

DESCRIPTION OF SOURCES

The sources are identified by sigla in **boldface**. Following each page citation, the Yale University frame number of that page is given within parentheses. In the descriptions of the source pages, patches from the 1920 printing of the *Concord* Sonata are identified by page number and system (e.g., *Concord* p. 1/s. 1).

This edition is based on the Price copy (**N**). Ives's score (**M**) is used to correct copying errors in **N**, as well as supply edits Ives made to the work after **N** was no longer in his possession (apparently beginning in 1931, but perhaps as early as 1928); **M** is also cited for matters of additional interest. All materials are housed at the Irving S. Gilmore Music Library of Yale University, New Haven, Connecticut, with the sole exception of the **N** score (the Price copy), which is housed in the Music Division of the New York Public Library (hereafter NYPL) at Lincoln Center, New York City.

- s** Experimental sketches and patches, in pencil (except as cited below), ca. 1921–23.
- p. 1 (f4833), mm. 17–22 & 133–130; lower quarter of page has been torn off; at top: “Cel RR”
- p. 2 (f4834), mm. 28–43; bottom quarter of page torn off
- p. [3] (f4835), mm. 7–14, 154–158, & 198–206
- p. [4] (f4836), mm. 10–13 & 49–61; at bottom: “from Piano Concerto aug 20—1913—see copy in Safe I&M 38 Nassau st.”
- p. [5] (f4837), mm. 98–99 & 108–109
- p. [6] (f4838), mm. 167–173 & 100/3.♯–107/1.♯
- p. [7] (f4839), mm. 96–109 (rejected ink patch with revisions in pencil)
- p. [8] (f4840), mm. 133–139
- p. [9] (f4841), mm. 9–10, 20–22, & 140
- p. [a] (f1823): mm. 160–163, with ink draft toward **N** of mm. 9–10; headed: “‘Pilgrims Hymns’ from Celestial RR Phantasy | movement—2nd Sonata | Hawthorne | & II movement 4th Symphony”
- p. [b] (f2742): mm. 176–178, L.H. music as found in **r**

M Ink score, ca. 1921–23, with copious pencil revisions (mostly toward *Symphony No. 4*, mvt. ii, but also revisions to the piano work made after Ives no longer had **N**), ?1924–25 and after Jan. 1929. This source alternates in the use of ink copying and patches cut out from Ives's

1920 private printing of the *Concord* Sonata (received by Ives from Schirmer in January, 1921), attached to the manuscript with straight pins. At times patches are pinned on top of previous patches, creating a series of layered revisions. At bottom of p. [0]: “This is a piano arrangement from score—& scetches of II | mvnt | ~~2nd Sonata~~ | 4th Sym.2 (completed 1915—) & Hawthorne movement 2nd Sonata (completed | Sep [19]11) | (see lead pencil score etc)”.

t.p. (f4842) at center: “#2 trans.”

p. [0] (f4843), mm. 1–6 (uses *Concord* p. 21 & 22/s. 1), only 5/4. ♩–6 in ink; this page is verso of t.p.; at top: “Phantasy ‘Phantasy’”. (Tucked beneath the pinned *Concord* patch is a printing—perhaps a galley proof?—of the text used as the preface to the “Hawthorne” movement of the *Concord* Sonata.

p. 1 (f4844–45), mm. 7–33, with an overlaid patch for mm. 10–14 (on f4844). At top: “‘Phantasy’ for Piano solo, arranged | in part | from scetches | of Hawthorne movement (2nd Sonata & | from 2nd movement #4th# Symphony”

p. 2 (f4846), mm. 33–46

p. 3 (f4847–49), mm. 47–80/2. ♩ (using *Concord* p. 42/s. 3–4), with two overlaid patches for mm. 47–61 (shown with no patch on f4847) and one patch for 66–76 (shown on f4848 & 4849)

p. [4] (f4850), mm. 80/3. ♩–89/1. ♩ (using *Concord* p. 43)

