

Orchestral Set No. 2, S. 8

DESCRIPTION OF SOURCES

Mvt. i: An Elegy to Our Forefathers

- x** Experimental sketches (1909?); showing little continuity; working out various similar beginnings, the two principal borrowings, the ostinato bassline, the “distant” chords, inner accompaniment lines, and rejected endings.
p. [1, numbered “2”] (f1256) toward mm. 1+, 7+, 13+, 19–20 & 24–32
p. [2] (f1257) toward mm. 9+, 13+, 20–21 & 37+
p. [a] (f3267) further experiments for beginning and melody
p. [b] (f1259) toward mm. 13–15 & 19–20 (other material = s/p. [2])
p. [c] (f3816) mm. 13–15 (above: “Overture to ‘Stephen Foster’”)
- s** Pencil sketch (1909?); generally in 3-stave systems; having clear continuity and various orchestrational memos.
p. [1] (f1258) toward mm. 1–35
p. [2] (f1259) toward mm. 37–41 (other material = x/p. [b])
- S** Pencil score-sketch, complete in 44 mm. (1909?); in 5-stave systems.
p. 1 (f1260) mm. 1–17 (bottom 6 staves cut off losing mm. 18–23)
p. 2 (f1261) mm. 24–44 (bottom Lh corner cut off losing part of m. 37)
- M** Pencil full score; dated: “Nov 28 1909”/1915?).
p. 1 (f1262) mm. 1–12
pp. 2–4? missing (mm. 13–44?)
- R** Revised ink full score (1925?); on 8-page gathering of 26-stave orchestral paper to which **M**/p. 1 is appended.
p. 1 = **M**/p. 1 = mm. 1–12
p. 2 (f1263) mm. 12–17
pp. 3–8 (f1264–69) mm. 18–48
- T** Photostat copy of full ink score by copyist Emil Hanke (1930–31?); manuscript missing; based on **R**.
pp. 1–8 (f1336–43) mm. 1–48

COMPARISON OF SOURCES

This edition is based on **T**.

1, Tempo: **xs** have “(about 40= ♩ ; of 4/4)”; **S** has “(very slowly (start about 50 | 54= ♩) running to perhaps 66–69 top next page [=m. 24]”; **T** as here.

1, Orch: **MR** first-page margins have “one Oboe, Clar or Eng Horn”, crossed out and and staff left empty—perhaps this was considered as an option in lieu of Tp on the “main tune” (m. 13ff).

1, BDr: **S** twice indicates that “Cym. rim.” (i.e., crash cymbal mounted on BDr) may double BD part. **MT** have “B.Dr or low Tympt.”—in Ives’s time lowest (and highest) Tm were often of poor pitch focus, thus more like other unpitched drums.

- 1, Db: **x** has “[bassline] starts alone, as in distance”; **M** has *pp* (but that dyn is superseded in **RT** where it is clear that this motivic ostinato must be warm and present).
- 2, Vc: **M** has memos: “Cello much lighter than Bassos to A [m. 13]” and “div. *pp* arco (but 2 only Pizz)” — **T** misinterpreted this as “div (2 only)” and in m. 3 as “(3 only)” (corrected here).
- 3, Zither: **s** has this line labeled “harp” [see note m. 5, Zither & Pf]; **M** has “(as in distance throughout)”; since the Zither part becomes too complex in mm. 20–29, a harpsichord or electronically-sampled sound might be a reasonable choice to replace Zither (Ives suggests the use of strings as a replacement).
- 5, Zither & Pf: **M** has memo: “Zither may start here [4.♩], if so, piano plays this chord [m. 4/4.♩ in Pf]”; this implies that Pf need not play the upper chord in m. 4/4.♩ if Zither starts at m. 3.
- 6, Pf, 2.♩: This chord first appears in **T** (from a missing patch?).
- 6, Va: **M** has memo: “Viola throughout coll piano”.
- 7, Pf-RH & Va: **s** has memo (below its mm. 16–19): “this acc. fig. must be much under all else”.
- 8, Zither: **M** has memo: “if violins play Zither here—these notes probably not on Zither”; the “ad lib.” marking on the lowest pitches suggests that Zither should omit them, but, if using strings, they may be included.
- 9, Harp: **S** has “Harp may begin here” (an afterthought?—entrance is actually given at m. 13).
- 12, Tempo, 3-4.♩: **S** has “or rit. poco Ten”.
- 12, Dyn, 3-4.♩: **S** has cresc.—decresc. wedges.
- 13 Tempo: **s** has “about 60–66=♩” (with “66” circled, probably for omission); **RT** have nothing (as here).
- 13, Orch: **S** has “I V[iolin] | on one or one trp? not both or if few strings [use] Eng hn”.
- 13, Tp: The requested muting is surely not by the modern straight mute, but rather by some darker, more vocal effect such as oil cloth.
- 13, Hp: **s** has memo (at m. 24): “Harp louder on 1” (1.♩? or each Db chord?).
- 15, Tbn (& Tp2): **s** has this fragment from “Nobody Knows de Trouble I’ve Seen” labeled “one horn”; **S** has “horn”.
- 16, Tp: **S** indicates the moving triplet for “trp only”, however Ives also placed them in Vns.
- 20, Fl1 & Vn2(soli): These lines (2&3.♩ respectively) were added after the **s** memo “or echo B maj.”, i.e., echo Fl2 & Vn1/a; the Fl1 line might be best realized on Piccolo.
- 20, Tbn: **R** has memo: “in large orchestra a trombone may reinforce Cello (upper oct.)”, i.e., in a smaller orchestra the Tbn may be tacet (or perhaps muted?).

20, Zither/lower staff: **R** has memo: “see conductor’s note as to use of this part in next 10 measures” (but such conductor’s notes are now missing); the message would probably be to use some low strings instead.

20, Pf-LH: In **RT** the doubling of Vc/b is given in cue-sized notation, the doubling of Db in full face. A footnote reads “Left Hand may omit lower Bass (if there are plenty of Basses) and play octaves, as per small notes.” Since a modern orchestra undoubtedly will have sufficient Basses, the Pf notation is adjusted here to emphasize Vc rather than Db.

21, Tp & Vn1/a: **RT** have dyn marked two beats later in Vn1, moved here to 4.♩ because of Tp slur (slur given here to Vn also).

22, Tbn, Pf-tenor & Vc, 3-4.♩: **R** has memo: “the $\text{—}^4\text{—}$ in Piano LH and Cello should be quarter notes, I suppose”; Hanke dutifully made the change from ♩s to ♩s, but  (as here) is far easier to read the **T**’s quadruplet ♩s.

