

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

I. [Robert] Browning

DESCRIPTION OF SOURCES

- M** Pencil full score (1912–14) for orchestral *Robert Browning Overture* (S. 27), on 16-stave oblong leaves, in 28 pages.
pp. 1–6 (f2241–46) its mm. 42–45 & 47–54=mm. 1–12 here; 27=15; 38–41=18–21; 25–26<25–26; 7–10<37–39
- H** Song #30 (“Paracelsus”, S. 324), *114 Songs* (printed 1922 & 1923).
p. 71–73 (—) 20 mm. (relating to the complete mm. 1–43 here)
- H^E** Song #30 (“Paracelsus”), in Copy E of *114 Songs* (printed 1922 & 1923), with Ives’s pencil emendations; instrumentation cited: “full Chamber Orchestra & Piano, brass, Trumpet (solo), Trombone, strings”; above in pencil: “Poets & Men | The Poets for Man” and “#30 Browning | 105 Matt Arnold | 31 Whitman”.
p. 71–72 (f6178–79) 14 mm. (relating here to mm. 1–24 only; p. 73 is missing)
- H^{CopI}** Song #30 (“Paracelsus”), in Aaron Copland’s Copy of *114 Songs*, with Ives’s ???.
p. 71 (f8131) mm. 0–12
- H^S** Song #30 (“Paracelsus”), in Slonimsky’s copy of *114 Songs* (in Moldenhauer Collection, Library of Congress), with Ives’s ink and pencil emendations (based on Ives’s markings in **H^E**); instrumentation cited: “full Chamber Orches & piano, strings, brass, Trumpet, Trombone, Eng Horn, flute, light wood”.
pp. 71–73 (—) 20 mm. (relating to the complete mm. 1–43 here)
- U^{D1}** Song #[13] in Copy D¹ of *Eighteen [19] Songs*, with emendations by Ives toward orchestration.
p. 34 (f6294) 20 mm. (relating to the complete mm. 1–43 here)
- m** Ives’s memo on Ives & Myrick office stationery (38 Nassau St., New York City), made between Jan 1925 and April 1930; headed: “Suggested song-groups & instruments and about in | this order of preference”; this song is listed first in the first grouping: “page 71. ‘Browning’ – Paracelsus’ Trumpet & Trombone Solos – 1st 2 pages | full chamber orchestra & piano.”
one p. (f2792)

CRITICAL COMMENTARY

This realization is based on **H^S**, but using the barring, metering, and some musical matters as in **M**.

1: **H^S** has memo: “starting | full”; **H^E** has “starting | with | full | orchestra”.

1, C11, 3.  & 4. : **M** has # for g^2 (as here) lacking in **H**.

2, Hns, 3. : **H^S** has “brass”.

5, Dyn, 1. $\text{♩}/2^{\text{nd}}$ triplet ♩ : **M** has p (as here) omitted in **H**.

5, RH/downstem, Vn2 & Va, 2. $\text{♩}/3^{\text{rd}}$ triplet ♩ : **M** has $d^{\flat^1}+g^1$ (as here); **H** has $d^1+g^{\sharp^1}$.

6, Bns & LH/downstems: **MU** have $D^{\sharp}+F^{\natural}$ (as here); **H** has $D+F^{\sharp}$.

7: **H^E** has “brass dies out” at 1. ♩ (**H^M** at 2. ♩).

7, Vn2, 3. ♩ : **M** has $f^2-f^{\sharp^2}$ (as here); **H** has only version as in Obs.

7(2. ♩)–8(2. ♩), Va: **M** has g^1 (as here) omitted in **H**.

8, last ♩ : **H^S** has “only strings | & wood | some piano”; **H^E** has “(some | piano?) | Piano with lower strings”.

9, Cl1 & Vn2, 2. ♩ : **M** has $\flat$ for e^2 (as here) lacking in **H**.

9, Cl1 & Vn2, 3. ♩ : **M** has dotted-eighth–sixteenth (as here); **H** has two eighths.

9, Cl1 & Vn2, 3. $\text{♩}/4$. ♩ : **M** has $a^{\sharp^1}$ (as here); **H** has $c^{\sharp^2}$.