p. 5 (f4851–53), mm. 89/2. ♩–109 (using *Concord* p. 44/s. 1 for mm. 89/2. ♩–90), with two overlaid patches for mm. 95–99 (shown sequentially on f4852 & 4853) and one patch for mm. 100–109 (shown on f4853)

p. 6 (f4854), mm. 110–120 (using *Concord* p. 28)

p. [7] (f4855), mm. 121–132/3. ♩ (using *Concord* p. 29), with overlaid patch for m. 124

p. 8 (f4856–57), mm. 132/4. ♩–143 (using *Concord* p. 31/s. 2–4 for 140–143), with overlaid patch for mm. 133–139 (shown on f4857)

p. 9 (f4858–59), mm. 144–160 (using *Concord* p. 32/s. 1 for mm. 144–145/3. ♩), with overlaid patch for mm. 154–160 (shown on f4859)

p. 10 (f4860), mm. 161–173, with pencil patches for mm. 171–172 & 181–184

p. 11 (f4861), mm. 174–187 (using *Concord* p. 34), with patch for m. 179/3–4. ♩

p. 12 (f4862), mm. 188–200 (using *Concord* p. 35/s. 1–3 for mm. 188–196)

p. 13 (f4863), mm. 201–209

N Ink copy by George Price, ca. 1923–25?, directly from **M** (before many of its pencil revisions); New York Public Library, John Becker Papers, JPB 84–120 (without reference to individual pages). This copy incorporates the same cut-out patches from the first edition of the *Concord* Sonata as found in **M**, pasted in place. There are copious pencil and ink revisions throughout in Ives’s hand and revisions and memos in Anton Rovinsky’s hand (apparently done before 1931). (John Kirkpatrick claims that Becker received **N** in 1931; see *Charles Ives Memos*, p. 204n. If true, John Becker owned **N** from 1931 until his death in 1961. A note from Becker’s widow accompanying the manuscript attests that she did not recognize her husband’s writing in any of the comments.) Unmarked construction paper covers several passages (as noted below). Ives marks in red ink an X (circled in the first three and last instances), apparently relating to now lost page(s) of revisions or commentary, in the following locations: mm. 62, 76/end, 98/end, 132/end, 140/1.♩/RH (“see slip”), 140/2.♩/LH, 168/after hold-over chord, 191, and 196/end; Ives’s red ink X at 176 (“see slip”) refers to source **r**, p. [z] below.

p. 1, mm. 1–4/1.♩ (using *Concord* p. 21)

p. 2, mm. 4/2.♩–16 (using *Concord* p. 22/s. 1 for mm. 4/2.♩–5/3.♩; Ives covered mm. 8–10 with a replacement ink patch)

p. 3, mm. 17–30

p. 4, mm. 31–39

p. 5, mm. 40–48

p. 6, mm. 49–65/2.♩

p. 7, mm. 65/3.♩–80/2.♩ (using *Concord* p. 42/s. 3–4 for mm. 77–80/2.♩)

p. 8, mm. 80/3.♩–89/1.♩ (using *Concord* p. 43)

p. 9, mm. 89/2.♩–98/5.♩

p. 10, mm. 98/5.♩–106/2.♩

p. 11, mm. 106/3.♩–120 (using *Concord* p. 28/s. 2–4 for mm. 110/4.♩–120); construction paper (by Rovinsky?) covers mm. 112/2.♩–120

p. 12, mm. 121–132 (using *Concord* p. 29), with patch for m. 124; construction paper (by Rovinsky?) covers mm. 121–125

p. 13, 133–140 (using *Concord* p. 31/s. 2 for m. 140)

p. 14, mm. 141–148 (using *Concord* p. 31/s. 3–4 for mm. 141–143 and p. 32/s. 1 for mm. 144–145/3.♩)

p. 15, mm. 149–159

p. 16, mm. 160–172; construction paper (by Rovinsky?) covers mm. 162–165

p. 17, mm. 173–187 (using *Concord* p. 34)

p. 18, mm. 188–202 (using *Concord* p. 35/s. 1–3 for mm. 188–196)

p. 19, mm. 203/209

r Ives’s ink patches for **N** (with NYPL materials).