24, Fl & Vn2/a: **S** has memo: “(as a kind of shadow to main theme)”.

24, Bells: (see note 33, Fl & Pf)

25, Tempo: **S** has “piu moto perhaps 66–69[=♩]” and over m. 24 “piu - - - ”; **R** has “(poco piu about 60–63=♩)” (as here); **T** has only “Poco Piu”.

28, Comp: **S** has this measure marked for repeat.

28, Hp: **S** has “(harp stronger here)”.

29, Tempo: **s** has “rit.” above 1.♩, “ten[uto]” above 4.♩.

30, Tempo: **S** has “meno mosso down to 60=♩ ”; **R** has “(meno mosso about 56–50=♩)” (as here); **T** has “Tempo Primo” [i.e., 40–50=♩].

33, Fl & Pf: **R** has memo above Pf-RH: “(if Flute, Piano also) (if Bells play this part, piano R.H. continues (as viola) to [end of m. 34])”—this implies that Bells could double the Flute line (beginning perhaps at m. 24?).

35, Tempo: **S** has “tempo primo 50=♩”.

36, Comp: **s** has “may end here not old end”, “Coda only if dis[tant] ch[oir] in way off”—this is the first reference to a group (Zither, Harp & Percussion?) actually being off-stage (as in mvt. 3 [see note m. 37, Zither]); **S** has a fermata above 4.♩, with “(not original end but may end just dies away)”. Apparently these memos refer to the earlier ideas on x.

37, Tempo: **R** has “(Slower, down to 50–46[=♩])”; **T** has just “Meno mosso” (here, **T** and **R**’s metronome marking are combined).

37, Fl & Bells: **R** has memo added in pencil: “(in large orch. some light bells may go with flute)”.

37, Zither, Harp & Bells (also Chimes & Perc?): **S** has memo: “Dis[tant] Ch[oir] inaudible | next only to 1st 3 rows | next only to player | next (Dead)”. This would seem to apply as the scheme for the whole movement rather than for these closing measures alone. There is no indication of the instrumentation of the “Distant Choir”.

47, Zither, Harp, Pf: In **R** each part is labeled “about a $\text{♩}^3 \text{♩}$ ”; Zither & Harp also have “[but] coll piano”, i.e., this rhythm is approximate but must be together.

DESCRIPTION OF SOURCES

- x** Pencil or ink copies of *Four Ragtime Dance Nos. 1, 2 & 3* (S. 43; 1902–04), from which this mvt. is partly derived.
- 1a) *Rag No. 1*, pencil sketch: pp. 3–5 (f2452–54) its mm. 35–39 relate to mm. 77–82 here
- 1b) *Rag No. 1*, ink score-sketch: pp. 1–5 (f2464–68) (relationship as above)
- 2a) *Rag No. 2*, pencil sketch: pp. 1–2 (f2450–51) its mm. 20–23 relate to mm. 38–41 here
- mm. 25–26 $\cong$ 46–47
- m. 27 $\cong$ 56
- mm. 28–30 r $\cong$ 59–61
- mm. 31–37 $\cong$ 65–71
- m. 39 $\cong$ 75–76
- m. 41 $\cong$ 83
- mm. 61–62 $\cong$ 160–64
- 2b) *Rag No. 2*, ink score-sketch: pp. 6–9 (f2469–72) (relationship as above)
- 3a) *Rag No. 3*, pencil sketch: pp. 6–8 (f2455–57) its mm. 26–52 relate to mm. 8–37 here
- mm. 23–25 $\cong$ 109–116
- mm. 68–71 $\cong$ 117–120
- mm. 74–79 $\cong$ 127–131
- mm. 78–92 $\cong$ 135–149
- mm. 94–100 $\cong$ 150–158
- m. 102 $\cong$ 168–171
- mm. 104–110 $\cong$ 172–183
- 3b) *Rag #3*, ink score-sketch: pp. 9 & 12–14 (f2472–75) (relationship as above)
- s¹** Pencil sketches (ca. 1911?), mostly a revision of *Rag No. 1* material.
- one p. (f3689) mm. 76–83 & 86–87 (m. 83 is labeled “48”; above: “2 clar | 2 sax | 2 trumpet | 2 Trb | 1 [Tuba] | 5 [Perc.?] | 1 [Piano?]”)
- s²** Pencil sketches (ca. 1911?), all new material.
- one p. (f1270) mm. 87–99 & 103–106 (m. 87 is labeled “51”, m. 103 labeled “59”)
- s³** Pencil sketches (ca. 1911?), mostly new material; associated with **s¹** by a connecting line.
- one p. (f1271) mm. 1–5, 9–10, 90–91, 93–95 & 122–127 (mm. 4 & 5 are labeled “4” & “5”, mm. 6 & 7 as “6” & “7”, m. 95 as “58”, and mm. 125 & 126 as “69” & “70”)
- S** Pencil score-sketch (ca. 1914), complete in approximately 137 mm.; most margins closely trimmed off.

t.p. (fl272) above: “2nd [mvt.]; mid-page: “3 clar. (2 Bb, 1 A) | 1 Bassoon | 1 sax (or 2 sax) | ~~2 or~~ 3 Trumpets | 2 Trombones | 1 Tuba | 2 drums | (& Pia[no]) Chimes | 4 violins | 1 V[iola] | 1 C[ello] | 1 B[ass] | 1 P[iano]”
 p. 1 (fl273) mm. 1–5 & 9–25 (heading: “moderato (allegro)”; above: “II (from RagTime pieces | for small orchest[ra] 1902 | ’11”; in margin at m. 1: “wood | 3 Clars | Bass[oon] | 2 Sax Bassoon | ~~3 trumpets~~ | Brass | 3 Tr | Strings & Piano”
 p. 2 (fl274) mm. 26–40 & 46–56
 p. 3 (fl275) mm. 59–61, 65–71 & 75–80
 p. 4 (fl276) mm. 81–84 & 87–94
 p. 5 (fl277) mm. 95–100, 103–111 & 117–118
 p. 6 (fl278) mm. 121–124, 126–131 & 136–144
 p. 7 (fl279) mm. 145–171
 p. 8 (fl280) mm. 172–183

[m] Missing original full score (possibly being a score of *Ragtime Dance No. 3*), in pencil on oblong paper (see memo on M/p. 6.

