdoor natural place of course--There must be Pierre, trapper & woodsman, his sweetheart & this good man, who has come from far away to try & show the rough woodsmen a better way--Pierre despises him & feels he is too good & pure to have seen anything of life and determines to bring him before the Men of Judgment--a mystic lot who are said to sit at midnight of midwinter in this place. He is confident that the good man will be ridiculed by them for pressing his law of kind dealing & forbearance. The girl, who sees the true goodness & rightness of the man is terrified for Pierre when she hears he has made an appointment to meet the man in the hills at midnight on midwinter and goes there herself to remonstrate with her lover.

"She can be alone in this weird place & pretty scared & then when Pierre comes they can talk and he won't listen to her & then the other man will appear & give an idea of what he stands for--he can have come from far away & describe the lovely land he has left. And then the queer old Judgment Men can come and Pierre can state his case and they can show him how mistaken he is. And nothing but the combined entreaties of the girl & the good man save him from being scorned & punished & it can all end happily ... I think you could get a good many different kinds of feelings in the course of the action."

In her letter of 8 Oct 1907 Harmony responded to a now missing letter from Ives: "I like your idea about Pierre's & the other man's getting something out of each other's point of view." The project served to bring them closer to one another. On 22 Oct Ives proposed to Harmony. The project lingered for a few months and then seems to have been set aside.

The complete text of *The Red Patrol* appears in Memos, pp. 318-23.

ii. FRATERNITY SHOWS

x718. DKE Show [I]: piece

[lost]

Medium

Cl, pf

Date

Composed probably in May 1896 for a performance on 20 May 1896.

Derivation

Developed into the song *The Side Show* [#348].

Literature


Comment

The evidence for this source piece for the song *The Side Show* is given on the song's sketch (f6935): "for DKE show Clar & Piano 1896 -- Spring Show put into Song words 1921 -- changes." Delta Kappa Epsilon was a junior-year fraternity at Yale; Ives was elected to DKE on 19 May 1896. In an addendum to KirkC (p. 112) Kirkpatrick writes: "Ives's
XII. Lost or Projected Works

G. WORKS FOR THE STAGE

ii. FRATERNITY SHOWS

Description

contributing to a DKE show even before being elected to the society [recte fraternity] may have been due to Robert Lewis Munger who prepared at Hopkins ['93, Yale '97] and who would have been well acquainted with Ives's musical talent.

x719.  DKE Show [II]

[lost]

Date
Composed for a performance on 21 Nov 1896.

Literature
KirkC: 4A3; AG: --.

Comment
The only information about this show is Ives's written sketch toward the program (f5103-04): "(from Program, Hall of Fame -- D.K.E Nov 21 - 1896. New Haven (C.E.I. Ed.) sung by Izzie Rotten--the Hot Cross Bum, in the first presentation on any stage of the ancient Ode 'How much' or Good Night Shirt!' (after 1000 nights of Parisian Triumphs! In the 3rd act of all the audience will appear on the stage as a Roman Mob. The orchestra is entirely incompetent. Talking aloud allowed only while music is being played ... [the rest torn off]. Immediately following the last Act the first rehearsal of this drama will take place. Ladies will be allowed to enter separately, accompanied by husbands.

There will be no gentlemen present. At certain periods, throw things at the pianist. 'We love the good old broken chords around the music box.' 'Shakespeare' Act I (Seen twice) 'Love's Labour Costs.' Between the acting, Flannel-mouth--(the Village Herb, will sing out: I knew her well but it ran dry ... 'She stole away, one summer day, but Willy put it back' She dropped a hint ... [the rest torn off]."

Delta Kappa Epsilon was a junior-year fraternity at Yale; Ives was elected to DKE on 19 May 1896.

x720.  Hells Bells: "Hail to Phi"

[lost]

First line(s)
All of our labors over now, times of parting come to all

Text
Verses written by Frank Gilbert Hinsdale (1874-1940) [Yale, Class of 1898].

Date
Composed for performance on 28 May 1897.

Premiere
New Haven, 28 May 1897, by members of the DKE fraternity (Yale), probably at the Hyperion Theatre.

Literature

Comment
Only the printed program survives from this DKE initiation play (f5105-06); excerpts: "This play was written by [F. G.] Hinsdale, [Sidney R.] Kennedy, [James W.] Wadsworth...Mr. C. E. Ives has furnished much original music for this play; his latest masterpiece will be sung at the close of the 3rd Act. The words were written by F. G. Hinsdale. You are all requested to join in the chorus, but kindly wait until it sounds familiar."
XII. Lost or Projected Works
G. WORKS FOR THE STAGE
ii. FRATERNITY SHOWS

Description

The complete program is repr. in Perlis 1974, pp. 22-23. Delta Kappa Epsilon was a junior-year fraternity at Yale; Ives was elected to DKE on 19 May 1896.

x721. Royal Rivals
[lost]

First line(s)
From the lands where they are dwelling [Chorus:] Here's to Pi Sigma Tau

Text
Verses by Elisha Ely Garrison (1871-1935; Yale Class of 1897).

Date
Composed for a performance on 8 June 1894. (see Comment)

Derivation
The music for the song Flag Song [#251] may have been adapted from this lost music.

Literature
KirkC: 4A1; AG: --. See correspondence from Ives to George Ives, 8 & 20 May 1894 (CIP: IIIA/33/1).

Comment
Only the printed program survives of this show (f5100-02) for Pi Sigma Tau, a secret society (fraternity) at Hopkins Grammar School where Ives attended Apr 1893-June 1894; excerpts:
"Authors. Mandeville Mullally, Donald R. Hooker...Words by E. E. Garrison, '93. Music by C. E. Ives, '94." On 8 May 1894 Ives wrote to his father "...was working on a little song...for Garrison" and on 20 May 1894 "I have also been finishing the song for Garry."

H. SONGS

x722. Ariel's Departure
[lost]

Other title(s)
A Song [see KirkC, p. 188]

Medium
[Voice, pf]

First line(s)
--

Text
According to Ives (see Comment), lines drawn from "Ariel's Departure," The Tempest (1611) by William Shakespeare (1564-1616).

Date
Composed in July 1903, according to Ives (see Comment).

Derivation
Music adapted for the song Spring Song [#363].

Literature
KirkC: 6B41b; AG: --.

Comment
Description

The title is supplied editorially from Ives's reference, the connection to the Shakespeare suggested by David G. Porter. This song is known only through Ives's memo on p. 36 of his Songbook B (f6738): "1st [set] to Ariel[s] Departure Jul 4 1903."

x723. Autumn [I]

[lost]

Medium
Voice, pf

First line(s)
--

Text
Unknown.

Date
Composed possibly c1902 (see Comment).

Derivation
Music adapted for the song Autumn [II] [#217].

Literature
KirkC: 6B40e; AG: --.

Comment
This song is known only through Ives's acknowledgment of it on the first ink score of the derivative song Autumn [II] (S2, f6756): "from song 'Autumn' in D-flat sung by Dr. Griggs--Thanksgiving Service not in Ch[urch?] at 65 CPW, 1902." Apparently Ives rejected this first text but reused the music, perhaps revised, for a new text (but keeping the same title).

x724. Lost song [I]

Medium
Voice, pf

First line(s)
--

Text
Unknown.

Date
Composed possibly in 1888, according to Ives (see Comment).

Derivation
Music adapted for the song Because of You [#218].

Literature
KirkC: 6B10b; AG: --.

Comment
This song is known only through Ives's memo on the third ink score of the derivative song Because of You (S4, f6633): "sung by Miss Carrie Allen at Miss Holister's Concert Sept 30 - '88 but different words." KirkC, p. 157, notes that "there was no public concert in Danbury on 30 Sep. 1888, nor did Carrie Allen Baker take part in any of the concerts organized by Miss Hollister
x725. **Lost song [II]**

**Medium**

[Voice, pf]

**First line(s)**

--

**Text**

Unknown.

**Date**

Melody composed in 1892, according to Ives (see Comment).

**Derivation**

Music adapted for the song *To Edith* [#376].

**Literature**

KirkC: 6B14b; AG: --.

**Comment**

The melody (possibly with an earlier accomp) is mentioned on p. 6 (*To Edith*, f6907) of the lithographed *Three Songs* where a printed footnote reads: "Words 1919 Redding Conn. Melody 1892."

---

x726. **Song with Violin and Organ**

[lost]

**Other title(s)**

Song for Violin and Organ [see f2740-41]

**Medium**

[Voice], vn, org

**Text**

Unknown.

**Date**

Composed possibly in 1912 when Ives composed at his Hartsdale residence a number of ensemble pieces with organ (e.g. mvt iii [*The Last Reader*] of *Set No. 2* and *The Rainbow*).

**Derivation**

Adapted for mvt i (*Adagio sostenuto: At Sea*) of *Set No. 3* [#012].

**Literature**

KirkC: --; AG: --. Memos, 158n.

**Comment**

The title is supplied editorially. There is only one reference to this lost piece, on the pencil sketch for mvt i of *Set No. 3* ($1$, : "arranged...from song for organ & violin."

---

x727. **Watchman! [I]**

[lost]
Description

Medium
S, org
First line(s)
--
Text
Unknown.
Date
Composed perhaps in 1901. (see Comment)

Derivation
Music adapted for mvt iii of Sonata No. 1 for Violin and Piano [060], which then developed into part of mvt i of Symphony No. 4 [004] and the song Watchman! [II] [386]. It is possible that this music was used in the lost orch Piece for Horn and Strings (on "Watchman") [x646].

Borrowing
WATCHMAN.

Literature
KirkC: 6B39; AG: --.

Comment
The title is supplied editorially in KirkC (p. 186) from the hymn tune name. This song is known only through Ives's memo on a sketch for mvt iii of Sonata No. 1 for Violin and Piano (S1, f3388): "(from organ & soprano song | [sung by] Miss [Annie] Wilson, Cent Pres Ch. | Service in YMCA - 57 st | Nov 21st 1901 - see old copy | in safe 37 Liberty)" (words in italics were added to MS after the photostat was shot). It is quite possible that this song closely followed substance of the brief, complete setting found in the sketches for mvt iii of Sonata No. 1 for Violin and Piano (S1, f3388).

I. WORK FOR UNKNOWN MEDIUM

x728. Hound of the Baskervilles
[lost]

Comment
On an unidentified fragment [536] Ives, after mapping the key notes for some experimental scales, writes 'wail a given chord | zee sketch | 'Hound of the Baskervilles' | (on back part 4th Movement | 2nd Symphony | new scale - no oct's no 5th | 3 scales" (f4969). This apparently refers to a sketch that must be lost along with some material for the "4th" (possibly meaning the last) mvt of Symphony No. 2. It may rightly be considered to be one of Ives's "take-offs." Ives writes about a related plan in Memos (pp. 108-10). Universe Symphony, Section B (1842), uses a similar scale plan. The Hound of the Baskervilles (1902) is one of the "Sherlock Holmes" detective novels written by Sir Arthur Conan Doyle (1859-1930).
**APPENDIX 1: IVE'S WORK-LISTS**

Ives apparently did not begin making lists of his works until the mid 1920s, about the same time that he began having photostat copies made of his manuscripts. All of the work-lists described below are located in the CIP: Box 71.

**MS Work-list 1**: Scrawled hastily on the back of an Ives & Myrick advertising calendar probably from 1924. Essentially a memo regarding certain scores to be photographed and their timings [#004, 005i-ii, 007, 010?, 060-61, 087ii, 123, 128].

**MS Work-list 2**: Written on the back of an Ives & Myrick advertising calendar for December 1928. Forty-nine entries in chronological order, numbered. Headed "(for my own information, not for publication)." (Transcribed in Memos, pp. 147-49, where Kirkpatrick designates it as List "a") [#033?, 052, 054, 143-4, 147, 149, 152-3, 159, 335, x652, x662, x665, x709, x712-14].

**MS Work-list 3**: Written longwise across 12 pp. of lined legal paper, c1933. Five pages are laid out mostly in 6 columns ("Date and Place; Number and description of movements; Title; Instrumentation; State of MS; Number of pages") [#001-5, 007-8, 020, 057, 060-63, 087-88, 128, 139-40, 143]. Three pages similarly treat what Ives labels "Fragments and Sketches" [#006, 010v, 011ii, 034, 037, 047-48, 051]. Four pages, labeled "Songs," list pieces that exist in both an instrumental and song version, by title (for each version), instrumentation, and date of composition [#009, 010ii-iv, 010vi, 011i, 011ii, 012iii, 023, 045, 084i, 085, 179].

**Work-lists A-G and g** are described in Memos, p. 152. **Work-list H** is a 5-page typelist, headed: "(From catalogue 'AMERICAN COMPOSERS OF TODAY' | Published by the International Society for Contemporary | Music, United States Sections)."

Two lists are chosen for rendering below. Together they offer interesting datings and title variants.

**Work-list B**

[Five pages typed by Florence Martin some time in 1936-38. The following list is rendered as a diplomatic facsimile (except for word-wrap within columns), including all line-spacing and vertical organization. Ives's handwritten emendations and addenda are shown here in italics.]

**COMPOSITIONS OF CHARLES E. IVES**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Publisher</th>
<th>Year</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A Book of 114 Songs</td>
<td>Published 1921</td>
<td>1888-1921</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>A Book of 50 Songs (from the above edition)</td>
<td>Published 1923</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Seven Songs</td>
<td>Published 1932 by Cos Cob Press, 209 W. 57 St., NY</td>
<td>1902-1921</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Album of 34 Songs (from the above edition)</td>
<td>Pub. 1933 by New Music, San Francisco, Calif.</td>
<td>1889-1921</td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>New Music Editions</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Organ music for church service and recital-Anthems, hymns, psalms, songs, glee club choruses,</td>
<td>from 1886-1902</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
brass band pieces and marches. Pieces for theater orchestra and some dance music Among these are: (items [7] to [10])

<table>
<thead>
<tr>
<th>Item</th>
<th>Work Description</th>
<th>Publisher/Publication Details</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>[8]</td>
<td>Fugues for organ and strings</td>
<td></td>
<td>1892-1895</td>
</tr>
<tr>
<td>[9]</td>
<td>Variations for organ on &quot;A National Hymn&quot;</td>
<td>Photostat</td>
<td>1891</td>
</tr>
<tr>
<td>[10]</td>
<td>3 Chorales for a &quot;Harvest Festival&quot; for chorus, organ, trumpets and trombones</td>
<td>Photostat 12 min. 1st (2nd and 3rd dates uncertain-some time before 1912)</td>
<td>1st -1898  2nd</td>
</tr>
<tr>
<td>[12]</td>
<td>Prelude for male chorus (or trombones), strings and organ- &quot;Let There Be Light&quot;</td>
<td>Photostat</td>
<td>1901</td>
</tr>
<tr>
<td>[14]</td>
<td>1st Symphony for large orchestra-4 movements</td>
<td>Photostat 40 min.</td>
<td>1896-1898</td>
</tr>
<tr>
<td>[15]</td>
<td>2nd Symphony for large orchestra-5 movements The slow movement was replaced by another 1909-1910)</td>
<td>Photostat 40 min.</td>
<td>1897-1902</td>
</tr>
<tr>
<td>[16]</td>
<td>Single piano pieces, studies, etc. Material from some parts of these used in piano sonatas and some of the chamber music</td>
<td>From about 1900-1914</td>
<td></td>
</tr>
<tr>
<td>[17]</td>
<td>Ragtime dances (about a dozen)-mostly for small</td>
<td>1900-1911</td>
<td></td>
</tr>
</tbody>
</table>
theater orchestra. Some of these were arranged for various combinations of instruments, some for piano and used as scherzos in some of the piano, and violin and piano, sonatas and orchestral sets later. Of these, some have the same themes, strains, etc., but used somewhat differently. Thus they do not all stand as different pieces.

FOOTNOTE: Unless marked otherwise, the music is in manuscript only.

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[18] Overtures for large and small orchestras. Some of these had to do with the lives and works of literary men (and are not all complete). Parts of these were made into songs and shorter pieces called "Songs Without Voices". Some were arranged (1921) for voice and piano (See published Song Albums).

From about 1901-1912

[19] Allegro and Largo for violin and piano. Started as a First Violin Sonata and not completed. The Largo was originally for violin and organ solo (solo stop) and later for violin, clarinet and piano.

Photostat 1901-1902

[20] 1st Piano Sonata. 7 Movements
Sets for various small groups of instruments or chamber orchestras (some with voice ad lib.):

Photostat of 5 movements, about 1 hour 1902-1909

Sets for various small groups of instruments or chamber orchestras (some with voice ad lib.):
<table>
<thead>
<tr>
<th>No.</th>
<th>Composition</th>
<th>Composition Details</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>[21]</td>
<td>LARGO-Violin, clarinet and piano</td>
<td>1901</td>
<td></td>
</tr>
<tr>
<td>[22]</td>
<td>SCHERZO-“All the Way Around and Back”-Piano, two players, violin, clarinet, bells or French horn.</td>
<td>Before 1908</td>
<td></td>
</tr>
<tr>
<td>[23]</td>
<td>ANDANTE CON SPIRITO-“The Rainbow”-Flute, Basset, or English horn, strings, piano.</td>
<td>1914</td>
<td></td>
</tr>
<tr>
<td>[24]</td>
<td>TRIO-Violin, clarinet and piano</td>
<td>About 1902-1903</td>
<td></td>
</tr>
<tr>
<td>[25]</td>
<td>LARGO CANTABILE-“Hymn”-String quartet and basso.</td>
<td>1904</td>
<td></td>
</tr>
<tr>
<td>[26]</td>
<td>SCHERZO-String quartet. (Finished later-some time before 1914)</td>
<td>Middle section 1903</td>
<td></td>
</tr>
<tr>
<td>[27]</td>
<td>ADAGIO CANTABILE- “The Innate”-String quartet and piano (arranged for voice and piano-1916)</td>
<td>1908</td>
<td></td>
</tr>
<tr>
<td>[28]</td>
<td>ALLEGRO VIVACE-“Hallowe’en”-String quartet and piano</td>
<td>1911</td>
<td></td>
</tr>
<tr>
<td>[29]</td>
<td>LARGO SOSTENUTO-“The Pond”-For strings, flute, voice or English horn, harp, bells or celeste.</td>
<td>1906</td>
<td></td>
</tr>
<tr>
<td>[30]</td>
<td>ALLEGRO MODERATO-“The Gong on the Hook and Ladder” &quot;Fireman's [sic] Parade on Main Street&quot; -For strings, flute, clarinet, bassoon, 2 trumpets, trombone), piano and drums; triangle, bass drum and cymbals ad lib.</td>
<td>(date uncertain) Some time before 1912</td>
<td></td>
</tr>
<tr>
<td>[31]</td>
<td>TRIO-Violin, cello and piano</td>
<td>1904-1911</td>
<td></td>
</tr>
</tbody>
</table>
ALLEGRETTO
SOMBRESO-"Incantation"-
For trumpet, flute, 3 violins, piano

Date uncertain

SCHERZO-"Over the Pavements"-Clarinet, bassoon, trumpet, piano, drum, piccolo and trombones, ad lib.