p. [y], mm. 165 & 205–206

p. [z], mm. 176–183 (two ink versions of mm. 181–183)

R Ink copy in full score by Louis(?) Reis (ca. 1926?) of *Symphony No. 4*, mvt. ii, with emendations by Ives.

pp. 1–66 (f1540–1617—a number of pp. shot twice, with and without patches)

P Publication of *Symphony No. 4*, mvt. ii, in Henry Cowell’s *New Music* quarterly (January 1929).

CRITICAL COMMENTARY

Premise

This edition is based on the copy by George Price (**N**) as altered by Ives himself, including material from patches (**r**). Ives’s ink score (**M**) was used by Ives to make final edits to the piece after he no longer had **N** in his possession (either because it was in Rovinsky’s possession for his performances starting in 1928, or after 1931 when John Becker apparently received it and never returned it). **M** is therefore consulted (1) to correct copying errors in **N** and (2) to apply the final edits that Ives made to the piano solo (i.e., not the orchestration notations for *Symphony No. 4*, mvt. ii). These final edits in **M** therefore represent the finishing touches of many of the passages of the work, and therefore trump the corresponding material in **N** (including ossias in **P** indicated in the final **M** edits).

Definition of Sigla

Numbers in the left-hand column cite measure numbers in this edition of *The Celestial Railroad*. Pitches are identified as: c^1 = “middle C” of the piano, c^2 = its octave, c^3 = the octave above that, and so on. c = the octave below “middle C” of the piano, C = its lower octave, CC = the octave below that. Pitches linked by an addition sign (+) sound simultaneously. Pitches linked by dashes (–) are consecutive. LH = left hand; RH = right hand.

As a hypothetical example:

15/4–6.♩, RH: **N** has c^1+e^1 ; **MR** have c^1+f^1 (as here).

...means:

In measure 15, in the 4th through 6th quarter beats of the right hand, the dyads are one way in Price's copy (**N**), but are different in Ives's ink score (**M**) and in the corresponding section of the Reis copy of the second movement of *Symphony No. 4* (**R**) (and the perfect fourth is adopted as correct for this editing).

Miscellaneous

Concord Sonata references in the commentary: All references to *Concord* are to the 1920 private printing of Ives's Second Piano Sonata (its first edition), not to the 1947 publication (the second edition) by Arrow Music Press. (Currently, the first edition is in the catalogue of Dover Publications, Inc., but with altered page numbering; the second edition was assigned in 1957 to Associated Music Publishers.)

Title: Both **M** p. [0] and **N** p. 1 are headed with II. "Hawthorne" because of the presence of the corresponding patch from *Concord* p. 21. **M** p. [0] has "Phantasy" written twice below the printed "II. 'Hawthorne' ". At the top of **M** p. 1 is: " 'Phantasy' for Piano Solo". In his Work-list G (1951) Ives identifies the work in entry #[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" (*Descriptive Catalogue*, p. 646).

Critical Commentary

Opening passage: A patch from *Concord* p. 21 opens both **M** and **N**, and each contains different alterations by Ives. In **M**, s. 1–2 are crossed out repeatedly and an arrow points to the beginning of s. 3, where Ives writes "Start" (m. 1 here). (The two original openings are provided in the two appendices that immediately follow the score in this edition.) This edition accepts Ives's elimination of the first two systems, as it is logically part of the editing to **M** after Ives no longer had **N** (or else Price would have omitted it from **N**, or Ives would have struck it out in **N**). As the opening of "Hawthorne" is meant to represent the "Magical Frost Waves" of the Berkshire dawn window, Ives apparently wished to eliminate it to distinguish *The Celestial Railroad* from "Hawthorne" even further.