M Ink full score, dated “September 1909” [probably September 1911]; a 24-page gathering of 16-stave oblong paper; approximately 150 mm.

p. 1 (fl281) mm. 1–5 & 9–11 (above, Lh: “1st written as series of rag-time | pieces for small orchestra. Shown to Kaltenborn | [for] St. Nicholas Rink Concerts NY (1902 said too hard | to play!)”; above, middle: “...3 Pianola 1902–9”; above, Rh: “put in | 1st Piano Sonata | around 1909–10 | or scored 1909”; orch in Lh margin: “~~ob~~ | clar | Piccolo and Flute | 3 Bb Clars | 2 Bassoons (al: 1 Bass Sax), 3 Trumpets in Bb | 2 Trombones, Tuba, Tympani | a small | 1 low | Triangle | Chimes | SD | BD | (Cym) | Piano | [Violins] I | II | V[iola] | C[ello] | B[asso]”; between mm. 5 & 9 is a caret for insert “A” (see r¹).
 p. 2 (fl282) mm. 12–21
 p. [2a] (fl283) two identical line-ups of instruments, the second being the better spaced: “Piccolo & Flute | 3 Bb Clars. | Bassoons | 3 Trumpets | 2 Trombones | Tuba | Tympani { High (Piccolo) / Low | Triangle and Tambourine ad lib | Snare & Bass Drum (with Cymbal Rim) | Chimes | Piano | [Violins] I | II | V[iola] | C[ello] | B[asso]”; above: “(over) for p. 3”
 p. 3 (fl284) mm. 22–33
 p. 4 (fl285) mm. 35–40 & 46 (m. 34 cut off; between mm. 40 & 46, a caret for insert “B” (see r¹)
 p. 5 (fl286) mm. 47–48 & 51–56 (m. [59] cut off; between mm. 48 & 51, a caret for insert “C”, with “3 m. insertion | see orig.” (ref to m); between mm. 56 & [59], a caret for insert “D” (see r¹)
 p. 6 (fl287) mm. 65–70 (mm. [60&61] cut off; between m. [61] & 65, a caret for insert “E” (see r¹), with “for omission | see p. 5 lower staff | in orig. score [m], lead pencil oblong | in safe 38 Nassau”
 p. 7 (fl288) mm. 71–75 (originally 3 mm., expanded ten crossed out) & 76–77 (crossed out) (above: “(see better copy [on] attached sheet)[=missing]”; mm. 78(&79?) cut off; between mm. 75 & 76, a caret for insert “F” [actually a patch for mm. 71–75, see r¹])
 p. 8 (fl289) mm. 85–88 (mm. [80–83?] cut off; mm. 85–86 crossed out, with “...(see attached sheet 4 meas.)” [ref. to insert “G”, see r¹]; below: “copy | return to C.E. Ives ~~38 Nassau St.~~ 46 Cedar St. Ny”
 p. 9 (fl290) mm. 89–91 (mm. 92–[94?] cut off)
 p. 10 missing (mm. 95–99?)
 p. 11 missing (mm. 100, 103–107?)
 p. 12 (fl291) mm. 108–111 & 119–121(crossed out) (between mm. 111 & 119, a caret for insert “H”, see r¹)
 p. 13 (fl292) mm. 122–128
 p. 14 (fl293) mm. 129–132 & 136–139 (for mm. 133–135 see r¹, insert “I”)
 p. 15 (fl294) mm. 140–146
 p. 16 (fl295) mm. 147–154 (above: “for better copy of wood see attached sheet (J)”, see r¹)

- p. 17 (f1296) mm. 155–161 (above: “for correct wood for 1st 5 meas. [mm. 155–159] see attached sheet”
[=missing])
- p. 18 (f1298; f1297 shows a Photostat of p. 18 with corners complete) mm. 162–169 (above, LH: “see attached
sheet showing how Pic Fl & Clar go” [=missing])
- p. 19 (f1300; f1299 shows a Photostat of p. 19 with corners complete) mm. 170–175 (below: “Mr. Price: Please
copy to here & then call me up. I will come up CEI 3660 John 37 Liberty St.”)
- p. 20 (f1301) mm. 176–183 (6 mm. marked for expansion to the present 8; above: “(2nd orchestral Set (Rag) |
Pells NY | Sep 1909)”

p Ink patch for full score [**M**] (ca. 1915?), to supersede all of **M**/p.20; appearing on **M**/p.[22], working out the ideas
for expansion show on **M**, p. 20; prepared for copyist George Price.
one p. (f1303; f1302 shows a Photostat with more complete corners) mm. 176–183 (after m. 183: “Dear Mr.
Price: When some pages are ready for correction please call me up. CEI”

r¹ Ink patches and inserts for full score [**M**] (ca. 1930–31?); keyed to insert letters on the various pages of **M**.
A (f1304) mm. 6–8 (staves above Timp are torn off)
B missing (mm. 41–45)
C missing (mm. 49–50)
D missing (mm. 57–58?)
E (f1306) mm. 62–64 (above: “(page 6) (this is better copy for 1st 3 meas. p.5+)”)
F (f1304) mm. 71–75 (above: “(page 6) (this is better copy for first 5 [meas.] p. 7)”)
G missing (mm. 84–86?)
H (f1307) mm. 112–121 (above: “page 12”; bottom four staves are torn off, losing most of the strings)
I missing (mm. 133–135)
J missing (mm. 148–154)

r² Ink patches for full score [**M**] (ca. 1930–31?) of percussion parts only.
p. [1] (f1308) mm. 30–35 (numbered as “3–7” implying m. 28 as “m. 1”)
p. [2] (f1309) mm. 164–178 (above: “(page 22, 23, 24 new page 30)”

T Ink full score by copyist Emil Hanke (ca. 1930–31?), with pencil and ink emendations and memos by Ives; after
m. 183: “2nd Movement, 2nd Set for Orchestra & Piano, Chas E. Ives, 46 Cedar St N.Y.C.”

pp. 9–33 (f1344–68) mm. 1–183 (numerous small area marked (for revision?) by $\pi \circ \circ \neg$, a corresponding “X”
appears at page bottom below each instance: m. 18(4.♩)–20(1.♩) (Vn2), m. 18(4.♩)–20(7.♩) (Vn1), m. 35
(Pf-RH), mm. 36–37(1.♩) (Tps), m. 38/6-8.♩ (Pf-RH), m. 67–68(6.♩) (Tp & Tbn), m. 78/2-8.♩ (Fl & Cl),
mm. 78(2.♩)–80(1.♩) (Tp), m. 79 (Vns), m. 80/1-3.♩ (Pf-LH), m. 81–82(1.♩) (Fl & Cl), mm. 108(4.♩)–109
(Vn1), mm. 108(4.♩)–109(1.♩) (Vn2), mm. 119(2.♩)–126 (Bn1), m. 124–126(3.♩) (Va), & m. 135 (Pf-
RH).