1906-1913

ADAGIO SOSTENUTO-
String quartet, English horn or flute, piano

ANDANTE
CANTABILE-"The Last Reader"-English horn or clarinet, strings, 2 flutes.

1911

SCHERZO."The Seer"-
Clarinet, trumpet, alto horn, piano and drum

Before May 30, 1913

LARGO TO PRESTO-"The Unanswered Question"-
Trumpet, 4 flutes or 4 treble woodwind, string quartet or string orchestra

Some time before June 1908

FAST

1911

SLOW

1911-1919

SLOW & FAST

1915

Tone Roads et al. (Chamber orchestra)

LARGO MOLTO- "Like a Sick Eagle"-English horn or basset horn, voice ad lib., strings, piano.

1909
ALLEGRO ANDANTE-
"Luck and Work"-English or basset horn, flute, violins, piano and drum.

ADAGIO-"The Indians"-
English basset horn or trumpet, bassoon, strings, piano and Indian drum
(All of the above are in photostat)
(Arrangements for voice and piano of some of these pieces are in the Song Albums)

Pieces for orchestra-
"Cartoons or Take Offs"- Undergraduate and other events- "Academic, Anthropic, Urban, Athletic and Tragic"-Among them "Calcium Light Night" and "Central Park in the Dark".

3rd Symphony (1st and 3rd movements from organ pieces - 1901)

1st Violin and Piano Sonata- 3 movements

A Symphony-"Holidays":

1st Movement-"Washington's Birthday" (for strings, flute, horn and bells) about 11f-12 12 min.

2nd Movement-"Decoration Day" (for full orchestra) about 9f-10 10. min.

3rd Movement-"Fourth of July" (for full orchestra) 6-7 10 min.

4th Movement-"Thanksgiving" (for full orchestra)
(These movements may be played as separate pieces.)

[49] 2 Movements started as a 2nd String Quartet, Uncompleted, parts of which were used in later pieces for orchestra. 1905

[50] 2nd String Quartet. (2nd Movement 1907) Photostat 1911-1913


---------------------

Page -4-


[53] 2nd Violin and Piano Sonata-3 Movements Photostat 20 min. 1904 1907-1910

Pieces for various groups of instruments or chamber orchestra, with voice or chorus:


[55] 2. “December” (Rossetti-Folgore)-Male chorus, brass and woodwind. 1912-1913

[56] 3. “General William Booth’s Entrance Into Heaven” (Vachel Lindsay)-Chorus or single solo voice (originally with brass band)-arranged for chamber orchestra by Dr. John J. Becker 1934. 1914
4. "Duty" (Emerson)-Male chorus and orchestra  
Date  
uncertain;  
before 1914

5. "Premonitions" (Johnson)-Voice or chorus with flute, oboe, clarinet, horn, strings, piano and drums.  
1917

6. "Aeschylus and Socrates" with piano, string orchestra quartet [sic]  
1922

7. "On the Antipodes" with 2 pianos, organ and string orchestra  
1915-1923

Arrangements of all of the above for voice and piano, published in Song Albums.

Second Pianoforte Sonata-4 Movements  
Published 1919  
1911-1915

(This Sonata is an attempt to present one person's impression of the spirit of the literature, the philosophy, and the men of Concord, Mass. of over a half century ago. This is undertaken in 4 Movements: 1. "Emerson"; 2. "Hawthorne"; 3. "The Alcotts"; 4. "Thoreau". The first movement was to be a piano concerto and was partially written as such. There are 4 transcriptions of this for piano.

3rd Violin and Piano Sonata-4 Movements  
Photostat 30 min.  
1902-1914

Quarter tone music-Chorale for strings-arranged for two pianos.  
Photostat  
1913-1914

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Page -5-
<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Publication Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>[64]</td>
<td>Preludes and Sectional Movement from a &quot;Universe Symphony&quot; (uncompleted); the underlying plan of which was a presentation and contemplation in tone, rather than in music (as such), of the mysterious creation of the earth and firmament, the evolution of all life in nature, in humanity to the Divine.</td>
<td>1911-1916</td>
</tr>
<tr>
<td>[67]</td>
<td>Second Orchestral Set-3 Movements</td>
<td>Photostat about 15&quot; 1912-1915</td>
</tr>
<tr>
<td>[69]</td>
<td>An arrangement for Piano of a part of the 2nd movement of the 4th Symphony was made later and called a &quot;Fantasy for Piano&quot;-&quot;The Celestial Railroad&quot;.</td>
<td>Photostat</td>
</tr>
<tr>
<td>[70]</td>
<td>4th Violin Sonata- 3 Movements</td>
<td>Lithograph Published Arrow Music Press 17 E 42 1914-15 1916</td>
</tr>
<tr>
<td>[71]</td>
<td>3rd Orchestral Set- 3 Movements (1 Movement uncompleted)</td>
<td>1919-1926</td>
</tr>
</tbody>
</table>
[73] Largo and Allegro-Quarter tone music for two pianos Photostat 1923-1924

[74] Eleven Songs—Among these are some from Aeschylus, Landor, Keats and passages from "Native Poets" 1922-1927

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Work-list G

[Seven pages typed by Christine Loring in mid to late April 1951; the following list is rendered as a diplomatic facsimile (except for word-wrap within columns), including all line-spacing and vertical organization.]

COMPOSITIONS OF CHARLES E. IVES

* Published music. Unless marked otherwise, the music is in manuscript only, some of which are in photostat. [This message appears at the bottom of each of the original seven pages. Likewise, each of the pages’ right hand column is headed "Date of Composition."

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Publisher/Location</th>
<th>Date of Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A Book of 114 Songs</td>
<td>Printed 1921</td>
<td>1888-1921</td>
</tr>
<tr>
<td>2</td>
<td>A Book of 50 Songs (from the above Edition)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>* Seven Songs</td>
<td>Published 1932, by Cos Cob Press, % American Music</td>
<td>1902-1921</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Center, 250 W 57th St., New York City</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>* Album of 34 Songs (from the above Edition)</td>
<td>Published by New Music Editions, San Francisco, Cal.,</td>
<td>1889-1921</td>
</tr>
<tr>
<td></td>
<td></td>
<td>and % American Music Center, 250 W 57th St., New</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>York City</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>* Album of 18 Songs</td>
<td>Published by New Music Editions, San Francisco, Cal.,</td>
<td>1894-1925</td>
</tr>
<tr>
<td></td>
<td></td>
<td>and % American Music Center, 250 W 57th St., New</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>York City</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>* Six Songs [recte Four Songs]</td>
<td>Published by Mercury Music Corporation, 47 W 63rd St.,</td>
<td>1898-1920</td>
</tr>
<tr>
<td></td>
<td></td>
<td>New York City</td>
<td></td>
</tr>
</tbody>
</table>
Organ music for church service and recital
Anthemhs, hymns, psalms, songs, glee club choruses, brass band pieces, and marches. Pieces for theatre orchestra and some dance music. Among these are:

[7] * "67th Psalm" for unaccompanied chorus
Published by Arrow Music Press, 250 W 57th St., New York City 1898

[8] * March - "Intercollegiate" for full military band
Published 1896 by Pepper & Co., New York City 1895

[9] Fugues for organ and strings 1892-1895

[10] * Variations on "America" for organ
Published by Music Press., Inc., 1891

130 W 56th St., New York City 1897

[12] * Three "Harvest Home Chorales" for mixed voices with piano accompaniment - orchestra version available on rental:

"Harvest Home," text by Rev. Geo. Burgess (1839) 1898

"Lord of the Harvest," text by John Hampton Gurney, (1802-1862)
"Harvest Home," text by Rev. Henry Alford (1844)

dates uncertain some time before 1902

---------------------

(Mixed chorus, quartet, soli, strings, brass and organ) 1898-1899
Prelude for male chorus (or trombones), strings and organ - "Let There Be Light"

1st String Quartet, "A Revival Service" - Prelude, offertory and postlude

1st Symphony for large orchestra - 4 Movements

* 2nd Symphony for large orchestra - 5 movements, about 35 min. (published by Southern Music Publishing Company, Inc., 1619 Broadway at 49th St., New York City)

(The last movement is partly from an early Overture, called the "American Woods(Brookfield). The part suggesting a Steve Foster tune, while over it the old farmers fiddled a"Barn Dance" with all of its jigs, gallops, and reels, was played in Danbury, on the OldWooster House Bandstand in 1889)

Single piano pieces, studies, etc. (Some in photostat) from about 1900-1914

Material from some parts of these used in piano sonatas and some of the chamber music. (*Three piano pieces published by Mercury Music Corp., 47 E 63rd St., New York City):

(*"The Anti-Abolitionist Riots in 1830's and 1840's"

( "Three Page Sonata"

( "Some Southpaw Pitching"

Ragtime dances (about a dozen) - mostly for small theatre orchestra. Some of these were arranged for various combinations of instruments, some for piano and used as scherzos in some of the piano, and violin and piano, sonatas
and orchestral sets later. Of these, some have the same themes, strains, etc. but used somewhat differently. Thus they do not all stand as different pieces.

<table>
<thead>
<tr>
<th>Overture &quot;Browning&quot; for symphony orchestra</th>
<th>From about 1901-1912</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allegro and Largo for violin and piano. Started as a First Violin Sonata and not completed. The Largo was originally for violin and organ, (solo stop), and later for violin, clarinet and piano.</td>
<td>1901-1902</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1st Piano Sonata. 7 Movements.</th>
<th>About 50 minutes. Published by Southern Music Pub. Co., Inc. 1619 Broadway at 49th St., New York City</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sets for various small groups of instruments or chamber orchestras (some with voice ad lib):</td>
<td>(All in Photostat)</td>
</tr>
<tr>
<td>LARGO - violin, clarinet and piano</td>
<td>1901</td>
</tr>
<tr>
<td>SCHERZO - &quot;All the Way Around and Back&quot; - piano, two players - violin, clarinet, bells or French horn</td>
<td>before 1908</td>
</tr>
</tbody>
</table>
ANDANTE CON SPIRITO - "The Rainbow" - flute, basset or English horn, strings, piano 1914

TRIO - violin, clarinet and piano about 1902-1903

The following 3 may be played together

(LARGO CANTABILE - "Hymn" - string quartet and basso 1904

(SCHERZO - string quartet Middle section finished later, some time before 1914) 1903

(ADAGIO CANTABILE - "The Innate" - string quartet and piano (arranged for piano and voice, 1916) 1908

* Three Outdoor Scenes:

* ALLEGRO VIVACE - "Hallowe'en," string quartet and piano 1911

* LARGO SOSTENUTO - "The Pond" - flute, harp, 2 violins, viola, cello, bass, piano, medium voice 1906

* "CENTRAL PARK IN THE DARK SOME 40 YEARS AGO" for orchestra 1898-1907

To be published by Bomart Music Publications, 40-03 Broadway, Long Island City 3, N.Y.

"IN RE CO[N] MOTO et al" - string quartet and piano 1908
ALLEGRO MODERATO -
"The Gong on the Hook and Ladder"
"Firemen's Parade on Main Street" - for strings, flute, clarinet, bassoon, 2 trumpets, trombone, piano and drums; triangle, bass drum and cymbals ad lib.

TRIO - violin, cell and piano

ALLEGRO - "From the Steeples and the Mountains" for strings, brass, and bells

ALLEGRETTO
SOMBREO -
"Incantation" - for trumpet, flute, 3 violins, piano

SCHERZO - "Over the Pavements" - clarinet, bassoon, trumpet, piano, drum, piccolo and trombones, ad lib.

ADAGIO SOSTENUTO -
String quartet, English horn or flute, piano,

ANDANTE CANTABILE -
"The Last Reader" - English horn or clarinet, strings, 2 flutes

SCHERZO - "The Seer" - clarinet, trumpet, alto horn, piano and drum

"Autumn Landscape from Piano Mountain" for strings, woodwind and cornet
<table>
<thead>
<tr>
<th>Number</th>
<th>Piece Description</th>
<th>Publisher/Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>[48]</td>
<td>LARGO TO PRESTO - &quot;The Unanswered Question&quot; - &quot;A Cosmic Landscape&quot; - trumpet, 4 flutes, treble woodwind, and string orchestra</td>
<td>Published in Pan American Bulletin of Music, Washington, D.C. Some time before June, 1908</td>
</tr>
<tr>
<td>[49]</td>
<td>*FAST )</td>
<td>Published by Southern Music 1911</td>
</tr>
<tr>
<td></td>
<td>*SLOW &amp; FAST ) (Chamber Orchestra)</td>
<td>Broadway at 49th St., New York City 1915</td>
</tr>
<tr>
<td>[50]</td>
<td>LARGO MOLTO - &quot;Like a Sick Eagle&quot; - English or basset horn, voice ad lib., strings, piano</td>
<td>1909</td>
</tr>
<tr>
<td>[51]</td>
<td>ALLEGRO ANDANTE - &quot;Luck and Work&quot; - English or basset horn, flute, violins, piano and drum</td>
<td>1916</td>
</tr>
<tr>
<td>[52]</td>
<td>ADADEIO - &quot;The Indians&quot; - English basset horn or trumpet, bassoon, strings, piano and Indian drum, (All of the above are in photostat) (Arrangements for voice and piano of some of these pieces are in the Song Albums)</td>
<td>1912</td>
</tr>
<tr>
<td>[53]</td>
<td>Pieces for orchestra - &quot;Cartoons or Take-Offs&quot; Undergraduate and other events - &quot;Academic, Anthropic, Urban, Athletic and Tragic&quot; - Among them - &quot;Calcium Light Night,&quot;</td>
<td>Photostat 1898-1907</td>
</tr>
<tr>
<td>[54]</td>
<td>* 3rd Symphony (1st and 3rd Movements from organ pieces - 1901) (Recopied with a few revisions, 1911)</td>
<td>about 18-20 min. Published by Arrow Music Press, c/o American Music Center, 250 W. 57th St., New York City 1904</td>
</tr>
</tbody>
</table>
1st Violin and Piano Sonata - 3 Movements - Photostat 20 min. 1903-1908

A Symphony - "Holidays"

* 1st Movement - "Washington's Birthday", (for string[s], flute, horn and bells) about 11-12 min. 1909 rescored in 1913

2nd Movement - "Decoration Day"(for full orchestra) Photostat bout 9-10 min. 1912


4th Movement - "Thanksgiving" (for full orchestra) Photostat about 20 min. 1904 These movements may be played as separate pieces

2 Movements started as a 2nd String Quartet, Uncomplete, parts of which were used in later pieces for orchestra 1905

2nd String Quartet, (2nd Movement 1907) Photostat 1911-1913

* Set for theatre or chamber orchestra ( In the Cage about 10 min. Pub. by New Music Editions, San Francisco, Cal. and % ( In the Inn American Music Center, 250 ( In the Night W 57th St., New York City 1906-1911

War March - for chorus, orchestra, full brass and drum corps 1917
### 1st Orchestral Set -
**“THREE PLACES IN NEW ENGLAND”** (3 Movements)
- I. Boston Common
- II. Putnam's Camp
- III. from "The Housatonic at Stockbridge"

(This Set has been referred to, at times, as a "New England Symphony"), Pub. by C. C. Birchard & Co. Boston, Mass.

**1903-1914**

### 2nd Violin and Piano Sonata
- 3 Movements, 15 min.
  - to be pub. by G. Schirmer, 3 W 43rd St., New York City

**1903-1909**

---

Pieces for various groups of instruments or chamber orchestra, with voice or chorus:

*Arrangements for voice and piano published in Song Albums:

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>&quot;The New River&quot; - chorus and chamber orchestra</td>
<td>1912</td>
</tr>
<tr>
<td>2.</td>
<td>&quot;December&quot; (Roscetti-Folgore) - Male chorus, brass and woodwind</td>
<td>1912-1913</td>
</tr>
<tr>
<td>3.</td>
<td>&quot;General William Booth's Entrance into Heaven&quot; (Vachel Lindsay) - Chorus or single solo voice (originally with brass band) - Arranged for chamber orchestra by Dr. John J. Becker, 1934</td>
<td>1914</td>
</tr>
<tr>
<td>4.</td>
<td>&quot;Duty&quot; (Emerson) - Male chorus and orchestra</td>
<td>Date uncertain, some time before 1914</td>
</tr>
</tbody>
</table>
5. "Premonitions" (Johnson) - Voice or chorus with flute, oboe, clarinet, horn, strings, piano and drums 1917

6. "Aeschylus and Socrates" - with piano, string orchestra or quartet 1922

7. "On the Antipodes" - with two pianos, organ and string orchestra 1915-1923

* 2nd Pianoforte Sonata - 4 Movements
   (This Sonata is an attempt to present one person's impression of the spirit of the literature, the philosophy, and the men of Concord, Mass. over a half century ago. This is undertaken in 4 Movements: 1. "Emerson;" 2. "Hawthorne;" 3. "The Alcotts;" 4. "Thoreau." The first movement was to be a piano concerto and was partially written as such. There are 4 transcriptions of this for piano.)
   (There was an Alcott Overture - 1904 - with a theme and some passages used in the Sonata.) Published 1919

3rd Violin and Piano Sonata - 4 Movements - Photostat 20 min. 1905-1914

Quarter tone music - Chorale for strings arranged for two pianos Photostat 1903-1914

Prelude and Sectional Movement from a "Universe Symphony" (uncompleted); the underlying plan of which was a presentation and contemplation in tones, rather than in music (as such), of the mysterious creation of the earth and firmament, the evolution of 1911-1916
all life in nature, in humanity to the Divine.

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Unison choruses with large orchestra:

| [79] | ""Lincoln the Great Commoner" (from Edwin Markham's poem) | Pub. by New Music Editions, San Francisco, Cal. and % American Music Center, 250 W 57th St., New York City | 1912 |
| [80] | "The Masses" - Piano arrangement (in part) in Song Album | Photostat - 10 min. | 1915 |
| [81] | Unison Chorus with orchestra, "An Election" (Score in photostat only) | Piano arrangement in Song Album, Pub. by New Music Editions, San Francisco, Cal., and % American Music Center, 250 W 57th St., New York City | 1920 |
| [82] | 2nd Orchestral Set - 3 Movements (for symphony orchestra) I. "An Elegy to our Forefathers." II. "The Rockstrewn Hills join in the People's Outdoor Meeting." III. "From Hanover Square North - at the end of a Tragic Day, the Voice of the People again arose." | Photostat about 15 min. | 1912-1915 |
| [83] | * 4th Symphony for large orchestra - 4 Movements | 1st and 2nd Movements published by New Music Editions, San Francisco, Cal., and % American Music Center, 250 W 57th St., New York City | 1910-1916 |
| [84] | An arrangement for Piano of a part of the 2nd Movement of the 4th Symphony was made later and called a "Fantasy for Piano" - "The Celestial Railroad" | Photostat |  |
### APPENDIX 2: "QUALITY" LISTS OF WORKS PHOTOSTATED

**Ives’s lists of photostats filed at the Quality Photoprint Studio**

Ives began having his music systematically photostated in early 1928; the project continued well into the 1930s. The Quality Photoprint Studio was located at 521 Fifth Avenue, New York City. All of the lists described below are located in the CIP: IIIB/Box 35/Folder 10.