10, Ob2 & Vn1b, 1. ♩ : **M** has $\sharp$ for d^2 (as incorporated here) lacking in **H**.

10, Cl1 & Vn2, last triplet ♩ : **M** has $\flat$ for d^2 (as incorporated here); **H** has $d^{\natural^2}$.

10, Tp & Tbn, 4. ♩ : **H^S** has added lower octave (starting on $b\flat$), with memos: “Trumpet | Trombone” and “(Tr. & Trombone in octs. with voices)”; **H^E** has “Trumpet (solo) | Trombone | oct. lower | than Trpt”.

11, Cls, 3. ♩ : **M** has $a^{\flat^1}-g^1$ (as here) omitted in **H**.

12, Cl2 & RH, 2-4. ♩ : **M** has $b^1-d^2-c^2$ (in its Vn2, as incorporated here) omitted in **H**.

12, Hn1, 3-4. ♩ : **M** has $b^1-c^2-c^{\sharp^1}$ (as here) lacking in **H**. ???

13, Hn1, 1. ♩ : **M** has $g^{\sharp^1}$ (as here) omitted in **H**.

14, Tp, last ♩ : **H^S** has memo at m. 15: “Trumpet only | on Tune”; **H^E** has “Trumpet | only”.

15, Pf: **H^EH^S** have memo: “no piano”.

15–16, Ob1 & Bns: **H** has these an octave higher (here, as in **M**).

18, Pf & Str: **H^S** has memo: “Strings | Piano”: **H^E** has “Piano | & Strings”.

19, Ob2 & Cl2, 1. $\flat$: **M** has b^1 (as here, in its Vn2) omitted in **H**.

19, Tp & Tbn: **H^S** has memo: “Trumpet | Trombone in octs”.

23, Tp: **H^EH^S** have memo: “Trumpet only”.

23, Str: **H^EH^S** have memo: “strings only”.

25–26, Pf & Str: **H** has Dm stacked above Cm alternating with Cm above Dm as does the source piece **S**; on **H^S** Ives drew sustaining lines between the 1st and 3rd chords and between the 2nd and 4th chords (these appear to be added later; here, Str sustain the first pair of chords while the Pf strikes the second pair). **H^S** has earlier memo above RH: “Str” and above LH: “Piano with low strings”.

27, Ww: **H^S** has memos: “flutes” (for top pitches), “oboe” (for the lower octave), and “strings” (for the sustained notes).

29, Tp: **H^S** has memo: “Trumpet | stops”.

30: **H^S** has memos: “Eng Horn” (on vocal line) and “strings only” (on accompaniment).

31, E.Hn, 1. $\flat$: **H** has $f^{\sharp 1}$; on **H^S** Ives changed this in ink to d^1 (as here), with inked memo “D $\sharp$ no $f^{\sharp}$ | in Tune” and penciled “or C”.

37, Cl: **H^S** has memo: “flute or some light wood | that will stand out through | strings,”.

37, Pf & Str: **H^S** has memo: “piano & strings”.

37, Pf & Vn2/downstems: **MU** have b^1/cb^2 (as here); **H** has uninflected c^2 .

38, Brass: **H^S** has memo: “add brass”.

39(2. $\flat$)–40, Brass: **H^S** has memo: “brass [decresc. wedge] ends”.

42, Pf: On **H^S** Ives circled these two dyads, with memo each: “Piano”.

II. Walt Whitman

DESCRIPTION OF SOURCES

S Pencil score-sketch (1914?), for chorus & orchestra version *Walt Whitman* (S. 190). pp. [1]–[2] (f5678–79) 19 mm.

h Pencil sketch for song version (S. 384), arranged 1921.