COMPARISON OF SOURCES

This edition is based on **T**.

1, Orch: **M** margin has “2 Bassoons (a1: 1 Bass Sax”, but all subsequent mentions of a sax are to “High” or tenor sax except at m. 39(Tuba); **M** has memo for Timp: “use a piccolo tym. (with 2 small straps) or light snare drum)” (for comment on Ives’s treatment of Timp, see 3rd mvt. note 109, Timp); **M** has memo for percussion: “use a small bass drum with cym. [on the] rim. Triangle | (when part is fast a tambourine may be hit | on knee)” [meaning mm. 28–33, 77–82. (90–94), (146), (154) & 164–165?]

1, Tempo: **M**-pencil has “about 88 or so = 92”; **S** has “moderato (allegro)”. The treatment probably should be free, pressing forward and relaxing as the music may need.

4, Fl & Cl1: **M** has both lines on the Fl staff, labeled “one flute or high sax, one clar (transpose)”.

4–10, Comp: **M**-pencil has repeat signs surrounding the contiguous mm. 4–5 + 9–10, probably thought of before making insert “A” (**r**¹).

5, Chimes: **M** has *pp*, altered here to *p* because **r**¹ has *pp* at m. 6.

6–8, Comp: These measures, not shown in **s**³**SM**, are an insertion supplied by **r**¹.

7, Pf-RH: **T**-pencil has the grace *b*¹ labeled “(ad lib)”, probably meaning either to omit this *b*¹ or to play with LH.

9, Cl: **M** has this on the Fl staff, labeled “2 Clars (transpose)”.

9, BDr: **M**-pencil adds BDr here and at m. 11.

11, Tempo: **M** has “piu mosso about 100–104 = ♩” (as here) lacking in **T**.

12–18, SDr: **M** has crossings out (or erasures) of *pp* ♩ on m. 12/3. ♩, also on mm. 15/3. ♩ & 18/1. ♩, with memo over m. 14 “no drum”.

18, Cl3: In **M** this is notated at concert pitch, with memo “(actual notes | transpose [f]or ~~high~~ tenor sax | or **clar**)”.

19, Vn2, 1. ♩/last ♩: **SM** have # for *b* (as here) lacking in **T**.

19–21, Tempo: **M**-pencil has “hold back a little” above m. 19, above m. 20 “rush!” (as here) lacking in **T**.

21, Tempo: On **T** Ives added “slight pause”.

23, Bn1: **M** has memos: “(one bassoon or sax)” and, before the brace, “(trans[pose] for **Tenor** High Sax or Viola”; **T** has “Bss’n or Sax” (here, kept in Bn1 in lieu of the tied-back *e* ♩.).

28–34, Comp: **M** shows mostly-erased evidence that this area was originally five measures of 2/4, probably nearly exactly as in **x**^{3a} (its mm. 45–49). **M**-pencil has “♩=♩ (waltz time) have some drum or bell[?] beat 1st beat of waltz time”. This is carried out in **M** with BDr on each 1. ♩, but **r**² supersedes (note that here Timp retains the original 2/4).

34, Meter: x^{3a} has $\curvearrowright$ before m. 35 (there m. 33 material); **M**-ink has “piu ten.”, but for **T** Ives just used the added m. 34 to hold the f^2 .

35, Fl: **M**-pencil added “or Eb Clar (as viola)”.

37, Pf-RH, 6-8. ♩ : **M**-pencil has memo: “out ad lib.”—this prepares Pf for chord on m. 38; in **T** Ives added the “ad lib” only under 8. ♩ .

38, Db: **M** has *E* circled, with “out” in pencil and “or pizz.” in ink; **T** has retains pitch but lacks “pizz.” (as restored here).

39, Tu: **M** has “Tuba only” with penciled memo “perhaps Bassoon or Bass Sax instead”.

41–45, Comp: Insert “B” (r^1) is missing, but much of it can be seen worked out (mostly erased) in **M**/mm. 39–40/low string staves (here, strictly following **T**).

47, Vn1: **M** slurs 9-10. ♩ and 11. ♩ —last ♩ but also ties 10-11. ♩ ; **T** omits tie and last slur (as here); x^{2b} shows only the tie.

48, Tp: **M**-pencil has “Horn, 1 hn” (added later).

49–50, Comp: These measure are from the missing insert “C” (r^1); **S** jumps from mm. 48 to 55, but the intermediate measures appear there in tentative sketchings including the experiment for insert “C”; **M** jumps from mm. 48 to 51.

55, Pf-RH, 2. ♩ : **M** has $g^3 + b^3$ (as here) added in pencil, lacking in **T**.

56–57, Cls: These lines appear in **M** one whole-step lower than correct concert pitch, crossed out and written in concert pitch on Fl staff, with memo: “copy note higher, no $\underline{f\sharp}$, transpose for clars” (as carried out in **T** and here).

57–58, Comp: These measures are from the missing insert “D” (r^1); **SM** skip from m. 56 to 59. There is no evidence of sketching for the insert which acts merely as a premonition of m. 59.

62–64, Comp: These measures are from insert “E” (r^1); **SM** skip from m. 61 to 65.

66, Vn2, 5. ♩ : **SM** have c^2 (as here); **T** has e^2 .

67, Cl, 1. ♩ : **SM** have ♩ ; **T** has ♩ (as here).

67–68, Orch: On **T** Ives penciled a bracket around these measures of Tp & Tbn, with memos: “one Trombone, no trumpet till [m. 68/4. ♩]” (since this could be awkward on Tbn, the line is retained here in Tp, but cued in Tbn1).

70, Tp: **S** has *p*; **MT** have *mf* (as here).

71, Tp: r^1 **T** have dyn marked up to *f*—not in **SM** (nor here).

71–72, Va & Vc: These lines appear only in r^1 , with memo “more as drums than strings”. (see 3rd mvt. note 40, Memo).

71–75, Comp: These measures are from the missing insert “F” (r^1).

72, Comp: Only **T** has repeat marks (noted here merely as an option—the repeat marks may be due to a misunderstanding by copyist Hanke; Ives reworked these measures on **M**, expanding m. 71 first with repeat marks then with copious pencil revisions).

73, Tp, 2.♩: On **T** Ives added *mf* (see note m. 71, Tp).