- **List 1a**: "NEGATIVES OF MR. IVES ON FILE," typescript of nos. 1-28, with pencil emendations, 1 p. Made later than 16 Feb 1932 performance of *Set for Theatre Orchestra*, possibly after the July 1934 photostating of *General Booth's Entrance into Heaven* in Becker's copy or his orch. arr. (see letter to John J. Becker, 16-22 July 1934).


- **List 2**: "QUALITY LIST | (NEGATIVES OF MR. IVES ON FILE)," typescript (except as noted) with pencil emendations, on 13 pp. 1st stage (c1934), nos. 1-95, pp. 1-5, p. [5a] carbon of p. 5 with overlay at top; 2nd stage (after 1934), pencil draft on p. [5b] (verso of p. 5) of nos. 96-106, p. 6 typescript of p. [5b]; 3rd stage (after Mar 1935), pencil addenda on p. [5b] for nos. 107-09, p. [6b] typescript of altered p. 6 for nos. 96-109; 4th stage, pencil draft on p. [6a] (verso of p. 6) for nos. 110-20; 5th stage缺页; 6th stage, pp. 7-8 typescript of nos. 110-25; 7th stage (fall 1942 or later), pencil draft on p. 8 for nos. 126-30, and on p. [8a] (a pale carbon of List 3b) for nos. 126-28 (different entries from those added on p. 8). This list is rendered below.

- **List 3a**: "QUALITY LIST' OF PHOTOSTATED MUSIC | (NEGATIVES OF MR. IVES ON FILE)," 17 selected items (drawn from List 2: item nos. 2, 3, 9, 15, 21, 25, 26, 36, 72, 93, 100, 102-04, 113, 124, 127), typescript made 1942 or later, 1 p.

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Composer</th>
<th>Publisher</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>36</td>
<td>An arrangement for Piano by John Kirkpatrick of the 3rd Movement (a Fugue) of the 4th Symphony</td>
<td>Charles Ives</td>
<td>Photostat</td>
<td>1914-1915</td>
</tr>
<tr>
<td>37</td>
<td>4th Violin Sonata - 3 Movements</td>
<td>Charles Ives</td>
<td>Pub. by Arrow Music Press, 250 W. 57th St., New York City, % American Music Center, about 10 min.</td>
<td>1914-1915</td>
</tr>
<tr>
<td>38</td>
<td>3rd Orchestral Set - 3 Movements - (one movement uncompleted)</td>
<td>Charles Ives</td>
<td>1919-1926</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>Largo and Allegro - quarter tone music for two pianos</td>
<td>Charles Ives</td>
<td>Photostat</td>
<td>1923-1924</td>
</tr>
<tr>
<td>40</td>
<td>Eleven Songs - Among these are some from Aeschylus, Landor, Keats, and passages from &quot;Native Poets&quot;</td>
<td>Charles Ives</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
List 3b: carbon of above with different placement of typed marginal memo.

List 4: "Ives photostat negatives," Henry Cowell's list (of photostats in his possession?), July 1951 (see his letter to Harmony Ives, 16 July 1951), of apparently 110 items of Ives music (except for the inclusion of parts for Ruggles's Sun Treader), with one pencil emendation, 2 pp.


List 6a: "Chamber Music | in 7 volumes, " typescript made by summer 1935 (see letter from Arthur Cohn to Ives, 22 July 1935), of item nos. 201-30, with pencil emendations, 1 p.

List 6b: "Chamber Music | (8 vols.)," retyping of above, with different pencil emendations, 1 p.

List 7: "Vol 6... 6 7... 7 8," typescript of nos. 235-43, with pencil emendations, 1 p.

List 8: "Chamber Music | ( 8 9 Vols.)," typescript of nos. 201-46 "etc.," made c1937-38, with pencil emendations, 2 pp.

List 9: "Chamber Music | ( 9 11 Vols.)," typescript of nos. 201-47, as of Apr 1938, with pencil emendations, 2 pp.


This list is reprinted below, following Work-list 2.

Index A: "INDEX TO PHOTOSTAT #30," a-h breakdown of printed matter, 1 p.

List of Contents A1: "LIST OF COPIES OF ARTICLES, ETC. IN #30 (A)," with pencil emendations, 1 p.

List of Contents A2: "LIST OF COPIES OF ARTICLES, ETC. IN #30 (A)," with pencil emendations.

List of Contents B: "LIST OF COPIES OF ARTICLES, ETC. IN #30 (B)," 2 pp. (with annotations on p. 1 by John Kirkpatrick).

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The following are diplomatic transcriptions of the two most complete lists. Ives's pencil addenda appears here in italic type.

Quality List 2 (c1934)

"QUALITY" LIST
(best list)
(NEGATIVES OF MR. IVES ON FILE)

1)- a Fourth Symphony - Four Movements
2) (Score) -- 2.b. Conductors Note / c Becker copy 4th mvt.
3- 1st Sonata for Violin
4- 2nd Violin and Piano Sonata
5- (a) 1st Piano Sonata - 7 Movements -- b. some scetches...[undecipherable]...not bound in book
6- 2nd Piano Sonata - 4 Transcriptions of 1st movement - part of Piano Concerto
7- Early Piano Sonata - 3rd and 4th Movements
8- "Three Places in New England" - 1st Orchestral Set - Score (b. all old schetes / see 40-b)
9- Second Orchestral Set - Score
10- "In the Night" - Set for Theatre Orchestra - Score
11- Lincoln Chorus - Orchestral Score
12- "General Booth's Entrance into Heaven" (and original sketches, brass band score and copy)

13- Old Song Organ P. & 2 Songs Walking & Church

14- "Washington's Birthday" - Orchestral Score

15- "Decoration Day" - Orchestral Score

16- "Three Places in New England" or 1st Orchestral Set - Score parts

17- "Washington's Birthday" - parts

18- "Decoration Day"- Orchestral Parts

19- Cowell's Synchrony - Orchestral Parts

20- Theatre Set - 3 Movements - "In the Cage", "In the Inn". "In the Night" - Parts

21- Three Songs - "The New River", "The Indians", "Ann Street" (for piano and trumpet, some woodwind, etc.)

22- Negro Spiritual

23- "Fourth of July" - Orchestral Score (see also #87)

24 - "Lincoln the Great Commoner" - Orchestral Parts

25- "Fourth of July - Orchestral Parts

26- "1st Movement" - "2nd Orchestral Set" (Orchestral Parts)

[Page 2:]

27 - Cowell's "Two Oppositions"

28 - J.J. Becker's "Symphonia Breris" - Symphony #3

29 - Sketches (old)

30 - Newspaper clippings, (a) programs, (b) articles, (c) printed matter (not music) (see copy at end)

31 - Early 1st Violin Sonata, 1st Movement - Allegro (not finished and not same as #3)

32 - 1st same Violin Sonata, 2nd Movement - Adagio

33 - (a) Organ Variations on "America" (b) "Choirs of Shepherds and Angels" (Xmas) | for organ 1 neg

34 - "At Parting"

35 - Cowell's "Competitive Sport"

36 - Sonata #3 - Piano and Violin

37 - Schetches - Tone Roads etc. = (4) [pp.]

38 - Song "Requiem Steven[son] 2 negs

39 -

40 - (12 negatives)-
(A) - Early Pieces and Sketches, Country Band March, Street Parade, Steam Piano. - Take Offs. - Overture and March 1776, etc. - (from which some of 2nd Movement Putnam's Park was made)
(B) - (3 negatives) - 1st Sketches "Housatonic at Stockbridge". (see #47, 69, 77)
41 - (10 negatives) - 1st Score of "Black March", later called "St. Gaudens" (1st Movement in "Three Places in New England")
42 - (15 negatives) - Sketches and Early Organ Pieces later used in "Thanksgiving" Score.
43 - (45 negatives) - "Thanksgiving" - Full Score.
44 - (1 negative) - Outline of a new Scale without Octaves on back of old sheet.
21 & DKE Song
45 - (1 negative) - Sketch of Piece for Orchestra - Baseball Game - Johnnie Ever, Mike Donlin, etc. (at bottom draft of an "Echo piece")
1 DKE Song / Side Show / scetch
46 - (1 negative) - "Luck and Work" - Score for Basset Horn, Flute, Strings, Piano. At top, last part of Score - "At Sea".
47 - (7 negatives)
1st negative - Last 15 measures of Score - "The Seer" and 1st 3 measures Hadley's Lecture (later put in song called "Toleration") (see Book)
2nd negative - The rest of "Toleration". 1st 6 measures of "Ruined River" (later called "New River") (see #40, 69, 77)
[Page 3:
3rd negative - The last part of "New River" and 1st 5 measures of the Score ("Like a Sick Eagle").
4th negative - End of "Like a Sick Eagle" - 1st part of Sketch "Calcium Light Night".
5th negative - End of Calcium Light Night" - Beginning of Score Byron's "Incantation" - Last part lost.
6th negative - Small page - Introduction "Calcium Light Night".
7th negative - Sketches of some of the voice parts of "New River". A strain of piano part - "Housatonic at Stockbridge" (see also #40, 69)
48 - (2 8 negatives) - Score Sketch large Orchestra - "Central Park in the Dark" - Score sketch for large orchestra.
49 - (3 negatives) -
A - String quartet with Basso - "Hymn" (song arranged from this in Book) (see also #95)
B - (? negatives) - Copies, score (not photostated yet)
50 - (3 negatives) - 2 parts of "Rainbow" - Score - Some lost - Song in Book arranged from this.
51 - (1 negative)
a - 9 measures (others lost) from Score from which song
b) "Premonitions" was arranged.
c) old sceht of Serenity
52 - (2 negatives) - A "Take Off" #3 - Rube trying to walk "2 to 3" - Put in song Book under "1, 2, 3" - (Page 88)
53 - (2 negatives) - Sketch of Score - "The Indians" - (At bottom - "Gyp the Blood")
54 - (2 negatives) - Sketch "The Last Reader" Score - (at top in re - "Gyp the Blood") (see also #66)
55 - (2 negatives) - Prelude and old Fugue in 4 keys (organ or strings)
56 - (3 negatives) - Sketch of Score "December".
57 - (5 negatives - 3 from book - 2 my copy) - Folk Song "Harvest" from father's old copy-book.
58 - (2 negatives) - Sketch of Song - "Old Man Sitting" - "Soliloquy"
59 - (5 negatives) - Sketch Score "Yale-Princeton Game" ("Two Halves in Two Minutes")
60 - (22 negatives) - Sketches, section parts, Scores, etc. - "Universe Symphony"
[Page 4:
61 - (6 negatives) - Chorales with brasses and organ - Top of first page is Sketch of old fugue in 4 keys.
62 - (think about a dozen negatives, but not sure) - Odds and ends - Parts of old Sketches, Scores, etc. - Often back of page photostated by mistake. Few measures have some Sketches for 2nd Violin Sonata, 2nd Piano Sonata, some Sketches of Rag-time Pieces.

63 - (10 negatives) - Score in part - "The Masses" (pages 4, 5 and 6 missing) (two of these negatives are 3 pages pinned together)

64 - (1 negative) - Marked on margin - "Studies in Space, Pulse, Phrase, Accent, Rhythm" - for String, Quartet and Piano - (incomplete, used partly in 2nd Movement, 3rd Orchestral Set)

65 - 2 negatives) - Sketch of Score - "Tragic Tone Poem" (think included in the Group of Take-Offs) - "The General Slocum Disaster" - never finished, but parts and some of the ideas used in the "Fourth of July" score.

66 - (1 negative) - Sketch of 1st part of "Matthew Arnold" Overture (some of this is filed in #54, under the "Last Reader")

67 - (1 negative) - Sketch of "Duty" (Emerson) - and "Vita" (Manlius) (see also #8)

68 - (4 negatives) - "The Pond" - Sketches and Score. (see also #80, 81)

69 - (15 negatives) - The Orchestral parts for "The New River", also Voice parts. (see also #40, 47, 77)

70 - (11 negatives) - Orchestral parts for "December", also Voice parts. (#78)

71 - (16 negatives) - Orchestral parts "Allegro Moderato" (real name - "Hook and Ladder on Main Street"-Gong on the hind wheel-Firemen's Day Parade) (For copied score see #83 & #76).

72 - (29 negatives) - a Score 1st String Quartet. b Ink copy of old 1st movement for org. postlude | Center Ch | 12 m

73 - (4 negatives) -
(a) - (2 negatives) - Sketch song - "Tommy Sails Away".
(b) - (1 negative) - Sketch song - "Election Day" - Voting - (unfinished) - Voting ballots nothing but names.
(c) - (1 negative) - Sketch (unfinished) - "Runaway Horse on Main Street" - Middle part of song - "Charlie Rutlage" taken from this in some measures.

74 - (3 negatives) -
(a) - (2 negatives) - "Halloween" Sketches and corrected sheet, also a few measures of "In the Inn". (#79, 82)
(b) - (1 negative) - Sketch - flute and string quartet - "The Unanswered Question".

75 - (2 negatives) -
(a) - Part of Sketch 1st string quartet - "Center Church New Haven - 1896" (marked at corner)
(b) - Sketch part of a rag-time piece for tent band - "Danbury Fair" October, 1902.

[Page 5:]

76 - (8 negatives) - Copied Score - "Allegro Moderato" - (see parts etc. #83 & under #71)
1a copied & bound score Halloween old 79b scetchs old 74
2a [copied & bound] score Pond [old] 71b scetchs old 80
3a [copied & bound score] Allegro Molto #76b scetchs old 83

77 - (8 negatives) - Copied score - "The New River". (see also #40, 47, 69)

78 - ( ? negatives) - Copied Score - "December". (see also #70)

79 - (4 negatives) - Copied Score - "Halloween". (see also #74, 82)

80 - (5 negatives) - "The Pond" - Score. (see also #68, 81)

81 - (6 negatives) - Orchestral parts - "The Pond". (see also #68, 80)

82 - (5 negatives) - Orchestral parts - "Halloween" (see also #74, 79)

83 - (3 negatives) - Sketch "Allegro Moderato" (see also #76 and 71)
84 - (2 negatives) - Sketch and Score copy - "Duty" - Male chorus orchestra (see also #67)

85 - (9 negatives) - Sketches of 4th Movement 4th Symphony and some Sketches of the "Prelude". b - Becker copy 4th mvt

86 - (1 negative) - Sketches for 2nd Orchestral Set.

87 - (9 negatives) - Sketches for "Fourth of July". (see also #23)

88 - (2 negatives) - sketch for some of Thoreau.

89 - (12 negatives) - Some Sketches for Thoreau Theater Orchestral Set.

90 - (2 negatives) - (a) - Sketch for Chorus "Walking" and part of a Strain.

(b) Sketch for a song "Religion". & a staff Serenity Whittier

91 - (1 negative) - Sketch Organ "Prelude" from which "In the Night" was made, one page showing organ parts playing two violin parts left out in the score purposely, but think it better to have them played, and copies were made when played last time and should go with the score as a reference.

92 - (3 negatives) - Excerpts, etc. from father's old copy book. Fugue starting in 4 keys and duet in 2 keys.

93 - (2 negatives) -
(a) - Chorale-Organ, Brass and Strings - Short Processional "Let there be Light".
(b) - String quartet study "Holding Your Own". (see also #95)
(c) - Dedicated to Gustave Bach (descending from J.S. Bach).

94 - (6 negatives) - Old Piano Studies - mostly short - not all complete.

95 - (photostated ?) - 3 Pieces for String, Quartet, Piano and Basso.
(1) - Hymn for String, Quartet and Basso (see also #49) a copied score b, scetch #49
(2) - Scherzo - fast, slow, fast' and 1 page - "Holding You Own" (see also #93) a [copied score] b, [sketch] #93, 95
(3) - String, Quartet and Piano - song "Innate" made from this in book (see also #49) a [copied score] b, [sketch] #49, 95

[Page 6b:]

96 - Sketches - Third orchestral set.

97 - Sketches - piano concerto. Later parts of this in Emerson Movement. Also some other old piano studies.