- one p. (f6922) mm. 1–13 (the rest is torn off)
- H** Song #31 (“Walt Whitman”, S384), *114 Songs* (printed 1922 & 1923).
pp. 74–75 (—) 17 mm.
- H^B** Song #31 in Copy B of *114 Songs*, with pencil annotations toward the song’s inclusion in *34 Songs*.
pp. 74–75 (f6120–21) 17 mm.
- H^C** Song #31 in Copy C of *114 Songs*, with pencil annotations toward the song’s inclusion in *34 Songs*.
p. 75 (f6147) 9 mm. (= mm. 11–19 here)
- H^{Copl}** Song #31 in Aaron Copland’s Copy of *114 Songs*, with Ives’s pencil memo:
“Mr Hanke: | see note p 71”.
p. 74 (f8132) 8 mm. (= mm. 1–10 here)
- H^S** Song #31 in Slonimsky’s copy (in Moldenhauer Collection, Library of Congress)
in *114 Songs*, with Ives’s ink and pencil emendations; instrumentation cited: “Chamber Orches |
& piano, strings, Trumpets, horn”.
pp. 74–75 (—) 17 mm.
- m** Ives’s memo on Ives & Myrick office stationery (38 Nassau St., New York City), made between
Jan 1925 and April 1930; headed: “Suggested song-groups & instruments and about in | this order
of preference”; this song is listed second in the first grouping: “[page] 74 ‘Walt Whitman’
Chamber Orches Piano. Trumpet for voice.”
one p. (f2792)

CRITICAL COMMENTARY

This realization is based on **H^S**.

1: **H^S** has “full”.

1, RH, 2–4. : **H^S** has “Piano” (here, Fl, Ob & Cl added).

2, Tp: **H^S** has “Trumpets” (here, one Tp).

3, 3. : **H^S** has “no brass”.

4: **H^S** has memo above its RH: “strings | & Piano” (here, Str only).

5, 3. : **H^S** has “full”.

6–9, Tp & Hns: **H^S** has added line (P5 above the original vocal line), with memo: “Trumpet top [starting
on *b*¹] | Horn (low [original] notes)” (as incorporated here).

10, Tp: **H^S** has memo: “Trumpet only | no horn”.

10, Hns, RH & Vn2, 6-7.♩: **SH^B** have *a*[#]–*g*[#] (as here); **H** has *a*–*g*.

11, Hns, Tbn & Pf, 1.♩: All sources have # for *f* (here, ♯).

11, Tbn & Pf, 5.♩: All sources have # for *c* (here, ♯).

11, Tbn & Pf, 9.♩: All sources have # for *G* (here, ♯).

12: **H^S** has “(hard & heavy)” (as included here).

18, 2.♩: **HH^E** have a 4/4 bar (using 1. & 3-5.♩ here); **H^S** has memos on 2.♩: “same | as 1st beat” and “I play an extra beat & come down from A♯ LH it seems | better sometimes” (this idea is carried out here, resulting in a 5/4 bar).

III. Matthew Arnold

DESCRIPTION OF SOURCES

S Pencil score-sketch (1912?), for orchestral *Matthew Arnold Overture* (with chorus?), S. 23. one p. (f2335) mm. 1–23 (relates ???) **not scanned???**

H Song #105 (“West London”, S. 388), *114 Songs* (printed 1922 & 1923). pp. 74–75 (—) mm. 1–45

H^B Song #105 in Copy B of *114 Songs*, with Ives’s pencil and ink emendations toward version in *34 Songs*; at bottom in ink: “From pieces for Bassett Horn, Fl. Strings & Piano | set made ~~1916~~ 1917 | Arranged for Voice & Piano 1921 | making Bd[?] Feb 22 – 17”. p. 244–46 (f6138–40) mm. 1–45

H^E Song #105 in Copy E of *114 Songs*, with Ives’s ink and pencil emendations; memos above (all crossed out): “flute | clar on voice | part to 2nd | meas | p 245 [i.e. m. 13]”, “Piano occasionally | full strings | & bassoon”, “(no brass? perhaps a trp | or trombone | occasionally”, “(a kind of a | street band effect | on 1st 2 page)” and “NEVER mind this | have found old score | (overture OK”, and below (crossed out): “Dear Mr Hanke: “Don’t reduce till I send you original overture | score – which is complete except 1 page – will hurry down Monday | CEI”. p. 244–46 (f8146–48) mm. 1–45

H^{Copl} Song #105 in Aaron Copland’s Copy of *114 Songs*. p. 244 (f8135) mm. 0–11

- H^S** Song #105 in Slonimsky Copy of *114 Songs* (in Moldenhauer Collection, Library of Congress), with Ives's ink and pencil emendations; instrumentation cited: "wood, strings, piano, brass, Trumpet, Drum?, a kind of a ~~English~~ London Street Band effect ~~to end of~~ until bottom of p 24[6?]"
pp. 244–46 (—) mm. 1–45
- m** Ives's memo on Ives & Myrick office stationary (38 Nassau St., New York City), made between Jan 1925 and April 1930; headed: "Suggested song-groups & instruments and about in | this order of preference"; this song is listed third in the first grouping: "p 244 | 'Matthew Arnold' West London'. Wood, strings, piano, perhaps a little brass | occasionally – 1st part a London Street Band".
one p. (f2792)

CRITICAL COMMENTARY

This realization is based on **H^S**.