Barlines: All initial barlines (i.e. barlines at the beginning of a measure) are from **N** except the following, which are all from **M** (following Ives's loss of **N**): mm. 11–14, 16, 18–20, 31, 36, 37, 39, 40, 42, 44, 45, 49, 54, 77, 79–97, 100, 104, 105, 107–109, 111, 112, 114, 115, 123, 125, 127–130, 134–140, 142, 143, 147–149, 186, 187, 190, 203. All remaining barlines are editorial and are engraved with dashes.

1: **M** has memo: "Start".

1/12. ♪, RH: **M** has $f^{\sharp^2} + a^2$; **N** has $e^2 + a^2$ (apparently a copying error; see 2. below).

2. Adopted here is the revision of this passage as found in **M**:

M

N

The extension of 1/12. ♪ $f^{\sharp^2} + a^2$ with a fermata in **N** is retained as a tie to 2/1. ♪ here, as the $d^2 + f^{\sharp^2}$ ♪ for the repeat of the LH figure here in **M** suggests the preceding ♪ should sound across 2/1. ♪. The grace note $f^{\sharp^1}$ is by Rovinsky and is ignored (see 2/2. ♪, RH entry, below).

2/2. ♪, RH: **N** has printed g^2 ♪ changed by Ives to f^2 ; **M** has $\sharp$ for f^2 (as here) lacking in **N**. On **N** Rovinsky crossed out the LH 1st ♪ $f^{\sharp^1}$ and changed it to a RH grace note (ignored here).

3/2. ♪: On **N** Ives added pencil memo: “a downward blur rather than | a distinct run”.

5/3–4. ♪ beats, RH: Δ accents in **M**.

5/4. ♪, LH: On **N** Ives added ink memo: “(L.H. just a roll | not necessarily | in exact time written)”.

6/RH: Triplets in this measure employ ♪ ♪ species in **MN** (perhaps for emphasis on 1. ♪ – 2. ♪ ; reconciled to triplet ♪ ♪ here to match implied values and values of m. 7 passim.

6/1. ♪, RH: **M** has pencil memo: “on the middle $C^{\sharp}$ | I roll a $B^{\sharp}$ ” with a wavy line, adopted here and repeated editorially in 6/2. ♪.

6/1–2 ♪, RH: Staccato accents in **M**.

6/2.♩: On **N** Ives added pencil memo above the treble staff: “(may be repeated” (apparently referring to this beat only).

6/3.♩, LH: On **N** Ives squeezed in, in ink, the addition (as here) of the first three ♯s ($f\sharp-d-g\sharp$).

6/4.♩: On **N** Rovinsky added “Slowly” (but possibly overwriting Ives’s own pencil entry of same; omitted here).

6/4.♩, LH: On **N** Ives added pencil memo for the $d^2+f\sharp^2$ dyad: “this | is struck | right | after RH ch[ord]”.

7–9, RH: **MN** have “8va - - -” crossed out.

7/1.♩: **M** has “(Allegretto)”, as here.

10/1.♩, RH: ♭ in **M**.

10/4.♩, LH: ♭ in **M**.

11/2.♩, RH/upstem: **M** has memo: “(non | accent)”.

12/2.♩/2.♩: On **N** Ives added in ink “rit.” (as here; Price writes “rit.” at 7.♩).

13/2.♩: On **N** Ives added pencil memo: “may be | prolonged | if very fast | less abrupt”.

14/3.♩: Augmentation dots in **M**.

16/3.triplet ♩, LH: On **N** Ives added pencil memo: “*pp* roll in LH | just after RH”.

16, final triplet ♩, RH: On **N** Ives added pencil memo re the two eighths ($a\flat^2-b\flat^2$): “better written quarter | notes” (not carried out here).

17/4–5.♩, RH: On **N** Ives added pencil memo: “just depress keys | without striking | as | one chord (just | depress keys | hold 1st [LH] chord”. On **N** Ives deleted its 4.♩ g^1 & c^2 (as here, but leaving the g ’s natural sign) and added b^1 & $f\sharp^2$ (as here) without changing the subsequent, tied-into chord.