98 - (Transferred to #123). S.Q. 1 before #2 18 negs

99 - Sketches - of some old piano pieces - not all copied out or some pages lost. 8 pages Waltz Rondo, 3 Page Sonata, R & Ready | a 16 | b | c organ

100 -
1(a) - Copied score - "LIKE A SICK EAGLE" 1(b) Sketches (formerly 47)
2(a) - [Copied score] - "LUCK AND WORK"2(b) [Sketches] (formerly 46)
3(a) - [Copied score] - "THE INDIANS"3(b) [Sketches] (formerly 53)

101 -
(a) Three Harvest Home Chorales for chorus, organ and brass - copied scores.
(B)-

102 - Copied scores:
1(a) - "THE LAST READER" 1(b) Formerly sketches (formerly 54)
2(a) - "THE SEE'R" 2(b) - Formerly 47 (#1)
3(a) - "THE UNANSWERED QUESTION" 3(b) - Sketch (formerly 74-b)

103 -
1(a) Copied score - "ALL THE WAY AROUND AND BACK" 1(b) - Sketches (formerly 99)--Largo
2(a) [Copied score] - "THE RAINBOW" 2(b) - Sketches (formerly 50)
104 -  
104(a) Copied score - "INCANTATION" 104(b) - Sketches (formerly 47-5th negative)  
105 - Chorale - quartertone (3 negatives)  
106 - Parts of sketches, piano studies, cadenza - end of 1st movement, 3rd Symphony (4 negatives)  
107 - a) Second symphony score. 98 pages b) sketches old 2nd movement  
108 - Third symphony score.  
109 - Photostated orchestral parts made from published score - "THREE PLACES IN NEW ENGLAND"  
110 - Manuscript sketches of song - "ANTIPODES", also some choral parts from "UNIVERSE SYMPHONY", choral chord and tonal system.  
111 - Sketches - "UNIVERSE SYMPHONY". Some measures of second string quartet, and piano quintet. Also nine measures of old manuscript for fugue of string quartet in four Greek modes. Both of above used in later song - "SOPHOCLES AND AESCHYLUS".  
112 - Sketches of some songs - "NEW RIVER", "SE'ER", "SAN GAMIANDO", "TARRANT MOSS", "FAREWELL TO LAND", "SUNRISE", "SEA DIRGE", etc. kept mostly as family souvenirs.  
113 - First symphony - copied score - (148 pages).  
114 - "NOW IN THE DAY OF YOUTH" - Sarane Ives.  
115 - Sketches - Emerson Overture.  
116 - String quartet and piano. Studies in rhythm, time duration, space, pulse, metre, accent, together and in various ways - called "IN RE CON MOTO ET AL."  
117 - Parts of sketches - Rag time pieces and others. - also sketch 2nd Sym | some strains scetch etc. | of 2nd Orch Set Housatonic | at Stockbridge Ragtime D | (all marked up but | none [?book]  
118 - 1(a) Two "LARGO RESOLUTOS" - copied score1(b) Sketches.  
120 - Copied score - Cantata - "THE CELESTIAL COUNTRY" (133 negatives).  
#203 121 - 1(a) - Copied score - "LET THERE BE LIGHT" - choir, strings and organ.  
1(b) - Sketches (formerly 93-a).  
122 - Sketch "LARGO CONTABILE" put into Hawthorne Movement - Concord Sonata (two negatives).  
123 - Sketches of score Browning's tone poem. Some pages missing. Score a - Scetch b  
124 - "THE ELECTION" - my manuscript score for chorus and orchestra (11 negatives).  
[Page 8:]  
125 - "SONGS OF THE 1890's" - Ballads - about a dozen. Also "The All-Enduring" - my manuscript arranged for piano and voice from a score. A strain of second symphony - "HOLIDAY QUICKSTEP" - father's copy, 1886.  
126. 'Calcium Light Night' / a. Score / 10 pages. b. Sketches / formerly #47 / 4th, 5th, 6th neg  
127 - "67th Psalm" / copy Roberts 4 - 2 neg ?
128 - 4th V & Piano | Sonata | Children's Day

129 - listed? by mistake was #126 | Trio

130 - Thanksgiving - Score 61 pages Roberts copy

[Page 8a:]

126 - Scherzo - Rag - part in 1st Piano Sonata | [part] in Theatre Orches Set put in 234-5 | 3 pages MSS

new 127
a) Song Copy - 4 pages
b) They are There - 2 verses up to date | Score - 2nd Piano
c) Scetch War Song 2 pages 1914
d) 5 pages of old score for full orchestra of this song

128 - War Song 4 pages

=================================

Quality List 10 (c1941)

CHAMBER MUSIC - 11 Volumes
(for various groups of instruments)

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226  Allegretto Sombreoso from "The Incantation"

227  Adagio Sostenuto (At Sea)
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229  The Unanswered Question - Score

230  Central Park in the Dark some 40 years ago - score

231  Sonata for Violin and Piano No. 1

232  Sonata for Violin and Piano No. 3

Index  Volume 6

233  Roberts copy - (Trio)

235  Trio from No. 126

236

Index  Volume 7

237  String Quartette No. 2 (a) old manuscript copy (b) Robert's copy

Index  Volume 8

239  Harvest Season

240  Largo (quarter tones)

241  On the Antipodes

242  December

243  Aeschylus and Sophocles
APPENDIX 3: SONG COLLECTIONS

A. Manuscript Collections

(Microfilm frame numbers for these sources are cited under the individual song entries.)


(spring 1898?; copied by Ives; t.p. missing)

1. Song of the Dead [#357], missing (= pp. 1-3
2. Tarrant Moss [#367], pp. 4-5
3. The Love Song of Har Dyal [#292], pp. 5-7

b. Songbook B [KirkC: 6A2]

Started in 1898; comprised of two gatherings, with separate page-numbering; pages cited here in continuous numbering; some pages are given over to unrelated music.

1. The All-Enduring [#209] (copied by George Price), pp. 1-4, 7-14 (pp. 5-6 are missing)
2. The Song of the Dead [#357] (copied by Price), missing (= pp. 15-16?)
3. Tarrant Moss [#367] (copied by Price), missing (= pp. 177-18)
5. Marie [#296] (copied by Ives), pp. 23-26
6. Minnelied [#298] (copied by Copyist 9), pp. 28-29
7. Pictures [#327] (copied by Copyist 9), pp. 30-34
8. Spring Song [#363] (copied by Copyist 9), pp. 36-37
9. Spring Song [#363] (copied by Copyist 11), pp. 40-41

c. Songbook C [KirkC: 6A3]

Copied by George Price, c1903; originally 170 pp., many pages are missing or used for unrelated music.

1. [5?] Die Lotosblume [#291], pp. 33, 35-36, 39(patches)
2. [13?] A Perfect Day [#326], pp. 97-100
4. [19?] My Native Land [II] [#304], pp. 131-35
5. [20?] In Autumn [#276], pp. 137-39
6. [22?] Through Night and Day [#375], pp. 145-49
7. [25?] The Old Mother [#316], pp. 160
8. [27?] Wiegenlied [#395], pp. 169

d. Two Songs [KirkC: 6A4]

Lithographed possibly in 1917 or 1918 from unknown copyist copies.

1. Tom Sails Away [#378], pp. 1-5
2. The Things Our Fathers Loved [#372], pp. 6-8

e. Three Songs [KirkC: 6A5]

Lithographed possibly in 1919 from copies by Greinert.

1. Afterglow [#207], pp. 1-3 (titled "At the Quiet close of Day")
2. The Innate [#284], pp. 4-5
3. To Edith [#376], pp. 6-7

B: Printed/Published Song Collections

a. 114 Songs / Fifty Songs [KirkC: 6A(A)]

Privately printed for Charles Ives by G. Schirmer. The larger collection was delivered in two batches: first printing (500 copies) in late Aug 1922, bound in green paper (and omitting the song Grantchester); second printing in Apr 1923 (complete, 1000 copies) case-bound in blue buckram. (A few blue copies have the names "Hawley, Smith and Nevin" in the song On the Counter [p. 68, last line]--as otherwise seen only in the first printing--apparently because some overrun pages from the first printing were used in assembling the second printing.)

FiftySongs is a selection of 52 songs unaltered taken from 114 Songs; 500 copies were printed in 1923 (before mid-Apr) to meet the unanticipated demand for "a nice song book free" (as inappropriately offered in the New York Sun).

114 Songs is published jointly (emended only by the addition of a copyright citation for each song) by Associated Music Publishers, Peer International Corp., and Theodore Presser Co. (1975) (using a copy from the later run that omitted the composer's names on p. 68); Fifty Songs has not been reprinted or commercially published.
Titles here in boldface are included in *Fifty [recte 52] Songs* without change of the page numbering from *114 Songs* (and without further editing except for changing the position of some of them). The original order number is given (in parentheses) following the title. Alphabetically reordered listing:

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<td><strong>The White Gulls</strong> (103)</td>
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<tr>
<td>The World's Highway (90)</td>
<td>207</td>
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<tr>
<td><strong>The World's Wanderers</strong> (110)</td>
<td>253</td>
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</table>

b. Seven Songs [KirkC: 6A(B)]

Published by Cos Cob Press, 1932; assigned to Arrow Press, 5 Dec 1939; assigned to Associated Music Publishers, 1957. All are photographed from 114 Songs. These are the songs selected by Aaron Copland and performed (in premieres) by Hubert Linscott [Bar] and Copland [pf] at the Yaddo Festival, 1 May 1932. Their original performance order: 3, 7, 6, 4, 5, 1, 2.

1. Evening [#244], pp. 3-4
2. Charlie Rutlage [#226], pp. 5-8
3. The Indians [#283], pp. 9-10
4. Maple Leaves [#295], p. 11
5. The See'r [#344], pp. 12-13
6. Serenity [#347], p. 14
7. Walking [#383], pp. 15-18

**c. Thirty-Four Songs [KirkC: 6A(C)]**

Published by *New Music*, vol. 7, no. 1, 25 Oct 1933; assigned to Mercury Music Corp., 1949; assigned to Merion Music, 1958. Thirty-one songs are reprinted from the plates for the *114 Songs*, with revisions in 27 (as noted here by plus signs). Three songs—*At Parting, Soliloquy*, and *Song for Harvest Season*—appear in print for the first time. The original order number (in parentheses) follows the title. Page and order numbers are for the original publication; Merion's later republication is reordered for better page turns and deletes the sole change that Ives made for the song *The Children's Hour* (m. 15 mp). Alphabetically reordered listing:

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>Afterglow (10+)</td>
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<td>Ann Street (2+)</td>
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<td>At Parting (34)</td>
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<td>At Sea (3+)</td>
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<tr>
<td>At the River (13+)</td>
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<td>#214</td>
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<tr>
<td>The Children's Hour (28+)</td>
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<td>December (18+)</td>
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<td>Harpalus (26)</td>
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<td>Hymn (25+)</td>
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<tr>
<td>Ich grolle nicht (30+)</td>
<td>64</td>
<td>#271</td>
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<tr>
<td>Immortality (5+)</td>
<td>9</td>
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<td>The &quot;Incantation&quot; (8+)</td>
<td>17</td>
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<td>The Last Reader (20)</td>
<td>44</td>
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<td>Like a Sick Eagle (22+)</td>
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<td>Luck and Work (12+)</td>
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<td>Mists [II, Version 2] (21+)</td>
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<td>A Night Thought (31+)</td>
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<td>Premonitions (11+)</td>
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<td>The Rainbow (16+)</td>
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<td>Soliloquy (24)</td>
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<tr>
<td>Song for Harvest Season (32)</td>
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<td>#356</td>
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<td>The South Wind (29)</td>
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<tr>
<td>Swimmers (14+)</td>
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<td>Thoreau (15+)</td>
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<td>Tolerance (23+)</td>
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<td>Two Slants (1+)</td>
<td>3</td>
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<tr>
<td>Walt Whitman (4+)</td>
<td>7</td>
<td>#384</td>
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<tr>
<td>West London (17+)</td>
<td>37</td>
<td>#388</td>
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<tr>
<td>When stars are in the quiet skies (33)</td>
<td>69</td>
<td>#389</td>
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<tr>
<td>The White Gulls (6+)</td>
<td>11</td>
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</table>

d. Eighteen Songs / Nineteen Songs [KirkC: 6A(D)]

Published by New Music, vol. 9, no. 1, 25 Oct 1935 as Eighteen Songs; assigned to Merion Music, 1962, and published as Nineteen Songs. The original title for the volume miscounted the songs due to Ives's several changes of plan. Fourteen songs are reprinted from the plates for the 114 Songs, with revisions in ten (as noted here by the + sign) and one (Slugging...
a Vampire) adapted. Five songs—Aeschylus and Sophocles, A Farewell to Land, General William Booth Enters into Heaven, On the Antipodes, Requiem—appear in print for the first time. The original order number (in parentheses) follows the title. Page and order numbers are for the original publication; Merion’s later publication as *Nineteen Songs* is reordered for better page turns. Alphabetically reordered listing:

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<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>Aeschylus and Sophocles (6)</td>
<td>12</td>
<td>#206</td>
</tr>
<tr>
<td>Canon [II] (8+)</td>
<td>19</td>
<td>#224</td>
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<tr>
<td>A Christmas Carol (15+)</td>
<td>37</td>
<td>#228</td>
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<tr>
<td>Cradle Song (4)</td>
<td>11</td>
<td>#233</td>
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<tr>
<td>An Election [see Nov. 2, 1920]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A Farewell to Land (2)</td>
<td>8</td>
<td>#248</td>
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<tr>
<td>La Fede (5+)</td>
<td>11</td>
<td>#249</td>
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<tr>
<td>[Feldeinsamkeit/]In Summer Fields (19+)</td>
<td>48</td>
<td>#250</td>
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<tr>
<td>General William Booth Enters into Heaven (1)</td>
<td>2</td>
<td>#255</td>
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<tr>
<td>In Summer Fields [see Feldeinsamkeit]</td>
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<td>The Innate (9+)</td>
<td>21</td>
<td>#284</td>
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<tr>
<td>Majority (16+)</td>
<td>38</td>
<td>#294</td>
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<tr>
<td>Night of Frost in May (13+)</td>
<td>32</td>
<td>#309</td>
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<tr>
<td>[Nov. 2, 1920] (An Election) (12+)</td>
<td>26</td>
<td>#313</td>
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<tr>
<td>On the Antipodes (18)</td>
<td>44</td>
<td>#319</td>
</tr>
<tr>
<td>Paracelsus (14+)</td>
<td>34</td>
<td>#324</td>
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<tr>
<td>Requiem (3)</td>
<td>9</td>
<td>#333</td>
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<tr>
<td>Resolution (17)</td>
<td>43</td>
<td>#334</td>
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</tbody>
</table>
Slugging a Vampire (10)    23    #350
Tom Sails Away (7+)        16    #378
Two Little Flowers (11)   24    #379

e. Four Songs [KirkC: 6A(E)]

Published by Mercury Music, 1950; o.p. Two Slants is photographed from Thirty-Four Songs (with revision in Duty); "1, 2, 3" is photographed from 114 Songs. For Luck and Work, the music is photographed from 114 Songs, but the memo is from Thirty-Four Songs.

1-2. [Two Slants:], p. 3
   a. Duty [#380a]
   b. Vita [#380b]
3. "1, 2, 3" [#321], p. 4
4. Luck and Work [#293], p. 5

f. Ten Songs [KirkC: 6A(F)]

Published by Peer International, 10 Nov 1953. All pages photographed from 114 Songs without revision. The original order number (in parentheses) follows the title. Alphabetically reordered listing:

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<td>The Circus Band (3)</td>
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<tr>
<td>Forward into Light (7)</td>
<td>15</td>
<td>#252</td>
</tr>
<tr>
<td>I travelled among unknown men (9)</td>
<td>26</td>
<td>#270</td>
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<tr>
<td>Memories (6)</td>
<td>11</td>
<td>#297</td>
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<td>Mirage (10)</td>
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<td>#299</td>
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<tr>
<td>Omens and Oracles (8)</td>
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<td>#317</td>
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<tr>
<td>Slow March (1)</td>
<td>3</td>
<td>#349</td>
</tr>
<tr>
<td>To Edith (2)</td>
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<td>#376</td>
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</table>
### g. Twelve Songs [KirkC: 6A(G)]

Published by Peer International, 21 Dec 1954. All pages photographed from *114 Songs* without revision with the exception of pp. 6-7 which are re-engravings. Selected for medium voice. The original order number (in parentheses) follows the title. Alphabetically reordered listing:

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<td>Disclosure (12)</td>
<td>26</td>
<td>#235</td>
</tr>
<tr>
<td>The Housatonic at Stockbridge (11)</td>
<td>21</td>
<td>#266</td>
</tr>
<tr>
<td>Karen (1)</td>
<td>3</td>
<td>#285</td>
</tr>
<tr>
<td>My Native Land [II] (3)</td>
<td>6</td>
<td>#303</td>
</tr>
<tr>
<td>Qu'il m'irait bien (4)</td>
<td>7</td>
<td>#329</td>
</tr>
<tr>
<td>Religion (8)</td>
<td>18</td>
<td>#331</td>
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<tr>
<td>Remembrance (9)</td>
<td>19</td>
<td>#332</td>
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<tr>
<td>The Side Show (10)</td>
<td>20</td>
<td>#348</td>
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<tr>
<td>Spring Song (5)</td>
<td>10</td>
<td>#363</td>
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<tr>
<td>The Waiting Soul (6)</td>
<td>12</td>
<td>#382</td>
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<tr>
<td>Waltz (2)</td>
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<td>#385</td>
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### h. Fourteen Songs [KirkC: 6A(H)]

Published by Peer International, 29 Nov 1955. All pages photographed from *114 Songs* without revision with the exception of pp. 5-6 and 13 which are re-engravings. Selected for medium voice. The original order number (in parentheses) follows the title. Alphabetically reordered listing:

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<td>#266</td>
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<td>Karen (1)</td>
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<tr>
<td>Marie [version 2] (3)</td>
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<td>Nature's Way (10)</td>
<td>22</td>
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<td>Naught that country needeth (5)</td>
<td>10</td>
<td>#307</td>
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<td>On the Counter (14)</td>
<td>30</td>
<td>#320</td>
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<td>Romanzo (di Central Park) (6)</td>
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<td>Rosamunde [French text] (4)</td>
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<td>A Song--For Anything (1)</td>
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<td>Songs my mother taught me (2)</td>
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<td>The Things Our Fathers Loved (12)</td>
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<td>Those Evening Bells (9)</td>
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<td>Watchman! [II] (11)</td>
<td>23</td>
<td>#386</td>
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<tr>
<td>Weil' auf mir / Eyes so dark (7)</td>
<td>16</td>
<td>#387</td>
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</table>

### j. Nine Songs [KirkC: 6A(J)]

Published by Peer International, 17 Apr 1956. All pages photographed from 114 Songs without revision with the exception of *They Are There!* which appears for the first time in print (adapted from the 114 Songs plates of *He Is There!*). The original order number (in parentheses) follows the title. Alphabetically reordered listing:

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<td>Dreams (2)</td>
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<tr>
<td>Élégie (3)</td>
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Evidence (6) 15 #245
Grantchester (9) 25 #258
His Exaltation (7) 17 #265
A Son of a Gambolier (1) 3 #353
There is a lane (4) 12 #370
They Are There! (8) 19 #371

k. Thirteen Songs [KirkC: 6A(K)]

Published by Peer International, 20 June 1958. All pages photographed from 114 Songs without revision with the exception of Abide with me which appears for the first time in print and of pp. 6-7 which are re- engravings. Selected for medium voice. The original order number (in parentheses) follows the title. Later printings substitute A Night Song for Where the eagle cannot see. Alphabetically reordered listing:

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<td>Berceuse (7)</td>
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<td>The Camp Meeting (10)</td>
<td>21</td>
<td>#222</td>
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<td>The Collection (12)</td>
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<tr>
<td>Down East (11)</td>
<td>25</td>
<td>#236</td>
</tr>
<tr>
<td>[Du alte Mutter/My dear old mother] (8)</td>
<td>17</td>
<td>#239</td>
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<td>An Old Flame (3)</td>
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<td>#315</td>
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<tr>
<td>The Old Mother [see Du alte Mutter]</td>
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</tbody>
</table>
I. Sacred Songs [KirkC: --]

Published by Peer International, 1 Nov 1961. All pages photographed variously from above collections f-k without revision. *Where the eagle cannot see* appears only in early printings. The original order number (in parentheses) follows the title. Alphabetically reordered listing:

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<tr>
<td>The Collection (11)</td>
<td>30</td>
<td>#230</td>
</tr>
<tr>
<td>Disclosure (12; later as 4)</td>
<td>31</td>
<td>#235</td>
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<tr>
<td>Down East (9)</td>
<td>27</td>
<td>#236</td>
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<tr>
<td>Forward into Light (2)</td>
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<td>His Exaltation (7)</td>
<td>23</td>
<td>#265</td>
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<tr>
<td>Naught that country needeth (3)</td>
<td>11</td>
<td>#307</td>
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<tr>
<td>Religion (10)</td>
<td>29</td>
<td>#331</td>
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<tr>
<td>The Waiting Soul (5)</td>
<td>16</td>
<td>#382</td>
</tr>
<tr>
<td>Watchman! [II] (8)</td>
<td>25</td>
<td>#386</td>
</tr>
<tr>
<td>Where the eagle (4; later deleted)</td>
<td>15</td>
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m. Eleven Songs and Two Harmonizations [KirkC: --]

Published by Associated Music Publishers, 31 Dec 1968. Edited by John Kirkpatrick, with critical commentary. All songs are published for the first time. The original order number (in parentheses) follows the title. Alphabetically reordered listing:
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<td>49</td>
<td>#440</td>
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<tr>
<td>Far from my heav'nly home (2)</td>
<td>9</td>
<td>#246</td>
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<td>God Bless and Keep Thee (5)</td>
<td>18</td>
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<tr>
<td>In the Mornin' [arr.] (13)</td>
<td>50</td>
<td>#441</td>
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<td>No More (6)</td>
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<td>The One Way (8)</td>
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<td>Rock of Ages (1)</td>
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<td>A Scotch Lullaby (4)</td>
<td>16</td>
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n. Three Songs [KirkC: --]

Published by Associated Music Publishers, 1968. Photographed from 114 Songs, except The Greatest Man which is reproduced from Thirty-Four Songs with minor emendations. Due to mistakes in copyright (The Greatest Man and Two Little Flowers are properties of Merion Music) this collection was withdrawn.