73, Pf-LH, 2.♩: **r**¹ has memo: “[c^{#1}+g^{#1}] may be omitted LH” (as noted here by parentheses); on **T** Ives circled only the c^{#1}.

74, Pf-LH, 5.♩: **r**¹**T** inadvertently omit the d¹ (corrected here).

77, Fl & Cl: **M** has these lines on one staff, marked “3 Clars (flute or piccolo may take top part)” (both **T** and here follow the parenthetical solution).

78(2.♩)–80(1.♩), Orch: On **T** Ives bracketed Tp, with memo: “write in 1st Tromb[one]” (since this could be awkward on Tbn, the line is retained here in Tp but cued in Tbn1).

80, Tbn2, Vc & Db, 8.♩: **S** has a small b before the B, not in **T** (nor here).

80, Pf-LH: On **T** Ives pencil “ad lib” (omitted here) above the glissando.

80, Vns & Va: **S** has chromatic run labeled “glissando”.

84–86, Comp: These measures are expansions of m. 83; they come from the now missing patch “G” (**r**¹); **SM** skip from m. 83 to an earlier version of m. 86.

86, Comp: **s**¹**SM** have this as a 5/8 bar; the change to 7/16 was made in the missing patch “G”.

87(5.♩)–90(6.♩), Pf: On **T** Ives penciled pitches a 5th above the lowest Pf voice (as added here), with memo “I play 5th LH here”.

88, Bn1: **M** has 8.♩ b^b added in pencil (as used here) lacking in **T**.

88, Db, 4.♩: **s**²**SM** have b for d (as here) lacking in **T**.

88–89, Orch: **S** has memo: “small notes 1 sax only”, referring to m. 88/4.♩ (G) & 7.♩ (G) and m. 89/1/♩ (A).

90, Fl, 8.♩: **SM** have e^{#2} (as here); **T** has e^{#2} (a mistransposition; **M** has memo “flute with 1st Clar.”).

91, Tbn2, Vc/b, 4.♩: **M** lacks cancelling ♮ for d (preceding d[#] was added later onto **SM**, Ives remembering the need for the cancellation only in the Bn line).

91(6.♩)–94, Pf: On **T** Ives added f[#]+f^{#1} and the continuing parallel pitch additions (octaves a 4th below the existing top RH line) through m. 92/1.♩, under 2.♩ adding “etc” [up to m. 94/5.♩?] (as executed here).

94, Cl1, 7.♩: **s**²**s**³**S** have f^{#2} (as here); **T** has f^{♮2}.

94, Tp3, 8.♩: s^2s^3S have $b\sharp$ (as here); **T** has $c^\sharp$.

107, Cl & Vn1, 3-5.♩: **S** has slur (not in **T** or here).

108/4.♩, Tempo: “rush!” supplied editorially from parallel m. 20.

112–121, Comp: These measures are from insert “H” (r^1); **SM** skip from m. 111 to 119.

112, Pf-RH, 1.♩: **T** has $\flat$ for e^1 ; r^1 has same error, but corrected in margin as “Eb” (as here).

117, Tempo: In **M**, above the “H” insert caret, is “Slower | about 96 or 100 = ♩ | 84–88” (as here) lacking in **T**.

117–120, Dyn: **M** has *ff*, but that was before the addition of the Tbn line.

117–123, Comp: The Tbn line does not appear in x^3s^3S , but was added later in empty staves of **M** as a sketch toward r^1 .

119, Orch: **S** has (in ink) “full, no brass” and (in pencil) “cello [plays] both [1&2nd beats]” with line from *A* to *b* in m. 119 and from *d* to e^1 in m. 120 (not carried out in **T**).

120, Vns, 1.♩: **M** has penciled idea for a glissando down to $g+ab$ (not in r^1T or here).

121, Bn2, Pf-LH, Vc & Db, 1-7.♩: **SM** have $AA+A$, changed in pencil to $DD+D+d$ (as in Tr^1 and here).

124–126, Meter: **M** has memo (above, in ink): “would these measures be easier to read if put in **3/16** as: [seven **3/16** measures plus on **2/8** are outlined above the top staff]”. Although Ives’s intention is clear, the alignment is incorrect—there would be six measures of **3/16** plus one of **2/8** (not carried out in **T** or here).

127, Tp: **SMT** have *p*, changed on **T** to *mf* (as here).

127, Vns: **M** has a crossed-out memo above Vn2: “(or 2nd V as I?)”.

127–131, Comp: The Fl-Cl borrowing of “Rock-a-Bye-Baby” is a pencil addition in **S** (taking off on the 3/8 idea in x^3s^3S which is similar to the version in Pf here).

128, Vc & Db: **M** has $F^\sharp$ (each lower octave) circled with memo: “out?”.

133–135, Comp: These measures are from the missing insert “T” (r^1); **S** skips from m. 131 to 136; **M** skips from m. 132 to 136.

137, Tempo: x^{3b} has “largamente” (perhaps calling for a broadening here to 92–96=♩).

137, Fl & Cl3: **M** has ink memo: “(Flute plays with 2nd Clar) copy out”, and pencil memo: “if trumpets are strong perhaps all clars. better play lower theme” (designated by circling the notes here seen in Fl).

148, Dyn: **S** has “full” and *ff*, superseded only in **S** by *p*; carried out in **M** by *p* for Fl-Tp-Pf and *mp* for Vn (but not in **T** or here).

148, Tp1, 2.♩: **SM** have $a^{\sharp 1}$ (as here); **T** has $a^{\sharp 1}$.

148–154, Comp: These measures are from the missing insert “J” (r^1); according to a memo in **M** “for better copy of wood see attached sheet (J)”, this patch was merely a revision of orchestration.

153–156, Tp: **SMT** has three parts, with memo in **T**: “2 Trp on top notes | 1 on lower”—the third/bottom part is crossed out (adjustments incorporated here).

165, Pic, 1.♩: In giving the Cl3 line to Pic, **T** miscopied the 1.♩ as ♩ (corrected here).

165–168, Comp: **M** has these measures marked for a possible repeat (rejected). **S** show that at least mm. 166–171 were inserted in revisions toward **M**.

165–171, Tp2 & Tbn1: **T** has penciled memo: “write Trombone in 2nd Trpt” and the labeling of Tp2 as “Trombone”, i.e., switch parts of Tp2 and Tbn1; this edition remains as **T**, however, in the performance parts *ossia* lines are given allowing for this exchange to be effected.

170, Bn, 3.♩: **SM** have $b\flat$ (as here); **T** has $b^{\natural}$.