17/4.♩, LH: On **N** Ives added pencil memo: “depress | ~~strike~~ both hands | together not as written”.

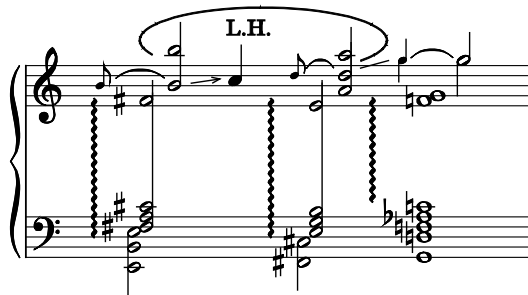
18/1.♩, RH: $d\sharp^2$ in **M**.

18/1.♩, LJ: $d\flat$ in **M**.

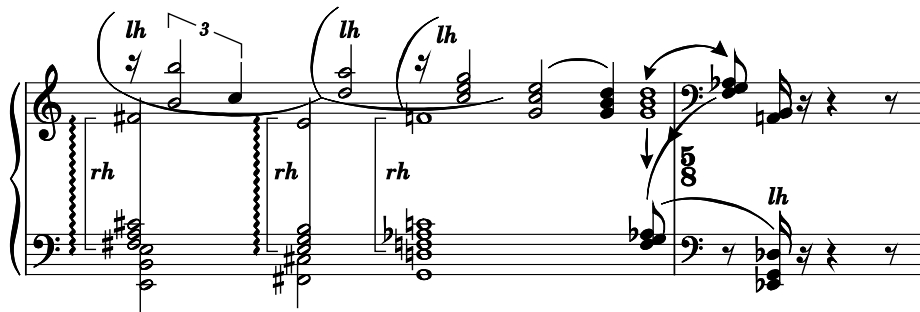
19/1.♩, RH: On **N** Ives circled $f\sharp^1$ whole note tied from previous measure and added pencil memo: “may omit | to make | this”. Also RH: $d\sharp^2$ in **M**.

20–22: **M** and **N** have:

M



N



N clearly shows the LH melody is to be played just after each arpeggiated chord. This anticipates the final evolution of the melodic line in the correlative measures of **RP**, in which the Solo Piano punctuates its chords before the notes of the Violin melody, and therefore is adopted here.

21: Arpeggio in **M** (copying omission in **N**).

21/3. ♩, top staff: On **N** Ives added pencil memo: “better to wait | until lower chords | die away a little | before play LH | C maj”.

22/1. ♩: On **N** Ives added ink memo: “the R.H. begins the $\frac{5}{8}$ as | the L.H. ends the tune *ppp*.” and pencil memo: “(perhaps start this | 8va lower both | hands | & go up | in 4th meas.” (For illustration, see entry 19/1. ♩, RH, above, for its music example of **N**, which clarifies the intended logic and execution of the passage.)

23/3. ♩ & 25/3. ♩, LH: On **N** Rovinsky added in pencil “ped.” (omitted here).

26/2. ♩/4. ♩, RH: On **N** Rovinsky added pencil ♩ anticipation (labeled “mine”; ignored here).

26/6. ♩: Staccato articulations in **M**.

28/3.♩, RH: On **N** Ives added pencil memo: “these blows | with thumb | should stand out — | strike & leave”.

29/1.♩ & 8.♩, RH: ^ accents in **M**.

30, end of LH staff: On **N**, after the RH 8.♩, Ives (or Rovinsky?) added on bottom staff a penciled, circled *e* ♭ note head (omitted here).

31, LH/downstems: **M** has articulation slur cover all four beats (as here), **N** closes at 7.♩.

31/2.♩ & 32/4.♩, LH: On **N** Ives added an ink *e* # (as here) and a pencil memo: “if L.H. | strikes E# with | RH F# | this | keeps | accent | stronger | but its awkward”.