1. The Greatest Man [#259], pp. 2-3
2. Two Little Flowers [#379], pp. 4-7
3. Where the eagle [cannot see] [#390], p. 8

p. Forty Earlier Songs [KirkC: --]

Published jointly by Associated Music Publishers, Peer International Corp., and Theodore Presser Co. (Dec 1993). Edited by John Kirkpatrick; Charles Ives Society critical editions with preface by H. Wiley Hitchcock, notes and selective critical commentary by James B. Sinclair. All songs appear for the first time in these versions. The original order number (in parentheses) follows the title. Alphabetically reordered listing:
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Published by A-R Editions, Inc., 2004. Edited by H. Wiley Hitchcock: Charles Ives Society critical edition, with critical commentary. American Musicological Society's Music of the United States of America, vol. 12, and Recent Researches in American Music, vo. 46. This is the first scholarly editing of the contents of the 114 Songs and the additional songs first published in 34 Songs and 18 Songs / 19 Songs. Three songs--Song without Words [I], Song without Words [II], and the first version of My Native Land [I]—appear in print for the first time. Organized in an estimated chronological order of composition, adaptation, or arrangement, with the two Songs without Words added at the end.

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APPENDIX 4: CHRONOLOGY OF SIGNIFICANT EVENTS IN IVES'S LIFE

1874  
Oct 20: Born: Charles Edward Ives, at Danbury, CT.

1876  
Feb 5: Born: Joseph Moss Ives II (brother), at Danbury.

1878  
Feb: Mrs. George White Ives (grandmother Sarah) sends a barrel of goods to Anderson Brooks.
Mar 30: Death of Mrs. Daniel Brewster (Harriet Averill, mother of Lyman D. Brewster), at Danbury.

1879  
George E. Ives and family move to 16 Stevens Street, Danbury.

1881  
Apr 12: Ives's first day at the New Street School.
June 16: Howard Merritt Ives ("Cousin Howdie") marries Anna Wood Miner.

1882  
Apr 12-13: George Ives and company produce Gilbert and Sullivan's *Patience* at the Opera House.
Aug 16: *Danbury Evening News*: "Georgie [recte Charlie], a little son of George E. Ives, and Mattie [recte Mollie], the youngest daughter of Librarian Sanford [recte of Noah David Parmelee], had a juvenine [sic] booth for the sale of refreshments, Saturday, the proceeds, as a placard informed the public, being for the fresh air fund..."
Nov 29: *Danbury Evening News* reports that a concert at the Methodist Church fills the hall -- everybody cited approvingly -- George Ives's cornet solo encored -- his ladies' band played -- all girls, but with "Master Charlie Ives, bass drum."

1884  
Oct 20: Ives's 10th birthday.
Dec 24: Born: Amelia Merritt Ives, at Danbury (later, Mrs. Henry Van Wyck, first cousin once removed).

1885  
May 11: Diary: "played RR office . . . Charlie was the cars."
Nov 14: Diary: "orch. rehearsal . . . play grocery store."

1886  
Jan 1?: MS date: *New Year's Dance* [#120].
July 18: Letter: to change sign from "Abbott Bros." to "Ives Bros" [play grocery store].

1887  
May 11: Ives plays Heller's *Tarantella* at Methodist Church.
Summer: MS date [?]: sketch of *Slow March* [#349].
Dec 25: MS date: *Holiday Quickstep* [#028] --[started?] "Xmas '87."

1888  
Jan 16: Premiere: *Holiday Quickstep* [#028] (theater orchestra, cond. by George E. Ives), at Taylor's Opera House, Danbury.
Aug 19 and 26: Ives is supply organist (probably at Disciples Church).
Dec 25: *Holiday Quickstep* [#028] played at Methodist Sunday School program.

1889  
Feb 8: Premiere?: *At Parting* [#212] (N. A. Seely?), at Brewster, NY.
Feb 10: First Sunday as organist of Second Congregational Church.
Feb 20: William Haesche (vn/va) plays his *Fantasie in D minor* at Danbury.
Feb 21: Premiere: *I Think of Thee, My God* [#170], at Brewster, N.Y.
Apr 19: Diary: First game of The Alerts.
May 9: George E. Ives and family move to 10 Chapel Place, Danbury.
May 21: First of 12 organ lessons with J. R. Hall.
June 19: George Ives's entertainment, *A Trip to Coney Island*.
Aug 31: George Ives's *Rale Ould Irish Medley* in outdoor concert.
Oct 20: Ives's 15th birthday. First Sunday as organist of Baptist Church.

1890  
Apr 14: Premiere: prototype? of *Turn Ye, Turn Ye* [#178], at Danbury Baptist Church.
May 24: Premiere: prototype? of *Crossing the Bar* [#164], at Danbury Baptist Church.
June 28: Diary: The Alerts baseball game in afternoon, organ recital in evening.
July 12: *Danbury Evening News*: "fine picture of The Alerts."
Aug: Joseph Moss Ives ("Uncle Joe") sends a barrel of goods to Anderson Brooks.

1891  
Apr 12: Diary: *Psalm 42* [by Ives? [#149]], at Danbury Baptist Church.
May 8: Premiere: "National Airs for Violin and Organ (Arr. with Pedal Variations)" [possibly not Ives's own *Variations on "America"*; #140] (Charles Ives, org), at Danbury Baptist Church.
July 4: Ives plays Variations on "America" [*140] at Brewster, NY. [Possibly the premiere performance.]

Sept: Ives enrolls at the Danbury Academy.

1892
Feb 17: Ives plays "Variations on a National Hymn" [Variations on "America"; #140] at Brewster, NY.


Apr 17: Premiere: Gloria [*176?] sung at St. James's Episcopal Church, Danbury.

Aug: Ives sends Variations on "America" ink copy to publisher William E. Ashmall.


Sept: Moss Ives's New Street Monthly renamed High School Chronicle.

Oct: Premiere: March "Intercollegiate" [*054] (Danbury Band), at Danbury Fair.

1893
Jan: MS date: Canon [I] [*223].

Apr: Begins studies at Hopkins Grammar School, New Haven.

Apr 16: New Baptist Church dedicated in Danbury; Ives and others play.

Apr 30: Last Sunday as organist of Baptist Church. Premiere: Rock of Ages [*335] (Isabelle Raymond [Contralto] and Charles Ives [p or org]), at the (new?) Baptist Church, Danbury.

May 7: First Sunday as organist of St. Thomas's Episcopal Church, New Haven.

Summer 1893: MS date: Mrs. Smyth (S) tries Song for Harvest Season [*356], at the new Baptist Church, Danbury.

Aug-Sept: Travel with Lyman D. Brewster ("Uncle Lyman") to Chicago (Columbian Exhibition), Peru (Indiana), and Milwaukee.

Oct: Moves into 7 Park St., New Haven (boarding at the family home of Thomas McIntire, a Hopkins classmate).

1894
Jan: William E. Ashmall turns down Variations on "America" for publication and returns MS.

Mar 31: Ives sees Götterdämmerung in New York.

June: Moss Ives's Au Revoir as editor of High School Chronicle.


Dec 12?: Ives plays his interlude on BETHANY [Interludes for Hymns/ii; #137], at Center Church, New Haven.

Aug 12-29: Ives at Keene Valley, NY, with the Twichells.

Aug 20: Susan B. Hill writes Ives about "our song" (William Will [*396]).

1895

May 29: MS date: Symphony No. 1/i [001] (full score, early version?) "finished."

June: Moss Ives's Au Revoir as editor of High School Chronicle.


Dec 12?: Ives plays his interlude on BETHANY [Interludes for Hymns/ii; #137], at Center Church, New Haven.

1896


Jan 4: MS date: March in F and C, with "Omega Lambda Chi" [*053].

Mar 13: Ives plays in Grigg's lecture on oratorio.

Apr: Premiere: Through Night and Day [*375] (Zimmerman [no first name, voice identification, or accompanist is known]), at New Haven?

May 14?: Premiere: Psalm 150 [*155] (Center Church choir), at Center Church, New Haven.

May 19: Elected to Delta Kappa Epsilon fraternity.

May 20: Delta Kappa Epsilon spring show.

June 12?: Premiere: The All-Enduring [*209] (John C. Griggs, Bar), at Center Church, New Haven.

Aug 12-29: Ives at Keene Valley, NY, with the Twichells.

Aug 20: Susan B. Hill writes Ives about "our song" (William Will [*396]).

Nov 8: MS date: ink copy of Frühlingslied [*254].

1897

1897: Hyperion Theatre Orchestra, cond. by Frank Fichtl?, reads mvt ii and part of mvt iv of *Symphony No. 1* [#001] (probably early versions of the material).

1 Dec: ?Premiere: *The Bells of Yale* [#192/version 3?] (Yale Glee Club) at Hoyt's Opera House, South Norwalk, CT.

Feb: First pubn: *A Song of Mory's* [#201]. *Yale Courant* 33/9 (Feb, Fourth Week, 1897).

Mar 4: Parker conducts bass aria from his *Hora Novissima*. The combined Washington Marine Band and New Haven Band perform *March "Intercollegiate"* [#054] as part of the activities of the presidential inauguration of William McKinley, Washington, DC.

Spring/fall 1897?: Horatio Parker leads the New Haven Orchestra in a reading of *Postlude in F* [#041], New Haven.


Nov 20: Yale defeats Princeton football team 6-0 at Yale Field (inspiring *Yale-Princeton Football Game* [#051]).

Nov 24?: MS date: *Prelude for Thanksgiving Service* [#701] and *Postlude for Thanksgiving Service* [#139] at Center Church.

Dec: MS date: *No More* [#312].

Dec 28: MS date: *Symphony No. 1* [iv] [#001], score-sketch [finished?].

1897-1899? Premiere: *Psalm 24* [#147] and *Psalm 100* [#153] at Center Church, New Haven, or Bloomfield Presbyterian Church, Bloomfield, NJ (according to Ives).

1898

Jan 27: Parker conducts his *Count Robert of Paris Overture*.

Mar 30: Probable date of George Chadwick's visit to Horatio Parker's class.

Mar 31: Horatio Parker conducts his *Ode* and George Chadwick's *Melpomene*.

Apr: MS date: *Anthem: With Hearts Rejoicing Ever* [#157], "for chorus [of] Center Church."

Apr 15: First performance of Horatio Parker's *St. Christopher* by New York Oratorio Society.

June 19?: Ives's last Sunday at Center Church, New Haven.

June 26?: First Sunday at Bloomfield Presbyterian Church.

June 27: *Yale College Class Day*, Ives chairman of Ivy Committee.

June 29: *Yale Commencement*.

Summer: Ives starts with Mutual Life Insurance Company (32 Nassau St., New York); rooms at Yale Club, 17 Madison Square North.

Sept: Moves into "Poverty Flat" at 317 West 58th St., New York.

Nov: MS date: *Flag Song* [#251].

Dec 25: Premiere: *"Adeste Fideles" in an Organ Prelude* [#131] (Charles Ives, org), at Bloomfield Presbyterian Church.

1899

Jan 4: Death of Mrs. George W. Ives (Sarah H. Willcox; grandmother), 90, at Danbury.

Spring: Ives starts at Chas. H. Raymond & Company (32 Liberty St, New York) and meets Julian S. Myrick.

June: Moss Ives graduates from Yale Law School, LL. B.

Aug: MS date: *Omens and Oracles* [#317].


1900

Apr 10: *Danbury Evening News*: Ives to be organist at Central Presbyterian Church, New York.

Oct 7: MS date: *Danbury Evening News*: Ives to be organist at Central Presbyterian Church, New York.

Oct 7: MS date: *Danbury Evening News*: Ives to be organist at Central Presbyterian Church, New York.

Oct 7: MS date: *Danbury Evening News*: Ives to be organist at Central Presbyterian Church, New York.

Dec 4: Moss Ives marries Minnie Goodman at Worcester, MA.

1901

Jan 16: MS date: *Symphony No. 2* [iii] [#002], full score "finished."

Apr 7: Central Presbyterian Church choir (Charles E. Ives [org/cond]) performs *Easter Carol* [#166].

May 12: Premiere: *Postlude [III]* [#x695] (Charles Ives, org), at Central Presbyterian Church.


June 25: Triennial Reunion of Yale '98 at New Haven.

Sept 18: Day of mourning for President William McKinley.

Aug 4: MS date: *Sonata No. 1 for Piano* [#087], sketch, page 1, "Pine Mt."

Fall (before Nov 14): Some of Poverty Flat residents move to 65 Central Park West, New York.

Dec: *Processional: Let There Be Light* [#176] dedicated to Central Presbyterian Church.

Dec?: Premiere: *Piece for Communion Service* [#x691] (Charles Ives, org), at Central Presbyterian Church.
Dec 12: Premiere: *Prelude [II]* [\#698] (Charles Ives, org), at Central Presbyterian Church.
Dec. 16: Premiere: *Largo for Violin and Organ* [\#666] (William Haesche [vn] and Charles Ives [org]), at Central Presbyterian Church, New York.

1902


Feb 9: Born: Richard Goodman Ives (nephew), at Danbury.


Feb 16: Premiere: *Anthem: Religion* [\#707] at Central Presbyterian Church.

Mar 9: *Hymn-Anthem* [\#708] performed at Central Presbyterian Church.

Spring: Ch. H. Raymond & Co. relocates to 26 Liberty St., New York.

Apr: MS date: *Alcott Overture* [\#021] begun.

Apr 18: Premiere: *The Celestial Country* [\#1143] (Central Presbyterian Church choir and instrumentalists; Charles Ives, org/cond), at Central Presbyterian Church.

Apr 26: Danbury Evening News: Ives to resign from Central Presbyterian Church.

May 7: Kaltenborn Quartet plays *Intermezzo* [\#143] in New Haven.

June 1: Ives's last Sunday at Central Presbyterian Church.

June 8: Ives starts first theme (of ?1st mvt) of *Sonata No. 1 for Violin and Piano* [\#060].


Nov 27: John C. Griggs sings *Autumn* [\#723] at Poverty Flat.

Dec 14: MS date: *Her Eyes* [\#263] "put in *Mirage* [\#299]."

1903


Jan 4: MS date: *The Sea of Sleep* [\#343] "[composed] in Danbury."

Feb 12: MS date: *Practice for String Quartet in Holding Your Own!* [\#079] "dedicated to Gustave Bach."

Summer: Cabin built on Pine Mountain (3 miles southwest of Danbury).

July: MS date: *Pre-First Sonata for Violin and Piano* [\#059].

July 4: MS date: *Ariel's Departure* [\#722].

Nov: MS date: *The Light That Is Felt* arranged as a song [\#287].

Dec 25: MS date: *Overture and March "1776* [\#024] score-sketch [begun?], "Danbury."

1904

Feb 14: Death of Lyman Denison Brewster (uncle), 71, at Danbury.

Mar 17: MS date: early material for *On the Antipodes* [\#319]--"Bill Maloney mad at this."


July 4: MS date: *Overture and March "1776* [\#024], score-sketch [finished?], "Pine Mt."

Aug: MS date: *Largo cantabile: Hymn* [\#084], sketch, "Morristown, N.J. Aug...1904."

Aug 14: MS date: *Thanksgiving* [\#005], "[score-sketch] finished...on Pine Mt."

Oct 20: Ives's 30th birthday.

1905

May-June: Harmony Twichell in Europe with Mrs. Sage and the Coopers.

Aug: Harmony Twichell is nurse at Henry Street Settlement, New York.

Sept 1-8: Diary: Ives and Harmony Twichell at "Saranac Lake, Roberts Camp" (NY).

Sept: MS date: *Three-Page Sonata* [\#089], "Fine at Saranac Lake."


Nov 30: MS date: Poverty Flat residents criticize the "Country Band" March [\#036].

1906

Apr 1: MS date [?]: *Halloween* [\#071] "(on the 1st of April!) Pine Mt."

May 30: MS date: *Over the Pavements* [\#082], "C. P. W., D. D. May 1906."

July 28: MS date: *In the Cage* [\#20] "Bart & Geo., 65 Central P. W."

Dec: Christmastime trip (about one week) to Old Point Comfort, Virginia with Julian Myrick.

1907


Apr 2: Keyes Winter marries Marie Mosle; Ives is best man.

Summer: MS date: *Take-Off No. 7: Mike Donlin-Johnny Evers* [\#047] and *Take-Off No. 8: Willy Keeler* [\#048].

June-July: Harmony Twichell is again a nurse at Henry Street Settlement, New York.

June 7 & 11: Diary: Ives and Harmony Twichell to St. Nicholas Rink concerts.

June 21: Diary: Ives and Harmony Twichell see *Twelfth Night*.

Aug 14: MS date: *Spring Song* [\#363] adapted from an earlier song, at Elk Lake, NY.
Sept: Vacation at Saranac Lake, NY.
Sept 21: Poverty Flat relocates to 34 Gramercy Park, New York.
Sept 29: Harmony Twichell sends to Ives an outline of *The Kimash Hills* from Saranac Lake.
Oct: MS date: *Sonata No. 2 for Violin and Piano* [#061], ink copy, "July '03, Oct. '07."
Oct 22: Ives proposes to Harmony Twichell on a walk near Farmington, CT.
Nov: MS date: *Sonata No. 2 for Violin and Piano* [#061], ink copy, "1902, Nov. 1907."
Nov 13: Harmony Twichell to Ives: "our *Spring Song* [#363] is a good one."
Nov 17: Ives and Harmony Twichell ask for her father's blessing.