172, Tempo: **M** has penciled “about 92–88 = ♩”; unless the general tempo has been quite fast before (see note m. 1, Tempo), this marking will seem too quick to achieve the necessary contrast between the opening “Allegro” and this “Andante con moto” (perhaps better here ♩=72–80?).

173(&175), Pf-LH, 4.♩: All sources have single $b^{\sharp}$, but on **T** Ives added “oct’s” above (meant as here; similarly with $e^{\sharp}$ in m. 175).

176–183, Tempo: **S** has “rit & dim” and “gradually slower”; **M** has memos: (at 176) “keep going fast”, “Slower”, and “very even, almost mechanically / evenly ... gradually slower & with feeling etc”; **p** has (under mm. 176–78) “slower 76–69 72”, and “Slower, but no ritard in these 3 measures (about 66–76 = ♩)”; (under mm. 179–81) “from here on gradually slower & slower & decres”; (over m. 179) “66–63”; and (over 180–83) “54 etc down [to] 50 or 40”.

177, Orch: **S** has memo: “drop out one by one”; in various ways Ives has written this effect into his orchestration. However, the idea could well be carried further by reducing the string body step by step, until by the end of m. 182 each string part is covered by one desk or less, achieving a true (if thin) *ppp* – *pppp*.

179–183, Comp: These measures are an extension of x^3 material. At m. 178 **S** changes from clear continuity to tentative pencil sketchings (some of which are tried out also in x^{3b}). **M** has only four measures in the span of mm. 178–83. This expansion was first planned in **M** with repeat marks for mm. 177–78 and memo above: “3 times, slow up 2nd time & 3rd time”.

182, Dyn: On **T** Ives added one extra “*p*” to each dyn, two for Vn1 (as followed here).

182, Pf, last ♩: On **T** Ives bracketed the Pf chord, with “?” and an arrow pointing down to the Str chord, possibly meaning to restrict Pf to e^3+g^3 in m. 183.

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

DESCRIPTION OF SOURCES

- x¹** Experimental sketches (soon after 7 May 1915?); on double leaf of mvt. i sketches (its **x** source), bottom margin cut off (losing memos?); above: “The ransomed of the Lord shall return & come to Zion with songs | Is[ai]ah 35:10”.
one p. (f1310) toward mm. 40–46, 68–71 & 102–103 (above m. 102: “Coda (Chorus”).
- s** Pencil sketch (after 7 May 1915); on 16-stave double leaves; sections are marked by letters: m. 20 = “A”, 33 = “B”, 40 = “C”, 56 = “D”, 62 = “E”, 68 = “F”, 83 = “G”, 102 = “H”, 109 = “I”—each changed in heavy pencil, m. 20 changed to “B” etc. (probably as a result of the ideas for a new beginning as sketched on **x²**).
p. [1] (f1311) mm. 20–80, 82–88, 90–96 & 101–102 (all in 2-stave systems; above: “Paste on back page (for reference” [referring to missing **M**?]; top Lh & Rh corners cut off, losing memos?)
p. [2] (f1312) toward mm. 101–110 & (111–119) (all in 3–7-stave systems; a rejected ending of five measures is labeled “K”)
- x²** Experimental sketch (after 7 May 1915); on mostly empty double leaf.
one p. (f1313) toward mm. 1–5, 5–9, 56–58 & 101–103
- S** Pencil score-sketch, complete (1919?); a 12-page gathering of 16-stave paper, in 4- & 5-stave systems, with copious orchestrational markings; above on p. 1 (continuing into Rh margin): “**A** [m. 1] distant tune RH | chime part LH | until climax starts F or G, then Lh intensifies RH | **B** [m. 20] Clar | one Viola tune | 1 trumpet *ppp* at (a) [m. 28] | 1 Basso | Pizz (Chimes[?] then) | **B C** [m. 33] Solo Piano RH tune | no trumpet | LH-violin II V | & clar write | play ad lib | Cello clar | **C D** [m. 40] I V starts top tune | Basso starts | **D E** [m. 56] Solo P. prominent | **E F** [m. 62] Solo P. back to Clar & viola | 5’s in LH, tune RH | **F G** [m. 68] Solo P. | begins | Triads fig. F/D | wood starts | **G H** [m. 83] chimes | start | **H I** [m. 102] Full, chorus[:] | trumpets | Tromb | accordion | C# in | separate | Bell | prom[inent] | **I J** [m. 109] cho[rus] | *pp* | strings | Solo P. C# Bell | **J K** [m. 114] | Amen | triads F/D | c# | Bells | dies | away”.
t.p. (—) “III”
p. 1 (f1314) mm. 1–32 (above m. 1: “Scetch”; bottom margin cut off)
p. 2 (f1315) mm. 33–61 (bottom staff and Rh half of staves 13–15 cut off)
p. 3 (f1316) mm. 62–83 (m. 79 is labeled “G(b)”; bottom staves trimmed (as overleaf of above)
p. 4 (f1317) mm. 83–96 (lower five staves cut off)
p. 5 (f1318) mm. 101–107 (a sparser sketch on staves 1–3, the rest of the page is blank; bottom staves trimmed (as overleaf of above)
p. 6 (f1319) mm. 109–116 (several attempts toward mm. 109–110; lower four staves cut off, much of the surface eaten by silverfish)
p. [7] (f1320) blank except for instrument indications in Lh margin
- [M]** Original full score, missing; referred to in **R** memo (pp. 5, 10, 13) and **p** as “oblong lead pencil score”; according to Ives’s *Memos*: “completed and all scored (as it stands now) in the fall of 1915”.
- p** Patch for **M** (ca. 1930–31? but before **R**); on 24-stave paper laid out exactly as **R**; perhaps a first attempt at revising **M**, leading to the fuller scale of **R**.
one p. (f1335) mm. 110–113 (above: “Hanke: better copy for p. 6–7 old score (Drums not copied here (are clear enough in lead pencil score [**M**], see bottom”; overside blank)
- R** Revised ink full score (1930–31?); a 28-page gathering of mostly 22- & 24-stave paper; prepared as a clear copy

for use in creating **T**; skips p. 3, 4, 11 & 12 (on them are memos directing Hanke to use those pages of **M**).
 p. 1 (f1320A) mm. 1–13 (headed: “III”)
 p. 2 (f1321) mm. 14–26
 p. 5 (f1322) mm. 53–58 (above: “for pages 3 & 4 see old (oblong lead pencil) score in safe | 57 William St. I[ves] & M[yrick Co.] (the same number of measures are kept, numbered same as in old score)”
 p. 6 (f1323) mm. 59–64
 p. 7 (f1324) mm. 65–70 (above: “(continuation of III)” and “return to C E Ives | 46 Cedar St | NY”)
 pp. 8–9 (f1325–26) mm. 71–81
 p. 10 (f1327) mm. 82–86 (above: “for pages 11–12 | see orig. score | (numbers same, | pages same (in sage 57 William St | NY”
 p. 13 (f1328) mm. 96–98 (above: “Hanke: for p. 12 | see old score”)
 pp. 14–19 (f1329–34) mm. 99–119

T Ink full score by copyist Emil Hanke (1930–31?); with pencil and ink emendations and memos by Ives.
 p. 34–50 (f1369–85) mm. 1–119 (below: “3rd Movement | 2nd Orchestral Set. | Chas. E. Ives | 46 Cedar St., N.Y.”