32, LH/♩s: **M** has articulation and slurs (as here) lacking in **N**.

33: **M** has “choppy”.

33/4.♩–34: **M** has these ♩ beats marked for repeat, realized in **N** in full write-out.

34: **N** has a $\frac{5}{8}$ time signature and 2 ♩s value of music (identical to m. 33/4.♩), all crossed out in pencil by Ives. Ives entered in ink the time signature $\frac{2}{4}$ for the measure’s remaining 4 ♩s of music (as here).

35/last three ♩s, RH/upstem: **M** has slur (as here) lacking in **N**.

36: On **N** Ives added in pencil “(♩ = ♩)” (old-style inversion of reference) and memos: “here ♩ = ♩ | of preceeding | or faster | or about 90 | 96 = ♩” and “from here on | the former ♩s are put as ♩ | rather than | write so many | ♩s | This ♩ is the | unit & keeps | always[?] same | even in change | of tempos”.

36/7–8.♩, RH/upstem: **N** has slur (as here).

37/3.♩–43, RH: This passage rendered in two voices with separate stems to clarify the rhythmic divergences between the two lines.

37/3.♩: On **N** Ives added in pencil “about 112 | 116 | 120 = ♩” (here, the metronome markings are combined as a range). **M** has “As fast as possible”.

37/3.♩, LH: On **N** an abrasion has left only the bottom tails of *ff*; **M** has LH *f*, RH *fff* (both apparently added later; adopted here).

37/3.♩–38/1. ♩, RH: Beneath the slur above 38/2.♩–4.♩/2.♩ & 39/3.♩/2.♩–40/2.♩/1.♩ Ives writes “legato” in **M**; beneath the slur above 38/4.♩/4.♩–39/3.♩/1.♩ & 40/2.♩/2.♩–40/4.♩/2.♩ Ives writes “staccato” in **M**; here, the alternation between staccato and legato for the RH is presented as an alternative articulation for the passage, with 37/3.♩/2.♩–38/1.♩. added editorially to conform to staccato pattern.

37/4. ♩, LH: Decrescendo hairpin in **M**, found between staves, but terminates at 38/1. ♩ *f* with *fff* above top staff on 38/1. ♩/2. ♩, implying the two staves have separate dynamics, adopted here (**N** has *ff* between the staves at 38/1. ♩).

38/1. ♩/1. ♩/2. ♩, RH: Staccato dot in **M**.

38/1. ♩/4. ♩/1. ♩, RH: Staccato dot in **M**.

39/1. ♩/2. ♩/4. ♩, RH: Staccato dot in **M**.

39/4. ♩: On **N** Rovinsky has added in pencil a chord (ignored here) that anticipates (at a page turn) m. 40/1. ♩/1. ♩.

40, LH: This measure begins a new page in **N** and this passage lacks the articulation marks of the parallel m. 39; in **N** at mm. 37/3. ♩ Ives added pencil memo: “L.H. marcato” (articulation marks are added).

40/1. ♩/3. ♩, RH: Staccato dot in **M**.

40/4. ♩/2. ♩, RH: Staccato dot in **M** but misplaced to 4. ♩, corrected to follow pattern here.

41/1. ♩–3. ♩: **M** has this marked for repeat, but seems to accompany instrumental sketches for clarinet and drum, therefore suggesting the repeat is specific to the orchestration of *Symphony No. 4*, movt. ii.

41/2. ♩/1. ♩, RH/upstem: **MN** have ♯ for d^3 , but on **M** appears later changed/corrected in pencil to ♯, as here.

41/4. ♩–43: On **N** Ives added ink memo: “I usually repeat here playing C♯ (for B♯) on repeat | of 1st chord — keeping R.H. going in some 5s”; that is written over his pencil memo: “I usually repeat, playing C♯ on 1st chord of repeat | & keeping RH group of 5 going in same way” (realized here as optionally omitted material).