0, E.Hn: **H^S** has "Eng. Hn."

1, Bn: **H^S** has "bassoon".

1, Pf: **H^S** has "Piano".

1, Vn2, Vc & DB: **H^EH^S** have "strings".

10, Pf: **H^EH^S** have the E major chords circled, with memo: "Piano".

11, Pf, 4.♩: **H^E** has *d*¹ crossed out (here, retained and tied to 5.♩ as in **H^S**).

11, Cl, 4.♩: **H^S** has "add more wood" (as here); **H^E** has "Trumpet | WW".

12, Pf: **H^S** has memo: "Piano in octs & strings" (here, Vc+DB take only the lowest notes, pizz.); **H^E** has "Piano LH only with some strings".

17(3.♩)–20: **H^S** has memo: "gradually cut down rest".

18: **H^E** has memo: "Horn" (French/English?; here, Tp with E.Hn).

21, 2.♩: **H^EH^S** have "Adagio" (as here) lacking in **H**, and memo: "w" (taken here to mean "wood").

22, 4.♩: **H^S** has memo: "all V's & Violas in unison" (as here); **H^E** has memo: "~~strings~~ all violins in unison".

23: **H^S** has memo: “wood | flutes” (here Cls; Fls withheld until m. 23/last ♩), “Piano” (apparently for both staves; omitted here), and “Cello | Bass” (as carried out here); **H^E** has “flute | piano” for its RH, “Viola | Cello | Bass” for its LH.

23, Ww, last ♩: **H^S** has memo: “ob & clar” (here, Fl, Ob & Cl).

24, Vns: **H^E** adds penciled ♩s: $e^2-c\sharp^2-bb^1-g^1-a^1-e^2-c\sharp^2$ (not incorporated here).

25, Cl1, 6.♩-4.♩: **HH^S** have $g\sharp^2-c\sharp^2$; **H^E** has $g\flat^2-e\flat^2$ (as adopted here).

25, Cl2, 4.♩: **HH^S** have $c\sharp^2$; **H^E** has $c\sharp^2$ (as here).

26: **H^S** has memo: “full Hit off” (here, Bns, Hn1, Vc & DB); **H^E** has “~~with~~ Piano (hit off)”.

26, Cl2: Taken from Ives’s addition on **H^B** where it is labeled “Viola” (but in *34 Songs* it is labeled “(Clar. part ad lib.)”).

26, Vns: **H^E** adds penciled ♩s: $b^2-g\sharp^2-f\sharp^2-d^2$ (not incorporated here).

27: At the start of m. 27 voice line on **H^E** Ives inserts two repeat-figure symbols.

30, Ww: **H^S** has memo: “~~Trumpet~~-with voice | all Wood”; **H^E** has “wood”.

30, 2.♩: **H^E** has: “faster & decisively” (as incorporated here).

30, Str, 2.♩: **H^E** has memo: “strings & piano” (here, only Str).

36, 4.♩: **H^S** has memos: “add Trumpet to air?” and “full”; **H^E** has “(full)”.

36, Tm: **H^S** has memo: “drm ”.

37(2.♩)-39, Tm: On **H^E** Ives penciled pitchless rhythm (as used here, with editorial choices of *c* or *F* applied) ending with “etc” (as carried out here through m. 42).

42, 2.♩: On **H^E** Ives seems to change his LH chord to $G\sharp+c\sharp+e+g\sharp$, with memos: “4 Trombones in score | see p 18” and “? C $\sharp$ m | G $\sharp$ min chord | play chord” (not incorporated here).

43, 4.♩: **H^EH^S** have memo: “Strings only | sordini”.