CRITICAL COMMENTARY

1, Tempo: **x**¹ has “(start slowly) (about 40–50 = ♩ of bottom 2/4)”; **S** has “72 = ♩ of 2/4” and “starting slowly about 40 = ♩ of 2/4 | when ♩s start 3rd meas. | gradually work up time so that 72 66 = 3/4 of dis[tant] C[hoir] | [=] 90 84 = 4/4 of orchestra”; **R** has “(starting about 40 = ♩” and at m. 7 “poco accel (a little faster about 50 = ♩)” [see note m. 12, Tempo].

1, D(istant).Hn: **S** shows this part was originally for “I V[iolin]” then marked “Solo horn mute[d] or flute & viola”; **R** margin has “Horn (muted) | or Clar or Eng.H[orn]”; **T** margin has erasure (or something as in **R**?), changed to simply “Horn (in C) (muted)”.

1, D.Pf: **T** has a ☒ symbol indicating a missing memo possibly similar to that in **S**: “These F#’s should stand out above all else”.

1–13, Intoned: This “intoned” line was added on **R** on a top extra stave; above it is “Te Deum Laudamus, Tu dominum confitemur” (**T** has English text, as here). **T** has a ☒ to a missing memo which probably described options in realizing this part—typical Ives preferences would be for English horn, cornet, clarinet, or even a voice or unison chorus. **R** has “with light bells | Celesta (ad Lib.)”; its margin has “with light Chime...” **R** has both *p* and *mp*.

6, D.Pf-LH, 2.♩: Ives added on **T**: “(2nd player or bell” and “write in bell part”. Until this memo was added it was clear that the Chime rested until entering at m. 36; to realize Ives’s desire for Chimes covering this bass line, it seems better to have Chimes begin taking over the lowest pitches from m. 1 on. However, if Chimes are sounding with the choral “Intoned” line, the option for a “2nd player” at the D.Pf should be used.

6, D. Ch[ime]: **R** has rhythm ♩ ♩ , apparently changed on a missing patch; **T** as here.

6, Tempo: **S** has “40–50 = ♩ | [has] been time to here | from here gradually | faster until | 2/4=3/4 against 4/4 | of orches B[=Main Orch]”.

12, Tempo: **R** has “faster *piu moto* about 60 = ♩ 3/4”, “from about here on all Dis[tant] Ch[oir] | except Harp & Bassos gradually accel. | until at [B], its 3/4=4/4 of orchestra ∴ ♩ of 4/4 about 84, to ♩ of 3/4 = 6[6] | in other words, when ♩ of Dis. Ch[oir] (3/4 run up over (60–66), Orchestra begins, starting about 84 = ♩ (4/4)”.

18, Chime, 2. ♩/3rd triplet ♩: **R** has ♭ for *B* (as here) lacking in **T**.

20, Meter: **RT** have 2/2 for Vc & Db, no signature for S.Pf & Cl (Tp has 2/2 at m. 27). (In this edition, 4/4 is given to all parts of the main orchestra since all of Ives’s tempo references are to the quarter note and the tempos are too slow to be securely felt at the half note.)

20, Tempo: **S** has “♩ (60)”, “better about 96 / 92 to ♩ 86 | 84 | 80 not faster—soon 96”. **R** has “reaching about 84 = ♩ (4/4), 66 = ♩ (3/4)”.

24, S.Pf: In **RT** the marginal label for this line is “Solo Piano (Conductor)”.

27–32, Hn1: **T** has this in Tp (in C) with memo “(one Horn) actual pitch, better than Trpt”.

28, Tempo: **S** has “*piu moto* (perhaps 92–96)”.

29, Chimes: **T** changes notation from 3 to 4 ♩s per measure:



presuming that the Distant Orchestra can be duplicated simultaneously within the Main Orchestra and will be “absorbed by the Main Orchestra” (see note m. 40, Memo). This edition maintains the 3/4-oriented notation throughout.

31, D.Pf-RH: **T** has rests beginning here, with memo: “(RH may play with IV [i.e., D.Vn])”.

33, Tempo: **S** has “a tempo [i.e., slower, see note m. 28, Tempo] 84–80” and “about 96 92 = ♩ or no faster 84–80”.

33, S.Pf: **T** has cue-sized notes for Cl2, Va & Vc in mm. 33–39 and for all orchestra parts in mm. 40–55—**T** has memo: “Small notes in Solo Piano, to be played only if there be an insufficient number of instruments in the main Orchestra to keep the tone balance, as against the Distant Choir. | (In that case a second player may take the | lower L.H. parts throughout section [E], and in | similar passages later on.)”; at m. 71 **R** has memo: “put ... in small notes as an aid in rehearsals”. These cue notes are omitted here (and from the performance part) since it is unlikely, in modern performances, that the S.Pf would be acting as leader or filling in on missing lines (also true for mm. 62–76).

38, D.Va: **T** has rests beginning here, with memo: “Viola may continue by repeating from [C]”.

(40), Memo: **T** has memo in bottom margin of its p. 37 (=m. 39–52), headed by *, but no other * on the page: “It will be noticed that the Strings, Piano, Harp & Chimes in Distant Choir (or 2nd Orchestra) are used rather as percussion instruments, | and that the notes in the phrases are changed as little as possible. Later the upper strings gradually die away | while the Harp, Piano, Chimes and Basses are absorbed by Main Orchestra.”

56, Tempo: **S** has “92–96[=♩]”.

56, D.Chimes: **R** has memo: “This slightly accelerates the phrase of the Chimes. It may be better | for player, to get his time, by listening to the r^6 -s of the Dist.Ch[oir] Bassos rather | than to the main orchestra.”