42/1. ♩/1. ♩, LH: **N** has e^1 , crossed out in pencil by Ives (omitted here).

43/last ♩, LH: **N** has “8va” beneath dyad; **M** has “(8va lower?)”, realized here as optional *8ba*.

44/4. ♩, LH: **N** has “8va” below dyad, **M** has “(8va | ?)”.

45/1. ♩, LH: **M** has [circled] “only | on | repeat” and [circled] “only | on repeat”, referencing penciled repeat structure starting at 44/2. ♩, not adopted here. **N** has “may be | omitted | if very fast”, used here.

45/2. ♩, LH: **M** has “(8va)” below dyad.

45/4. ♩/2. ♩, RH: **M** has $f \sharp^2$ (as here) lacking in **N**.

46/2–4. ♩: On **N** Ives added ink memo: “also repeat here | making an extra $\frac{3}{8}$ ”; this is written over his pencil memo: “also repeat here | = add a $\frac{3}{8}$ meas | accenting 1st beat very hard” (realized here in mm. 47–48, optionally omitted).

48: On **N** Rovinsky added in blue pencil $\frac{4}{16}$ and 3–4. ♩ $d \sharp^1 - c(\sharp)^1$ and memo “mine” (all ignored here). On **N** probably Rovinsky, possibly Ives, has added a pencil $g \sharp^1$ ♩ before 1. ♩ (omitted here).

49–61: **N** notates this as RH in $\frac{3}{16}$, LH in $\frac{2}{16}$ (nonetheless, Ives used eighth notes, *recte* $\frac{2}{8}$) per bar; on **N** Ives added pencil memo: “The L.H. | is not actually | $\frac{2}{16}$ but simply | 2 to R.H. 3”. ♩. used here in common $\frac{3}{16}$ for the two staves.

49/1–2. ♩., 51/2. ♩., 52/2. ♩., 54/2. ♩., 55/2. ♩., 56/2. ♩., 58/2. ♩., 59/2. ♩., 60/1. ♩., LH: All $\wedge$ accents in **M**.

50/1. ♩., LH: **M** has “octs” and lower tie (as realized here for *BB*) lacking in **N**.

50/2. ♩, lower staff: On **N** Ives added pencil memo: “LH | sharp | stroke | as a bell | $B \sharp$ may be | added | with Thumb” (b^2 added here—Ives added the same b^2 at m. 56). **M** has memo: “I play sharp blows” (marked for here and mm. 53 & 56).

53/2. ♩, bottom staff: On **N** Ives added pencil memo: “sharp blow”.

57, RH/upstem: **MN** have ♩.–♩ (an apparent error; here, ♩–♩). RH/downstem is missing flag in **N**; **M** has ♩.; augmentation dot in **M** probably applies only to the downstemmed chord, which has augmentation dots in **M**, as here.

58–60, RH/upstems: **M** has penciled indications (added later) for each successive note in the line to be played by a different hand: “LH–RH–LH–RH–LH–RH | if 2 players”.

61: On **N** Rovinsky added in pencil the meter $\frac{4}{16}$ (ignored here).

62–76: On **M** [f4849] Ives writes above mm. 66–76 instructions in two different pencil intensities, implying an initial instruction and then a revision. In slightly lighter pencil, Ives writes “Extra player may take cello part here” and in darker pencil the line of text is finished with “see score p 27”, a reference to the correlative passage in **P** for mm. 62–65, which begins on its p. 27. An arrow just before the text—drawn in the same darker pencil—points up to m. 62 on the system above, where Ives sketched the Cello part in a primitive form. This suggests Ives originally intended the **P** Cello part to be doubled by an extra player, initially in reference mm. 66–76, but then Ives changed his mind and decided to include the passage above from mm. 62–65, which includes a sketch to the Cello part. That sketch is different from the final version in **P**; the two versions appear as here (with **P** only for mm. 66–76:

62 **CRR source M:**

New Music Comedy full score (1929) p. 27 cello part:

64

65 *(New Music score continuing)*

Not adopted in this edition, but provided here in the commentary for reference (or performance, should a player wish to employ an assistant, as for mm. 58–60 RH).