1908
Jan 1: MS date: *Sonata No. 1 for Piano* [#016ii/#040], New Haven.
Apr: Harmony Twichell adapts *Die Lotosblume* as *The South Wind* [#362].
June 9: Ives (age 34) and Harmony Twichell (age 32) married by her father.
June 25: Move into 70 West 11th St., New York.
June 28?: Diary: "Sunday morning walk . . . near Stockbridge."
July 9: Diary: "Bart [Yung] and George [Lewis] to dinner."
Sept 25: Death of Joseph Moss Ives ("Uncle Joe"), 75, at Danbury.
Fall: Discontinuance of Ives & Company.
Nov 19-Dec 5: Diary: vacation on Lower Saranac Lake.
Nov 24: MS date: *The Innate* [#084iii], "Saranac Lake, N.Y."
1909
Jan 1: Establishment of Ives & Myrick (37 Liberty St., New York).
Apr 20-May 15: Harmony Ives at hospital (miscarriage and hysterectomy).
Sept?: MS date: *Mists* [#300]--"last mist at Pell's."
Fall 1910/11?: Premiere: Music Settlement School Orchestra, cond. by Edgar Stowell, performs part or all of mvt i of *Symphony No. 2* [#002] at New York.
1910
Jan 1: Julian Myrick marries Marion Washburn; Ives is best man.
Mar 19: New York Symphony, cond. by Walter Damrosch, reads mvtts ii-iv of *Symphony No. 1* [#001].
Apr 21: Death of Mark Twain (Samuel L. Clemens; family friend), 74, at West Redding, CT.
Aug?: MS date: *Symphony No. 4i* [#004], "started at Pell's . . . with Hawthorne."
Aug 12-Sept 7: Diary: vacation at Elk Lake.
Sept?: MS date: *Mists [I]* [#300]--"last mist at Pell's."
Fall 1910/11?: Premiere: Music Settlement School Orchestra, cond. by Edgar Stowell, performs part or all of mvt i of *Symphony No. 2* [#002] at New York.
1911
Jan 1: MS date: *String Quartet No. 2i* [#058], sketch, "good place to stop, not end!" 
Mar 2: Harmony Ives calls on Mr. Stillman (age 96).
June 9: Date in memo added later to *The New River* [#308].
July 4: MS date: *The Fourth of July* [#005ii] "started . . . from chords in Cage."
Summer: MS date: *Robert Browning Overture* [#027], full score "finished."
Sept 16-27: Diary: at Pell Jones's, Elk Lake--"idea of *Concord Sonata* [#088]."
Sept 24: MS date: *Symphony No. 4i* [#004], score-sketch, p. 3, "The Eternal Question."
Oct. 12: MS date: *Hawthorne* [#088ii], end of ink copy.
Nov: MS date: *Requiem* [#333]--"118 Waverly Place . . . Nov. 1911." 
May 2: Diary: Move from 70 W. 11 to Hartsdale, NY (Edward Whitman's little house).
Nov 20: Diary: Move from Hartsdale to 118 Waverly Place, New York.
Dec 24: MS date: Harry Keator's visit to 118 Waverly Place.
1912
Apr 15: Diary: Move from 118 Waverly to Hartsdale, NY (Edward Whitman's big house).
Summer: MS date: *Emerson* [#088] "completed."
July: MS date: Robert Browning Overture [#027], sketch of mm. 312-30 "after a walk with Moss White."

Aug 12: Diary: "Bought 14 acres in Redding...No buildings."

Sept: Vacation at Lake Kiwasa, NY.

Sept 10: MS date: The St. Gaudens in Boston Common [#007i], score, "Lake Kiwasa...Saranac."

Sept 14: MS date: The St. Gaudens in Boston Common [#007i], score, p. 8, "Saranac Lake."

Fall? 1912: Ives plays Emerson and part of Hawthorne [#088i-ii] for Max Smith.

Oct: Trial of Harry Horowitz ("Gyp the Blood")--date of sketch? of "Gyp the Blood" or Hearst!? [#011ii].

Nov 5: MS date: Vote for Names! Names! Names! [#381] ("Election Day.")

Dec 9-15: MS date: Matthew Arnold Overture [#023], sketch --"7 night job!"

1913

1913/early 1914?: Probably Ives himself leads a pick-up ensemble in a reading of Washington's Birthday [#005i] in a back room at Tams Copying Bureau, New York.

Jan 28-Feb 24: Harmony Ives and her father at Brattleboro, VT.

Feb 22: Ives hears Kari Muck conduct Mozart, Bach, Brahms, Beethoven.

Apr 13: MS date: In Re Con Moto et al. [#072], end of sketch, "Hartsdale."

July: MS date: The New River arranged as song [#308].

Aug 2-11: Diary: "First week in our Redding house."

Sept: Diary: "Spent first vacation at Redding."

1914

Jan 12: Issue of Independent with parts of Lindsay's poem "General Booth."

Feb 16: Diary: First day of Ives & Myrick at 38 Nassau Street, New York.

Spring: Globe Theater orchestra reads Washington's Birthday [#005i].

May 7: Lusitania sunk; hymn-sing at Hanover Square "El" station.

May 8: Diary: "to Redding."

May 30: MS date: Thoreau [#088iv] "finished."


Aug. 16: Diary: "the baby, Edith [Osborne], 15 months old, stayed on with us."

Oct: Vacation at Keene Valley, NY. MS date: Universe Symphony/Sec. A [#006], "Plateau, Keene Valley."

1915

Central Presbyterian Church moves and discards (now and/or in its move in 1929) its choir library manuscripts including sacred music Ives had left there.

Spring: Globe Theater orchestra again reads Washington's Birthday [#005i].

May 7: Lusitania sunk; hymn-sing at Hanover Square "El" station.

May 8: Diary: "to Redding."

May 30: MS date: Thoreau [#088iv] "finished."


Aug. 16: Diary: "the baby, Edith [Osborne], 15 months old, stayed on with us."

Oct: Vacation at Keene Valley, NY. MS date: Universe Symphony/Sec. A [#006], "Plateau, Keene Valley."

Nov 13: Ives hears Ossip Gabrilowitsch's Beethoven piano recital.

Dec 6: Diary: "apartment for winter at 144 E. 40."
Apr 15?: Premiere: In Flanders Fields [#277] (McCall Lanham [Bar] and William Lewis [pf]), at Waldorf-Astoria Hotel, New York.


Apr 28: Diary: "To Redding."

May 30: Date (in 114 Songs) of He Is There! [#262].

Sept: MS date: Tom Sails Away [#378].


1918

1918/19?: Reber Johnson brings musicians from the New York Symphony to Ives's house (120 East 22nd St.) for reading of Washington's Birthday [#005i].

Jan: MS date ("1917"): Premonitions [#012iii], sketch (or ?orchestration), "120 E. 22."

Jan 26: Ives (pf) and Reber Johnson (vn) play for soldiers at Camp Upton (Yaphank, Long Island), arranged by brother-in-law Burton Twichell.

June 1: Diary: "to Redding, 3 weeks of farming . . ."

Sept 15: Death of Mrs. Lyman Brewster ("Aunt Amelia"), 81. Diary: "to Redding."

Oct 1: Argues for small-denomination treasury bonds, before the Liberty Bond Committee (Franklin D. Roosevelt [then Asst. Secretary of the Navy], absent chair), at the Manhattan Hotel. Diary: "Charlie taken sick [that evening at the hotel]...out of business all winter" (a heart attack/emotional breakdown brought on by stress and diabetes).

Dec 20: Death of Joseph Hopkins Twichell (Harmony's father), 80, at Hartford.

1919

Jan 15: Diary: "started for Asheville [NC] . . . were there two months."

Jan 20: Diary: "Charlie finishing up Prologue [Essays Before a Sonata]."

Jan 28: MS date: To Edith [#376], adapted.

Feb 5: Diary: "C. finishes Thoreau [Essays Before a Sonata]."

Feb 20: Diary: "Emerson, Alcotts & Thoreau all finished . . . 3 mvts." [Sonata No. 2 for Piano: Concord, Mass.; #088].


June 25: Diary: "to Redding" (doctor's advice not to commute).

Sept 15: Diary: "120 E. 22nd St. C. goes back to business."

Fall: Letter: Sonata No. 2 for Piano: Concord, Mass. "engraved" [start of engraving?].

Oct 20: Ives's 45th birthday.

1920

May 1?: National Symphony Orchestra (New York), cond. by Paul Eisler, "reading" of Decoration Day [#005ii], during a rehearsal at Carnegie Hall, New York.

May 26: Henry Gilbert thanks Ives for his copy of Essays Before a Sonata.

May 28: Ives to Gilbert: "takes longer to correct proofs [of sonata than to write it]."

June 6: Diary: "From N.Y. to Redding."


Oct?: To New York.


1921

Jan: First printing: Sonata No. 2 for Piano: Concord, Mass. [#088]; Redding, Conn., by the author.


Feb 10?: Ives hears Stravinsky's Firebird suite.

Feb 17: Henry Gilbert thanks Ives for sending a copy of Sonata No. 2 for Piano: Concord, Mass. [#088].


Mar 10: Clarence Hamilton thanks Ives for sending copies of Sonata No. 2 for Piano: Concord, Mass. [#088] and Essays Before a Sonata.

Mar 15: Elizabeth Sprague Coolidge's letter to Harmony Ives about Sonata No. 2 for Piano: Concord, Mass. [#088].

Apr 21: Henry Bellamann congratulates Ives on Sonata No. 2 for Piano: Concord, Mass. [#088].

May 16: Ives's mother finds Slow March [#249] in cellar at Danbury.

June 7: Anne Collins's "The Greatest Man" appears in New York Sun.

June 24: Diary: "from N.Y. to Redding."


early Nov?: To New York.

**1922**

Jan 1: Diary: "New Year's Day in Danbury."

May 12: Galley proofs of postface of *114 Songs* sent by Schirmer.

June 8: Premieres: *Ilenenau* [#272], *Spring Song* [#363], and *The White Gulls* [#391] (Mary B. Holley [S] and an unidentified pianist), at St. James's Parish House auditorium, Danbury, CT.

June 14: Diary: "N.Y. to Redding. This year we occupied the addition to our house, and the pond was built."

June 21: Page proof of postface, galley proof of Index of *114 Songs.*

July-Sept: Ives's how-to-sell insurance story "Broadway" in Ives & Myrick bulletins.


Aug 4-8: Diary: "Mr. & Mrs. Bellamann with us in Redding."

Aug: Diary: "ten days at Sconset, Nantucket."

Aug 29: *New York Sun* review of *114 Songs.*


**1923**


Apr 16: G. Schirmer bills Ives for copies of *Fifty Songs* and *114 Songs.*

Apr-May: Diary: "sent some copies out of *114 Songs*--gives offense to several musical pussies."

May: *The One Way* [#322] composed, prompted by conventional songs.

May 1: Ives & Myrick relocate to 46 Cedar St., New York.

May 20: Percy Goetschius thanks Ives for *Sonata No. 2 for Piano: Concord, Mass.* [#088], *Essays Before a Sonata,* and *114 Songs.*

May 29: Diary: Edith Ives's 9th birthday--"came to Redding for summer."

Summer: Ives visits T. Carl Whitmer's "Dramamount" estate (near Newburgh, NY) probably curious about the possibilities of the *Universe Symphony* [#006] being performed there.

June 2-4: Diary: "[Clifton Joseph] Furness in Redding."

Sept: MS date: *Peaks* [#325].


Oct 12: Diary: "To N.Y. [120 E. 22nd St.]."

**1924**


Feb 8: Premiere: *Chorale* [#128iii] (Hans Barth and Sigmund Klein [pf]), at Chickering Hall, New York.


Mar [27?]: Ives hears Stravinsky's *Rossignol* and Scriabin's *Le Poème de l'extase.*

May 28: Diary: "to Redding."

July 30-Aug 6: S.S. *Empress of Scotland,* Quebec to Southampton.

Aug-Sept: Diary: London, Oxford, Stratford, Winchester, etc.

Aug 12: Death of David Cushman Twichell (brother-in-law), 49.

Sept 13: S.S. *Empress of Scotland,* Southampton to Quebec.

Oct 20: Ives's 50th birthday.

Nov?: To New York.

Dec: Edith Ives writes words and tune of her *Christmas Carol* [#440].

**1925**

Jan 19: MS date: *A Sea Dirge* [#342], ink copy.


Feb 14: Premieres: *Largo* [#128i] and *Allegro* [#128ii] (Hans Barth and Sigmund Klein [pf], at Aeolian Hall, New York.

May?: To West Redding.


Oct 16: Benjamin R. C. Low's "Johnny Poe" appears in Yale Alumni Weekly.

Nov: Ives harmonizes Edith Ives's Christmas Carol [#440].

Nov?: To New York.

1926

May 1: Ives & Myrick entrance changed to 57 William St. (same building as 46 Cedar).

May?: To West Redding.

Aug: MS date: Sunrise [#365], apparently Ives's last wholly new composition.

Nov?: Move into 164 E. 74th Street, New York.

1927

Harmony's recollection: "He came down stairs one day with tears in his eyes and said he couldn't seem to compose any more--nothing went well--nothing sounded right." After this point Ives never started another fresh composition but aimed all his musical activity at revising, finishing, and publishing.

Jan 29: Premiere: Symphony No. 4/i and ii [#004] (members of the NY Philharmonic, cond. by Eugene Goossens), at Town Hall, New York.


May?: To West Redding.

July 27: Henry Cowell's first letter to Ives, about New Music.

Oct 7: John Kirkpatrick's first letter to Ives, about Sonata No. 2 for Piano: Concord, Mass.

Oct 10: Ives's first mention in a letter that he will be having photostats made some of his some of his music.

Nov?: To New York.

1928

Winter: Ives has the Quality Photoprint Studio begin to photostat his music manuscripts.

Feb 26: Ives probably hears Ravel concert at Century Theatre, New York.

Mar 5: Premiere: Emerson [#088i] (Katherine Heyman [pf]), in radio broadcast from the Sorbonne station, Paris, France.

Apr 15: Ives goes to dance program including Henry Cowell's Banshee.

May 1: Oscar Ziegler (pf) performs The Alcotts [#088iii], at the New-York Historical Society.

May 19?: Ives sees Bottled in Bond by Anne Collins and her sister.

May 20: Ives writes to Anne Collins, thanking her for the good time.

May?: To West Redding.

July 31: Oscar Ziegler (pf) plays The Alcotts [#088iii] at Salzburg.


Sep 19: Arthur Hardcastle (pf) performs Emerson [#088i], at the Rudolph Schaeffer Studios, San Francisco.


Nov 27: Premiere: Sonata No. 1 for Violin and Piano [#060] (Dorothy Minty [vn] and Marjorie Gear [pf]), at the Rudolph Schaeffer Studios, San Francisco.


1929


Jan 25: Death of Mrs. George E. Ives (Mary Parmelee; mother), 79, at Danbury.


Mar-May: Keith Corelli (pf) plays Emerson [#088i] in various cities.

Apr 9: Premiere?: Hans Barth and another unidentified pianist play Largo [#128i] at the Ballroom of Plaza Hotel, New York.

May?: To West Redding.

Summer: Mary Evelyn Stiles at West Redding; Ives harmonizes In the Mornin' [#441].

July: Ives writes to Julian Myrick of his decision to retire; bout of neuritis in arms leads to Ives's growing a beard and leaves him with a palsy.
July 14: Ives's first letter to Nicolas Slonimsky, about rescoring *Orchestral Set No. 1* [#007].

Sept: Edith Ives goes to Miss Porter's School, Farmington, Conn.

Oct 20: Ives's 55th birthday.

1930

Jan 1: Ives's official date of retirement from Ives & Myrick.

Jan 7?: Ives sketches letter to John C. Griggs: "make us a good long visit."


May: To West Redding.

July 30: Ives's letter to John Tasker Howard, answering questionnaire.

Aug-Dec: Henry Cowell's "Bericht aus Amerika" appears in *Melos*.

Sept 19: Julian Myrick's "What the Business Owes to Charles E. Ives" appears in *The Eastern Underwriter*.

Oct: The Iveses at chateau Frontenac, Quebec.


1931

Jan: Three weeks in Boston seeing Dr. Elliott P. Joslin, diabetes specialist.


Jan 10: Premiere: *Orchestral Set No. 1* [#007/version 2] (Chamber Orchestra of Boston, cond. by Nicolas Slonimsky), at Town Hall, New York. (Ives is present.)


May: To West Redding.

June 6: Slonimsky's first Pan-American concert, Paris (*Orchestral Set No. 1*, etc.).


July: MS date: notes for Henry Bellamann's article for *Musical Quarterly*.

July 7: Philip Hale's article lamenting "radicalism" appears in *Boston Herald*.


Aug: First draft of letter to "Dear Sirs and Nice Ladies" (the first step toward Ives's writing *Memos*).


Nov 20: Ives to John J. Becker: "in N.Y. now, glad you'll be with us."

Nov 26: Date of decision to write and dictate the *Memos*?

Dec 7: Premiere: *In the Night* [#020iiii] (Saint Paul Chamber Music Society ensemble, cond. by John J. Becker), at St. Thomas College Auditorium, St. Paul, MN.


1932


Jan: First pubn: *Set for Theatre Orchestra* [#020]. San Francisco: *New Music*, vol. 5, no. 2, under title "A Set of Pieces for Theater or Chamber Orchestra."

Feb 16: Premiere: *Set for Theatre Orchestra* [#020], complete (Pan American Chamber Orchestra, cond. by Adolph Weiss), at New School Auditorium, New York.


Feb 26: Ives telegraphs congratulations to Ruggles.

Mar: Finishes an early "complete" draft of *Memos*.


Mar 5: Nicolas Slonimsky conducts members of the Berlin Philharmonic in *The Fourth of July* [#005iii] and *Set for Theatre Orchestra* and iii at Beethovensaal, Berlin.

Mar 11: Premiere: *New River* [#308] (Mary Bell [S] and Horst Keihl [pf]), at the Förster-Dresdner Haus, Dresden.

Mar-May: Ives dictates the *Memos* to Miss Florence Martin.

May 1: Premiere: *Evening* [#244], *The Indians* [#283], *Maple Leaves* [#295], *The Seer* [#344], and *Walking* [#383] (Hubert Linscott [Bar] and Aaron Copland [pf]), at the Yaddo Festival, Sarasota Springs, New York.

May 4: Wallingford Riegger's letter asking Ives to dictate biographical data.


July 23-Aug 16: Germany (Hamburg, Berlin, Nuremberg, the Rhine, etc.).

Aug 17-Sept 19: France (Paris, Chartres, Tours, Paris, etc.).

Sept 20-Nov 22: Switzerland (Lausanne, Interlaken).

Nov 23-29: Italy (Milan, Rome)

Nov. 30-Mar 14: Sicily (Taormina).


First pubn: *Seven Songs*. Cos Cob Press.

1933


Feb 6: Premiere: *Afterglow* [#207], *Ann Street* [#211], *Like a Sick Eagle* [#288] (Judith Litante [S] and Henry Brant [pf]), in a concert at Steinway Hall, New York.