56–61, Hn1: **T** has this line in Tp, with memo: “one horn, no Tpt”.

62, Tempo: **S** has “each section a little faster from [m. 56] on”, “this Sec [G] is the fastest” | “84 | 88 | 92 = ♩ or 96 = ♩ 400 = ♩ ”, and “96 **100** = ♩ of r^4 | 72 = ♩ of r^3 ”. On **T** Ives added “piu moto” in light pencil.

62, Hns: **T** has these lines as Tps “div.”, with memo “2 horns”.

62, S.Pf: (see note m. 33, S.Pf)

62–67, Vc/a: **RT** have the S.Pf-LH cuing of this line marked for *tremolo*; perhaps Ives intended the Vc to use *tremolo* (here, given as an option).

68, Tempo: **s** has “about 63–66 = ♩ ”; **S** has “perhaps a trifle faster 100 = ♩ | 88 | 92”, “[H] reaches about ~~66~~ = ♩ ”; **R** has nothing; **T** had just “piu moto” to which Ives added “(about 92 = $\text{♩}(2/2)$ | 69 = $\text{♩}(3/4)$)”.

68, Hn: **T** has this line in Tp2, with memo “Horn”; at m. 73 “only 1 horn”; at m. 75/3. ♩ “horns stop”.

68, Tp: Ives’s memo in **T** restores this line to “2 Trpts” (see note m. 62, Hns).

68[–82], Hns, Tbns, Tu, S.Pf & Vc: **R** has memo at the bottom of its p. 8 (mm. 71–76): “The 2nd trumpet [later assigned to Horns], upper Trombone & RH Piano & upper Cello are short notes | (through here) | but are | written their full value i.e.– without rests, as it makes it clearer reading”.

68, Tu: **T** has this labeled “II” (better in Tbn3 or Tu); Tu is marked “ad lib.” (better one, not both).

68, S.Pf: **R** has memos: “RH may be played with a slight shape upwards (hardly an arpeggio)” and “put violin I [&] Trumpet in R.H. Piano staff, in small notes as an aid in rehearsals”.

68, D.Va: Here the third repetition of mm. 28–37 ends (see note m. 38, D.Va); Ives added memo on **T**: “(viola here plays with I [D.Vn])” (as here).

70, Hn2: **R** has “(2nd trumpet [later moved to Hn2] with Trombone only if plenty of lower strings)”; Hanke (**T**) mis-rephrased this to “Tacet if plenty of lower strings”.

72–77, Tbn2: **R** has “Small notes [full-face here] in 2nd Trombone are better omitted unless there are plenty of Cellos or a Tuba”.

75, Tp, 3. ♩ : On **T** Ives’s memo “horns stop all Trpts” restores this line to Tp (see note m. 68, Hn).

80, S.Pf-RH, last ♩ : **R** has $\sharp$ for g^2 (as here) lacking in **T**.

82, Tempo: **S** has “rit”.

83, Tempo: **S** has “poco faster | not much | 96 | 104 = ♩” and “down to | 88–92 | ~~104~~ | ~~100~~ | 96”.

83, Fl: **T** has this line also in Cl, but later Ives crossed this out in pencil through m. 96.

88, Hn: **T** has this line in Tp1, with memo “Horn, no Trpt”.

90, Tp & Tbn: **T** has this line in Tp2, with memo in m. 90 “1 Trombone”, in m. 91 “3 Trombones” (better in Hn; here, m. 90 is cued in Tp2 & Tbn1, m. 91 cued in Tp2 & Tbn1-3).

92, Tbn1: **T** has this line in Tps, with memo “Horns”, but an arrow brings the line into the Tbn staff, with memo “Trombones” (here, the line is given to Tbn1, but cued in Hn1-2).

93, Hn: **T** has this line in Tps, with memo “horns, no Trpt”; m. 94 is marked “[3] Trpts (no horns)”.

97, Cl: On **T** Ives’s bracket after 1. ♩ ends his cancellation of Cl (see note m. 83, Fl); 2. ♩ is labeled “(one)”, last ♩ “(two)”.

98, Vn1/last ♩: **RT** have g^2 (corrected here to e^2 as in Fl & Cl).

100, Tempo: **S** has “rit down to about 60–56 = ♩” (but crossed over).

101, Tempo: **RT** have both “poco rit” and “poco rall.”

102, Tempo: **s** has “60 = ♩”, “down about to about ~~76~~ / ~~72~~ = ♩ 69 or 66– | If 4/4 ♩ = 66 | ♩ of 3 = 52”; **S** has “not faster than 72 = ♩”; **RT** have “about 66–72 = ♩”. On **T** Ives added “better slower than mark[ed] 60 | or 56.” (as used here) and “49½ = ♩ [in] 3 | 54 = ♩ [in] 4”.

102 Hn1&2: **T** has these lines only in Tp3&2 (respectively), with memo: “Horn with 2 T[rpt.], Horn as 3rd [Tp]”. Tp3 is also labeled in pencil “Ether Organ)” (see also note m. 105, Vc2).

102, D.Hp, D.Pf-LH & D.Chimes: **RT** have symbol ☒, explained only in **R**: “if upper chimes are particularly/rather penetrating, interchange with LH Piano (Dis.Ch[oir]) | as the C# should stand out as a kind of separate sound, penetrating but distant.”

102, Tm: Ives often writes for high or low Tm with regard for pitch; the instruments of his day were not as well focused at their extremes as modern equipment is. Perhaps a loosened tenor drum, or some substitute, would better realize the purely rhythmic intention here.

102, Ac: **RT** margins have memo: “Accordion | chorus| Soprano Concertina”, which on **R** Ives adjusted to “small Accordion”. In the separate performance part for this edition the rhythms are notated as 4:3♩ in 4/4.

102–108, Gng & BDr: Since **R** has “Light Gong” at m. 109, a slightly larger gong is probably appropriate here.

102, Vn2/a: **RT** has memo: “play as a tremolo chord (faster than written)”.

105, Vc2(upper): On **T** Ives added memo at 4. ♩(ff): “ether Or[gan]” (to play through m. 109?).

109, Gng: **R** has “Light Gong” here, but it seems better to switch to a light timbre at m. 110.

111, Vn2/b, 2-4.♩: **p** has memo: “(one only on lowest part)”.

114, Tempo: S has “(rit starts here rit 50 = ♩) ~~52~~ 56”.

117, D.Vn: T has this as 8 s under a $\lceil^2 \rceil$.

119, D.Vn: T has this as 6 under a $\neg^2 \neg$.