Mar 15-Apr 27: Italy (Rome, Assisi, Florence, Venice, etc.).

Apr 29-July 1: England (London, Bath, Wells, Exeter, etc.).

May 10: Premiere: *Symphony No. 4* [iii] (The New Chamber Orchestra, cond. by Bernard Herrmann), at New School Auditorium, New York.

June 4?: Premiere?: *Mists* [II] [#301/version 2], *Walt Whitman* [#384] (Mary Bell [S] and Vivian Fine [pf]), at New York?. (Program known only through Arthur Berger's typescript for an introduction.)


July 7: Diary: "[To] Redding."

Fall: Ives's palsy is visible for the first time in his letters to Cowell.

Sept 26: Premiere: *General William Booth* [#255], *Hymn* [#267], and *Swimmers* [#366] (Radiana Pazmor [Alto] and Katheryn Foster [pf]), at the Studio of Doris Barr, San Francisco.

Oct 1: Premiere: *Where the eagle cannot see* [#390] (Ada MacLeish [S] and Aaron Copland [pf]), at Yaddo, Saratoga Springs, NY.


Nov 13: Premiere: *Grantchester* [#258] (Mary Bell [S] and Mabel Schneider [pf]), at New School, New York.

1934

mid 1930s: Ives records eight sides on Speak-O-Phone discs, probably in New York.

Jan 11?: Date of letter to Nicolas Slonimsky: "back in New York."

Jan. 26: Death of Edward Carrington Twichell (brother-in-law), 66, at Washington, CT.

Feb 15: Premiere: *Premonitions* [#328] (Rudolphine Radil [S] and Dora Blaney [pf]), at the University of California, San Francisco.


Apr 19: Premiere: *Thoreau* [#373] and *Walt Whitman* [#384] (John Peirce [Bar] and an unidentified pianist), at Vassar College, Poughkeepsie, NY.

May 1: Ives to Nicolas Slonimsky: "we go to Redding Friday [May 4]."

May 15 or 16: Nicolas Slonimsky records "Barn Dance" from *Washington’s Birthday* [#005i] and mvt iii (In the Night) from *Set for Theatre Orchestra* [#020] with the Pan American Chamber Orchestra for New Music Quarterly Recordings (issued in 1934, the first Ives commercially released).

May 28: Stringart String Quartet performs *Hallowe’en* [#071] at Community Playhouse, San Francisco.

July 25?: Ives sends John J. Becker photostats of *General William Booth* [#181] sketches, etc.

Sept 4: Ives hears Sir Henry Wood conduct Sibelius, etc.
Oct 16?: To West Redding. Ives begins organizing his MSS into a cabinet newly built for him in the barn.
Oct 20: Ives’s 60th birthday.


Dec 10: Nicolas Slonimsky to Harmony Ives: [I hear you are back in New York].

1935


Feb 15: Premiere: *At the River* [#214], *The Children’s Hour* [#227], *Immortality* [#273], *Mists II* [#301/version 2] (Jella Braun-Fernwald ["Gesang"; no further identification] and Ernst Bachrich [pf]) at Saal des Wissenschaftlichen Clubs Wien, Vienna.


May 11: Letter to Nicolas Slonimsky from West Redding: "Here now."

Sep 30?: Ives returns *General William Booth* [#181] short-score to Becker with comments.

Oct 11: Ives's answer to John Kirkpatrick's first questionnaire about *Emerson* [#088i].


Nov 27: Ives to John J. Becker "we’re back in Babylon [i.e. New York City]."

Dec 30: Ives's answer to Kirkpatrick's second questionnaire about *Emerson* [#088i].

1936

Jan: Moss Ives's *The Ark and the Dove* is published.

Apr 28: Cowell sends his arrangement of *Calcium Light Night* [#010v] to Ives.

Mar 5: Premiere: *The Innate* [#284], *Majority* [#294], *Paracelsus* [#324], *Requiem* [#333], and *Resolution* [#334] (Victor Prahl [voice type not given] and Olivier Messiaen [pf]), Salle des Concerts de la Schola Cantorum, Paris.

Aug 11: Ives "has cataracts forming on his eyes."

Nov: To New York.

Nov 17: Premiere: *At Sea* [#213] (John Baumgartner [B-Bar] and John Kirkpatrick [pf]), at Steinway Concert Hall, New York.

1937

Feb 17: First pubn: *Washington’s Birthday* [#005i]. New Music, Orchestra Series no. 20.


May 12: John Kirkpatrick meets Ives for the first time.

May 18: Ives to John J. Becker: "we go to Redding tomorrow."

Nov: To New York.

1938

early 1938: First recordings: *Ann Street* [#211], *Charlie Rutlage* [#226], *Evening* [#244], *The Greatest Man* [#259], *Resolution* [#334], and *Two Little Flowers* [#379] (Mordecai Bauman [Bar] and Albert Hirsh [pf]), for New Music Recordings (issued in 1938).

Jan 26?: Ives to John J. Becker: "down slant [i.e. ill, bed-ridden] for two months."

Feb 16/Mar 2: Premiere?: *Three Harvest Home Chorales* and iii [#145] (The Madrigal Singers, Lehman Engel, cond.?)) [advertised as "Choruses with Brass and Organ by Charles Ives"].
May 11: Ives records five sides on three discs at MeloTone Recording Studio in New York. First recordings: *Symphony No. 1* [rej.ii] [#001; arr. for pf], *Study No. 11* [#099], and *Three Improvisations* [#117] (Charles Ives [pf]), released in 1974 by Columbia Records.

May 18-26: S.S. *Caledonia*, New York to Glasgow.

June-July: Scotland and England (Highlands, Edinburgh, Surrey, etc.).

June 30: Ives to John J. Becker, from London: "back before summer is over.


Oct 11: Letter of Edith Ives (West Redding): 3 weeks ago father had a bad heart attack.

Oct 12: Letter of Harmony Ives: "we are going in town [i.e. New York] now in a few days.

Nov 28: Premiere: *Sonata No. 2 for Piano*; *Concord, Mass.* [#087] (John Kirkpatrick [pf]), at The Old House, Cos Cob (Paul Rosenfeld's review in *Modern Music*: "the most intense musical experience by an American.").

1939

Jan 20: John Kirkpatrick plays *Sonata No. 2 for Piano*: *Concord, Mass.* [#088], at Town Hall, New York (Lawrence Gilman's review: "the greatest music composed by an American.").

Feb 24: Premiere: *Autumn* [II] [#217], *Berceuse* [#220], *Down East* [#236], *The Side Show* [#348], and *Two Little Flowers* [#379] (Mina Hager (Mez) and John Kirkpatrick [pf]), in an all-Ives program at Town Hall, New York.


Apr 7: Death of Joseph Moss Ives (brother), 63, at Danbury.

Apr 28: Premiere: *West London* [#388] (Frederick Tooley [Bar] and John Kirkpatrick [pf]), at Colorado Springs Fine Arts Center, Colorado Springs, CO.

Apr: To West Redding.

June 25 Ives program at "Evenings on the Roof," Los Angeles.

July 29: George Grayson Tyler marries Edith Ives (daughter), at West Redding.

July 30: Death of Lucy Cornelia Parmelee ("Aunt Nell"), 87, at Danbury.

Oct 20: Ives's 65th birthday.

Nov: To New York.

1940

First recording: *Hymn* [#267], *The Last Reader* [#286] (Ethel Luening [S] and Lionel Nowak [pf]), for Yaddo label (issued c1940).


Jan 18: Premiere: *He Is There!* [#262], *In the Alley* [#279] (Mary B. Holley [S] and Sarane Ives [pf]), in a concert of Ives's music at "Oheyahtah," Danbury.

Mar 30: Premiere: *Night of Frost in May* [#309] (Shirley Brandt [Contralto] and Norman Cazden [pf]), at the Dalcroze School of Music, New York.

Apr: To West Redding.

Apr 23: Premiere: "$1, 2, 3$" [#321] (Theodore Uppman [Bar] and Ralph Berkowitz [pf]), at The Curtis Institute of Music, Philadelphia.


Nov 26: Letter of Harmony Ives: "we are going in [to New York] next week.

1941

Mar 15?: Ives to Henry Cowell: "we hope to be in Redding before long.


Dec: To New York.

1942

Feb 1: Premiere: *A Christmas Carol* [#228] (Fern Sayre [S] and Clare Bruns [pf], with Elise Moennig [fl]), at Los Angeles.

Feb 14: First recording: *Sonata No. 4 for Violin and Piano* [#063] (Joseph Szigiti [vn] and Andor Foldes [pf]), for New Music Recordings (issued 1942).

Mar 16: Sol Babitz [vn], Ingolf Dahl [pf] perform *Sonata No. 3 for Violin and Piano* [#062], at "Evenings on the Roof," Los Angeles. First recording: in the 1940s the same ensemble records the same work for the Alco label (issued in 1940s).


Apr 13: Premiere: *Symphony No. 4* [iii] [#004] (Columbia Concert Orchestra, cond. by Bernard Herrmann), in a WABC radio broadcast, New York.

Apr 26: Harmony Ives to Mrs. J. J. Becker: "to Redding tomorrow."

Oct. 19: Harmony Ives to George Roberts: to copy *They Are There! (A War Song March)* [#188].


Nov 21: Harmony Ives to Roberts: photos of his *They Are There! (War Song March)* [#188] copy received.

Dec: To New York.

1943


Mar 1: MS date: Ives's Work-list C typed by Miss Florence Martin.

Mar 17: Bernard Herrmann conducts the Columbia Concert Orchestra in *String Quartet No. 1ii-iv* [#057], broadcast over WABC and NET (also included is *Symphony No. 4* iii and iiii).

Apr 24: Ives records ten sides at the Mary Howard Recordings studio, New York.

First recording: *March No. 6 for Piano* [#113/version 3], *The Alcotts* [#088ii], *Study No. 9: The Anti-Abolitionist Riots* [#097] and *They Are There!* [#371] (Charles Ives [Bar/pf]), released in 1974 by Columbia Records.

May: To West Redding.

May 3: Premiere: *Harpalus* [#261], (Katharine Seymour [S] and Julius Hijman [pf]), at the Y.M.C.A. Assembly Hall, Houston.

Sept 1: John J. Becker sends his clear pencil score copy of *Symphony No. 4* iv [#004] to Ives.

Dec: To New York.

1944

Jan 18: Premieres: *A Farewell to Land* [#248], *Song for Harvest Season* [#356], and *Tolerance* [#377] (Alice Duschak [S] and Dimitri Mitropoulos [pf]), at the Minneapolis Institute of Arts.

Apr 2: Harmony Ives to Ruggles: "going to Redding shortly."

Oct 20: Ives's 70th birthday.

1945

Jan 6: Letter of Harmony Ives: "we left Redding Dec. 20."

Apr 9: John Kirkpatrick records *Sonata No. 2 for Piano: Concord, Mass.* [#088] and "In the Inn" [#087ii b] for Columbia Records (issued 1948).

May 26: Death of Clifton Joseph Furness, 48, at Boston.

June 29: Born: Charles Ives Tyler (only grandchild), at New York.


Apr 9: Harmony Ives to Elliott Carter: "we go to Redding on the 15th."

May 11: Premiere: *String Quartet No. 2* [#058], *Central Park in the Dark* [#034] and *The Unanswered Question* [#050] (ensembles of Juilliard Graduate School; the latter two works cond. by Edgar Schenckman and Theodore Bloomfield [apparently switching on/off-stage rôles]), and *The House at Stockbridge* [#266] (Mordecai Bauman [Bar] and Lucy Brown [pf]), at McMillan Theatre, Columbia University, New York. (Program included Schenckman conducting *Symphony No. 3* [#003].)

May 26: Death of Clifton Joseph Furness, 48, at Boston.

June 29: Born: Charles Ives Tyler (only grandchild), at New York.

July 3: Bernard Herrmann conducts *Symphony No. 3* [#003] in performance broadcast over radio station WABC, New York.

Sept 15: Walden String Quartet performs *String Quartet No. 2* [#058], at Yaddo Festival, Saratoga Springs, NY.

Fall: First recording: *String Quartet No. 2* [#058] (Walden String Quartet), for the Disc label (issued c1947).

Nov 12: Premiere: *Feldeinsamkeit/In Summer Fields* [#250] (Maralin Dice [S] and Pauline Wenger [pf]), at University of California, Los Angeles.

Nov: To New York.

1947

Feb 15: Henry Cowell to Harmony Ives: proposal for the first biography of Ives.


Apr 7: Harmony Ives to Henry Cowell: "to Redding a week from today, the 14th."

May 5: Announcement of Pulitzer Prize to Charles Ives for his *Symphony No. 3* [#003].

May 24/June 2: First recordings: *At the River*, *The Cage* [#221], *The Circus Band* [#229], *Cradle Song* [#233], *Harpalus* [#261], *Mirage* [#299], *Mists II* [#301/version 2], *Night of Frost in May* [#309], *A Night Song* [#310], *1, 2, 3* [#321], *Rough Wind* [#339], *Thoreau* [#373], and *Vita* [#380ii] (Ernest McCChesney [T] and Otto Herz [pf]), for Concert Hall label (issued 1948).

Sept 14: Ives sends John J. Becker the money from the Pulitzer Prize award.


Dec: To New York.

Dec 10: First pubns: *Study No. 22* [#106] and *Three Protests* [from *Varied Air and Variations*; #124], *New Music*, vol. 21, no. 1.

1948

Feb 14: Premiere: *Orchestral Set No. 1* [#007], version 3 (Boston Symphony Orchestra, cond. by Richard Burgin), at Symphony Hall, Boston.


Mar 12: Premiere: *Four Transcriptions from “Emerson”* [#123], complete (Webster Aitken [pf]), at Town Hall, New York.

Apr: To West Redding.


Oct 11: Joan Field (vn) and Leopold Mittman (pf) play *Sonata No. 1 for Violin and Piano* [#060] at Town Hall, New York.

Nov: To New York.

First recording: *Orchestral Set No. 1* [iii] (Janssen Symphony of Los Angeles, cond. by Werner Janssen), issued by Artist label.


May 12: Letter of Harmony Ives: "glad to be in Redding, feel better."

Sept 5: Death of E. Robert Schmitz, 60, at San Francisco.


Oct 20: Ives’s 75th birthday.


Nov: To New York.


Dec 27: Premiere: *Chanson de Florian* [#225], *Lincoln, the Great Commoner* [#289], *The Rainbow (So May It Be!)* [#330] (Harry Wayne [Bar] and Esther Lundell [pf]), at McMillin Theatre, Columbia University, New York.


1950

Feb 10: Premiere: *A Night Song* [#310] (Paul Ukena [Bar] and Jack Cox [pf]), at the Juilliard School of Music, New York.

Mar 28: *Ich grolle nicht* [#271], Rosemary Volz [S] and Viola Filter [pf], in an all-Ives concert at the Milwaukee Art Institute.

Apr 3: Premiere: *Study No. 9* [#097] and *Study No. 21* [#105] (Jerrold Cox [pf]), at Carl Fischer Hall, New York.

Apr 17: First recording: *Sonata No. 2 for Violin and Piano* [#061] (Patricia Travers [vn] and Otto Herz [pf]), for Columbia Records (issued 1951).

May 14: Premiere: *When stars are in the quiet skies* [#389] (David V. Williams [B] and George Barron [pf]), at Miami University, Oxford, OH.

May 15: Harmony Ives (West Redding) to Becker: "we came here April 23."


Aug 10: Premiere: *Tone Roads No. 1* [#049i] (Barati Chamber Orchestra, cond. by George Barati), at San Francisco.


Nov 15: Harmony Ives to Carl Ruggles: "we came to New York last Sunday."

Dec 1: First recording: *Sonata No. 1 for Piano* [#087] (William Masselos [pf]), for Columbia Records (issued 1953).

1951


Mar 4: Hears radio rebroadcast of *Symphony No. 2* performance at West Redding neighbor William Ryder's house.


Apr (after Apr 4): Christine Loring types Work-list G.

Apr 17: Harmony Ives home from hospital after an operation.

May: To West Redding.

May 10: Premieres: *Allegretto sombreoso* (Incantation) [#010vi] (according to the concert announcement, but the work is not mentioned in the review), *Luck and Work* [#012/ii], and "Largo" [probably *Largo for Violin, Clarinet, and Piano*; #073] (unnamed performers), at McMillan Theatre, Columbia University, New York.


Summer: First recordings: *Central Park in the Dark* [#034], *Hallowe'en* [#071], *Scherzo: Over the Pavements* [#082], and *The Unanswered Question* [#050] (The Polymusic Chamber Orchestra, cond. by Will Lorin [under the name "Vladimir Cherniavsky"] with the assistance in the latter work of Dr. Joseph Baroné), and *Largo for Violin, Clarinet, and Piano* [#073] (David Weber [cl], Elliot Magaziner [vn], and Frank Glazer [pf]), for the Polymusic label (issued 1951).


Nov 13: Harmony Ives to Sidney Cowell: "we came in [to New York] on Nov. 1st."

First recording: *Set for Theater Orchestra* [#020] (Vienna State Opera Orchestra, Stell Anderson [pf], cond. by Jonathan Sternberg), issued 1953 by Oceanic.

Jan: First recordings: *At Sea* [#213], *A Christmas Carol* [#228], *Feldseinsamkeit/In Summer Fields* [#250], *Ich grolle nicht* [#271], *A Night Thought* [#311], *Walt Whitman* [#384], and *When stars are in the quiet skies* [#389] (Jacqueline Greissle [S] and Josef Wolman [pf]) for SPA Records (issued 1953).


Feb 6-7: Nicolas Slonimsky conducts *Putnam's Camp* [#007ii] at Louisville, Ky.

Apr?: To West Redding.


Sept: First recording: *Sonata No. 1 for Violin and Piano* [#060] (Joan Field [vn] and Leopold Mittman [pf]), for Lyrichord label (issued 1951).

Sept 13: Frederick Fennell conducts *Symphony No. 3* [#003] at Yaddo Festival, Saratoga Springs, NY.


Nov 9: Harmony Ives to Edith Ives: "we plan to come in [to New York] a week from today."


Mar 1: All-Ives program at Jonathan Edwards College, Yale University.


Apr 24: Harmony Ives to Sidney Cowell: "we go to Redding Sunday [26th]."

Apr 26: Premiere: Symphony No. 1 [#001] (National Gallery Orchestra, cond. by Richard Bales), at the National Gallery of Art, Washington, DC.

Oct 20: Ives’s 79th birthday.

Nov: To New York.


1954

Jan 23: Harmony Ives, Carl Ruggles, and Edgard Varèse hear Sonata No. 2 for Piano: Concord, Mass. (John Kirkpatrick, pf) at Town Hall, New York.

Apr 9: Premiere: A Symphony: New England Holidays [#005], complete (Minneapolis Symphony Orchestra, cond. by Antal Dorati), at Northrop Memorial Auditorium, Minneapolis.

May 19: Death of Charles Edward Ives, 79, at New York (of a stroke, while recovering from an operation for a double hernia).

May 21: Funeral services at West Redding home, the Rev. Joseph Hooker Twichell (brother-in-law) presiding; neighbor and organist Luemily Ryder plays Eventide on Ives’s upright piano. Burial in Wooster Cemetery, Danbury.

APPENDIX 5: SOUND RECORDINGS MADE BY IVES

The musical selections are identified by James B. Sinclair and David G. Porter. These materials are held in the Historical Sound Recordings Collection at the Yale Music Library. The timings below are based on the music content only of the Composers Recordings Inc. release "Ives Plays Ives" (CRI CD 810) which incorporates pitch-correction and the removal of skips. Selections that appear on the 1974 CBS 5-disc release Charles Ives: The 100th Anniversary (M4 32504, disc 4) are noted by side and band in the right column.

1933 June 12 (Mon.) (Columbia Graphophone Co., London)
[Of four sides made, only two single-sided discs survive.]

<table>
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<th>Identification</th>
<th>Timing</th>
<th>CBS disc</th>
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<tr>
<td>TT-1419-1</td>
<td>Four Transcriptions from &quot;Emerson&quot; (mm. 1-39 as in Copy C, w/improv.) [first c2 min. is based on Study No. 9; + end of Study No. 1 (last 4 mm.) and beginning of Study No. 2 (mm. 2-8)]</td>
<td>3:58</td>
<td>1 / 5*</td>
</tr>
<tr>
<td>TT-1419-2</td>
<td>Four Transcriptions from &quot;Emerson&quot; (about last 1/4) or an improv.? [*The CBS release (Side 1 / Cut 5; 5:19) combines the above two takes.]</td>
<td>1:28</td>
<td>1 / 5*</td>
</tr>
<tr>
<td></td>
<td>Four Transcriptions from &quot;Emerson&quot; (using Copy C, mm. 1-25)</td>
<td>2:33</td>
<td>1 / 6</td>
</tr>
</tbody>
</table>
Improv. on a passage
common to Study No. 23,
*Four Transcriptions from
"Emerson"ii, and Emerson
Overture's Cadenza No. 4
(with false start)

**mid 1930s** (on Speak-O-Phone discs, ?New York City)
[Made on soft aluminum discs, the sound is murky and often distorted.]

<table>
<thead>
<tr>
<th>Original</th>
<th>disc</th>
<th>Identification</th>
<th>Timing</th>
<th>CBS disc</th>
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<tbody>
<tr>
<td>7&quot; Disc A</td>
<td>Side [1]</td>
<td><em>Four Transcriptions from &quot;Emerson&quot;ii</em> (mm. 1-6 &amp; 10-22, w/ cadenza)</td>
<td>2:12</td>
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<td>Side [2]</td>
<td><em>Four Transcriptions from &quot;Emerson&quot;ii</em> (mm. 16-39, w/two cadenzas)</td>
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<tr>
<td>7&quot; Disc B</td>
<td>Side [1]</td>
<td><em>Study No. 11</em> (mm. 4-7 &amp; 12-13, f4800): false start</td>
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<td>Side [2]</td>
<td><em>Study No. 11</em> (mm. 4-7, 12-17) or an improv. on the end of <em>Four Transcriptions from &quot;Emerson&quot;iv</em>)</td>
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<td><em>Patch</em> (f2225) for <em>Study No. 23</em>: false start (mm. 40-43)</td>
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<td>Retake of above patch (mm. 40-43 &amp; 46-53)</td>
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<td>8&quot; Disc</td>
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<td>Side [2]</td>
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<td>10&quot; Disc</td>
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<td>Four Transcriptions from &quot;Emerson&quot;: iii (using Copy C; improv. on mm. 1-25)</td>
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<td><strong>1938 May 11 (Wed.)</strong> (MeloTone Recording Studio, NYC)</td>
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<td>I</td>
<td>Side [1]</td>
<td>Four Transcriptions from &quot;Emerson&quot;: iii (mm. 1-4a &amp; 7-20, w/ improv.)</td>
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<td>Four Transcriptions from &quot;Emerson&quot;: iii (mm. 19-25)</td>
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<td>Study No. 11 (varied considerably w/ improv.)</td>
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<td>[II]</td>
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Study No. 2 (p. 2 of MS, mm. 15-43) [= Three Improvisations/ii]

Study No. 23 (mm. 40-64)

Side 4

Four Transcriptions from "Emerson"i (starting at m. 16): false start

Four Transcriptions from "Emerson"i (mm. 16-19 & 24-33, w/improv. & cadenza)

Study No. 23 (mm. 73-97)

Three Improvisations/ii

[III] Side 5

Sonata No. 2 for Piano: Concord, Mass./ii (Hawthorne) (opening)

Symphony No. 1/rej. ii (Largo) (The source disc for the above two pieces departs considerably from a steady speed; actual running time would be appreciably longer. Both run 6% too fast on the CBS disc.)

Unidentified (possibly an improv. on the "Sunrise Cadenza" [mm. 204-06] in Trio for Violin, Violoncello, and Piano/ii)

Study No. 20 (mm. 100-115 ending with m. 98)
1943 Apr 24 (Sat.) (Mary Howard Recordings, NYC)

(Apparently six discs were recorded; perhaps all were duplicated near to the time of the session (originals labeled "Ives"; copies labeled "Mary Howard"). Mary Howard’s copies of the discs remained in her hands. Both the Ives and Mary Howard copies were dubbed to tape around 1955 and again around 1970. The Yale Historical Sound Collection possesses the complete tape dubbings and the five surviving discs labeled "Ives" (discs [A-E]); the "Mary Howard" discs now appear to be lost. The actual order of recording the discs at the session is unknown.)

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<td>[B] Side [1] Study No. 2 (mm. 1-14, 16-43 &amp; m. 1) + Study No. 23 (mm. 40-53, w/improv.)</td>
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<td>[C] Side [1] Study No. 9 (complete; ending &quot;There&quot;)</td>
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<td>2 / 6</td>
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Side [2]  
They Are There!, first take (ending "Oh, I have to stop")  
1:54

[D] Side [1]  
They Are There!, second take  
3:29  
2 / 11*

Side [2]  
They Are There!, third take  
["The CBS release (Side 2 / Cut 11; 3:31) uses Take 3, but with the repeat of the second chorus taken from Take 2.]

2 / 11*

[E] Side [1]  
March No. 6 for Piano, with "Here's to Good Old Yale" (3rd state)  
2:08  
2 / 2

[F] Side [2]  
[blank]

Sonata No. 2 for Piano: Concord, Mass.iii (The Alcotts)  
[The above cut exists only in three tape dubbings from the now lost disc.]  
4:53  
1 / 4

APPENDIX 6: PUBLISHERS/COPYRIGHT-HOLDERS OF IVES'S MUSIC

PUBLISHERS/COPYRIGHT-HOLDERS OF IVES'S MUSIC

[Information current at the end of 1997; editions taken over from prior publication are shown in italics. Citations surrounded by parentheses are for unpublished works related to a publisher's copyright. o.p. = out of print.]


C. C. Birchard & Co., Boston, 7 [transferred to Mercury Music]

Boelke-Bomart, Hillsdale, NY, 34, 40, 71 [all transferred to Mobart Music, Hillsdale, NY]

Boletín Latino-Americano de Música, Montevideo, 50 [unauthorized, o.p.]
Cos Cob Press, Cos Cob, NY, 390, Appendix 3/B/b [transferred to Arrow, then to Associated]

Edition Adler, Berlin, 5iii

Helicon Music Corp., Valley Forge, 54, (112), 194

Hinshaw Music, Chapel Hill, 118 [unauthorized, withdrawn]

Charles E. Ives (private printings), West Redding, 63, 88, 143i, 143vii, 166, 379, 440, Appendix 3/A/d, Appendix 3/A/e, Appendix 3/B/a(114), Appendix 3/B/a(50) [all o.p.]


George Molineux, New York, 194 [o.p.]

Music Press Inc., New York, 131, 140 [both transferred to Mercury Music]

New Music, San Francisco/New York, 4ii, 5i, 5iii, 20, 62, 38, 106, 124 [Three Protests], 184, Appendix 3/B/c, Appendix 3/B/d [all transferred to other publishers]


Pepper & Co., Philadelphia, 54 [o.p.]

C. F. Peters Corp., New York, 128, 365, x647

G. Schirmer, Inc., New York, (59i), (59iii), 61 [all transferred to Associated Music Publ.]

Thomas G. Shepard, New Haven, 192 [o.p.]


Willis Woodward, New York, 396 [o.p.]

The Yale Courant, New Haven, 201, 341 [both o.p.]

In addition, Edwin F. Kalmus & Co., Inc., Boca Raton, reprints the following New Music editions: 20, 88(first), 184


APPENDIX 7: JOHN KIRKPATRICK'S "ENVOI"
The following text appears at the close of John Kirkpatrick's 1960 *Temporary Mimeographed Catalogue of the Music Manuscripts of Charles Edward Ives*, pp. 278-79. We include it here for its intrinsic value and to honor Kirkpatrick's wishes that he be allowed to share with modern readers what he shared with Carl and Charlotte Ruggles in 1954: a report of the funeral of Charles Ives, one that is deeply moving and insightful in its sensitive writing. It begins with Kirkpatrick's introduction to the letter, written for the catalogue. The ellipses (generally just slight truncations) are Kirkpatrick's own as are the square brackets and their inserted material.

**ENVOI**

Charles Ives died Wednesday morning, 19 May 1954, around 2:30 a.m., at the Roosevelt Hospital, New York. Though the service was announced as private (2:30 Friday), I took the liberty of asking if I might come. Carl and Charlotte Ruggles were in Arlington, Vermont, and it would have been difficult for them to make the trip to West Redding. The following letter was an attempt to give them some feeling of having been there.

Friday evening, 21 May 54

on train between Westport and New York, and plane between New York and Ithaca...

Dear Carl and Charlotte,

Having just come from Charlie's funeral...here's as much as I can remember...I took the early plane from Ithaca and made the train [to West Redding] in good time. ...driving to the house, George [Tyler] told me...that Charlie's operation was his old double hernia, and that his doctor had been worried about it, feeling that it would be dangerous for them to come up to Redding again without having it put in order. Actually the operation itself was a complete success, and all the incisions were healing quicker than they had dared expect, and he was continuing to improve in spite of his mounting irritation at having to stay in the hospital so long... But then Tuesday he had something like a stroke, and from then on they didn't have much hope...

When we got to the house, Harmony looked exhausted and numb...but generally she looks quite well. Charlie's face looked clear and serene. Harmony said something like that she was so happy I was there...and I said that I had wondered if perhaps I might be seeing you, but that of course the trip from Arlington to West Redding wasn't exactly easy, and that I would try to represent you as well as I could.

Then most of the time before lunch I spent in Charlie's little room that has the piano in it--some of the time with George, some with Edie, some with the Rev. Mr. Twichell (Harmony's brother--she didn't want anyone else to do the service)...

Edie told me that she and Harmony were with him for several hours before the end...and that they all held hands quietly, and it was a time of the kind of luminous serenity that animates his greatest music. Edie said something like--he seemed as if transfigured--that it was a kind of intimate communion of unspoken awareness she could never have imagined--a kind of serenity resolving all the tensions of his life, that somehow persisted intact quite a bit after he had quietly stopped breathing. Edie said that Harmony derives great comfort from this (that his actual going was so deeply calm and happy)--but that otherwise Harmony had felt the general strain heightened by the way she could never be alone with him...

Lunch was just Harmony, George and Edie, the Twichells and myself. It was so touching the way various neighbours had sent various things--a batch of individual chicken pies...a wonderful tuna and tomato salad, a cherry pie, etc. Harmony passed up the pie and went to sit beside Charlie... You remember how the dining room is in relation to the rest of the house--well, the coffin was on the other side of the living room, between the front door and the big window that overlooks the hills...

Then pretty soon people started arriving. First Mrs. Moss Ives and...her sons...Mrs. Hall (Harmony's sister) and her two sons and their wives... Mr. Myrick...a Mrs. Ryder...who is a local organist (lovely big-hearted person) who was to play [the Hymn] Abide With Me...there were in all about 25 or 30. They were finally seated around the edge of the living room and pretty much filling the dining room (I was back near the door to Charlie's music room).

Mr. Twichell read passages quite beautifully...Psalms and St. Paul. Mrs. Ryder played Abide With Me very beautifully and turned aside at the end of it to hide her tears... Not having been to many kinds of funerals, I had sort of wondered if, by any remote chance, any additional prayers might conceivably be asked from whoever might feel like venturing anything. Naive as such a thought might be, still I have always been impressed with one thing my grandmother used to say--that it was far better to have the right clothes and not go. So all during the service a few thoughts were formulating themselves (which turned out to be not called for). But since I had told Harmony that I'd try to represent you as well as I could, perhaps my communicating these random thoughts to you may get something off your chest, even in silence, as they did off mine. It would have gone something like:--"Dear Father, we thank Thee for the wondrous things that Charlie has meant to so many souls, and for the much more that he still may mean to those who are to come. We bless Thy Holy Name that the complacent were upset. We bless Thy Holy Name that the new song was sung unto the Lord. We bless Thy Holy Name that the new paths he struck out...
were sanctified by his devotion to Thee, and that it has pleased Thee to bestow this blessing on the spirit of adventure in all who love Thee. Bless his heart. Bless his soul. May he rejoice once again in the strength of his youth. May he have the joy of knowing some of those he had longed to know, some of those whom he so worthily glorified. Bless his wise and loving companion in this earthly life, bless and comfort her. Bless his work. May his achievement be held in honor among mankind, and may it continue to give courage and inspiration to those who need them. Bless us all, and if it be Thy will, may we have the joy of knowing him again in whatever circumstances it may please Thee to assign us. These things we ask in the name of our Saviour. Amen."

After the service there was an interim of milling around while some left and others got ready to go to the cemetery. Looking at Charlie's face again from a distance moved me to murmur to Harmony's sister, Mrs. Hall: "Even the sight of his face still makes one giggle inwardly!" --to which she agreed with enthusiastic nods and smiles. But nearer to, before they closed the coffin, there seemed to be a kind of serene, elusive mystery.

I went with Chester Ives and his mother (Mrs. Moss Ives) and a cousin, a charming Mrs. van Wyck from Norwalk (née Amelia Ives). The cemetery is geographically quite beautiful—a huge tract, all little hills and slopes, laid out by Charlie's grandfather Ives in the fifties. It was raining then, but there was an awning over the plot, and it was all quite brief. Pall bearers from the hearse to the grave were nephews and neighbours. Not all the flowers had been brought from the house, and it made just a graceful abundance...and after the closing prayer we all got back in the cars, most to return to the house.

On the way back, Mrs. van Wyck...told a story about Charlie's father (which she said was news to Charlie himself when she told it to him). It seems that the first three children (of Charlie's grandfather Ives) were treated to music lessons by their father, but none of them took to it, and the father was discouraged and didn't try it on little George. But then one day they were all going on a picnic and George didn't want to—he wanted to stay and mow somebody's lawn to get a little money toward buying a flute. So the father quickly changed his mind and (as you know) little George trained a band in the Civil War.

Back at the house...Harmony looked deeply relieved and relaxed, and somehow quite radiant. In saying goodbye to her, she thanked me again for coming, and I was moved to try to thank her for all that we all owed her for what she had made possible in the bloom of his work (I forget how I put it)—and she said she'd tell all that to Charlie.

In retrospect...it seemed clearer to me than ever before that Charlie was probably here for a purpose, that the complacent patterns had to be upset, and that [he]...had necessarily to have all kinds of corresponding disadvantages, for instance the tragic enforced seclusion...or the dogged continuance of rebellion long after the complacent conventions had been overthrown... Anyway it will be fascinating to see what develops in the way of regard for Charlie's music (inherently it so invites any and all kinds of reaction, both to and from)... But let us thank God for its core of unshakable reality, so warmly human, so sure in form, so high in impulse. What a great example!

---

**BIBLIOGRAPHY**

*(writings cited in this catalogue)*

**Reference Works and Writings by Ives**

| BlockB | Geoffrey Block. *Charles Ives: A Bio-Bibliography*. Bio-Bibliographies in Music, no. 14. Westport, Conn.: Greenwood Press, 1988. Books and articles in Block's annotated bibliography are referred to by number (with the prefix B); discographies (with... |
the prefix D); Ives's works (with the prefix W).

CIP

New Haven, Yale University, Music Library. MSS 14: Charles Ives Papers. Informally known as the "Charles Ives Collection." Non-music materials are indexed in: Vivian Perlis, comp. Charles Ives Papers. New Haven: Yale University Music Library, 1983 (a register of Ives's literary writings, correspondence, scrapbooks, diaries, photographs, concert programs, miscellaneous materials, and writings about Ives). (For a catalogue of the music MSS see KirkC.)

Diaries

Twelve diaries or groups of diary-like notes by Moss Ives, Edith Ives, Charles Ives, Harmony Twichell (before and after her marriage to Ives), or by the latter two together, variously covering 1885-1933. John Kirkpatrick has identified ten of these by numbers. The diaries are located in the CIP: V/Box 45/1-12 and catalogued in Vivian Perlis's The Charles Ives Papers, p. 162.

Essays


KirkC

Kirkpatrick Papers (MSS 56: Box 66/592) at the Music Library of Yale University.

**Memos**

**NG7**
New Grove 2001 [see Bibliography]. Dates enclosed in square brackets [ ] are those given by Ives.

**Tunebook**

**Quality List**
Charles E. Ives. Ten lists and related material of groups of photostats deposited at the Quality Photoprint Studio in New York City. The photostating began in early 1928. These lists are located in the CIP: IIIIB/Box 35/Folder 10.

**Work-list**
Charles E. Ives. Eleven lists of published and unpublished compositions, 2 in MS (1924 and 1929, identified as MS Work-lists 1 and 2) and 9 in typescript (1935-51, identified as Work-lists A-G, g, and H, following John Kirkpatrick's designations in Ives's Memos, p. 152). All are in the CIP: Miscellaneous materials. Work-lists 2, A, and G are rendered, with annotations, in the Memos (p. 147-66). Work-lists B and G are repr. here in Appendix 1. These lists are located in the CIP: Box 71.

**Discographies**


**Selected Books, Dissertations, Theses, and Articles**


[For Perlis's catalogue of Ives's non-musical papers, see "CIP" above.]


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**Concordance 1**

Kirkpatrick's *Temporary Catalogue* Numbers to Sinclair Numbers

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"Now help us, Lord, Thy yoke to wear"

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"O danke nicht für diese Lieder"

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"She is not fair to outward view"

Side Lights on American Enterprise
[Set No. 5]

The Side Show

Silhouette (or Making a Shadow!)
[Largo Risoluto No. 2]

"Sing on, sweet chime, the world is young"

"The skies seemed true above thee"

Skit for Danbury Fair

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