62, LH: On N Ives added pencil memo: “(Its very difficult for me to play this L.H. here | accurately if | it | goes | as fast as it should | I probably dont figure [finger] it right”.

63/last ♩–64/1. ♩, LH: On N Rovinsky added in blue pencil a slur (ignored here).

64/2. ♩, LH: On N Rovinsky added in blue pencil a sharp (ignored here).

64/3. ♩, LH: On N Rovinsky crossed out the 2. ♩ $c \sharp^2$ (the first of two tied sixteenths), added a sharp for the 3. ♩, and a pencil memo: “ $C \sharp C$ | I leave out 1st $C \sharp$ | mine” (changes ignored here).

64–65, LH: On N Ives added pencil memo: “L.H. accents very important here”.

65: N has its page turn at the end of 2. ♩; on N Rovinsky added in pencil, on a blank staff below, their notation of 3–4. ♩ (ignored here).

66–72, RH: Staccato accents in M.

66/1. ♪–3. ♪, LH: **M** has slur (as here) lacking in **N**.

67/end of measure, RH: **N** has γ , possibly added by Rovinsky (ignored here).

67–76, LH: **M** has added $B \flat$ in m. 67/1. ♪ and memo “octs may be struck on accents unless very fast” (realized here as optional octaves).

73/2. ♪, RH: **N** has ♪.s (here, augmentation dots omitted).

74/1. ♪, LH: **M** has memo: “as a sub. for Drums perhaps omit”.

77: $\frac{4}{4}$ in **M**.

77: On **N** Rovinsky added in blue pencil: “for me 144+ [= ♪]” (omitted here).

79/2–4. ♪, RH: On **N** Rovinsky added pencil fingerings (omitted here).

79/4. ♪/4. ♪, RH: On **N** Rovinsky added penciled sharps (omitted here) for $b+d^1$ with “?” above and “mine”.

80/2. ♪, RH upstems: $\succ$ accents and staccato articulations in **M**.

81/2. ♪–4. ♪, LH: **N** has $e \flat-d$; **M** has same but marked “8va lower”, as here.

81/4. ♪, RH upstems: Slur and f in **M**.

83/3. ♪–4. ♪, RH: **M** as here, **N** has two quarter note chords with staccatos only.

85–87, LH upstemms: $\wedge$ accents in **M**.

85/1–3. ♪, RH: On **N** Ives added in ink “octs” below each of $d \sharp^1-e^1-f^1$ (realized here).

85–87/1. ♪, RH: On **N** Ives added ink memo: “R.H. strikes a little behind LH as if written [rhythmic notation of ♪s delayed by ♪] etc”.

87: **N** has barline added before 2. ♪ of this measure, not followed here (as **M** consistently has barlines every 4 ♪s in this passage).

87/2. ♪, RH: **N** has bottom pitch as d^2 , with a grace note anticipation; on **N** Ives added memos: “see note— | it may be better to hold this | another beat | if so tremolo it | & play $E \sharp$ | for $D \sharp$ | at bottoms” and, for 2. ♪/1. ♪ d^2 and its grace note (both circled), “ $E \sharp$ | better”, a safeguard for the RH e^2 vis-à-vis the RH $e \flat^3$.

89/1. ♪, LH: On **N** Rovinsky added penciled fingerings below the staff and $\sharp$ for the 3. ♪ (both additions ignored here).

89/3. ♩/4. ♩, RH: **M** has ink memo: “g¹” (as used here for *g*¹), *g* lacking in **N**.

90, RH: Arpeggios in **M**.

90/4. ♩, RH: **M** has *g* for *b*¹ (as here) lacking in **N**.

91/1. ♩, LH: **M** has slur (as here) lacking in **N**.

91/2. ♩: **N** has pencil memo: “(a little slower | so LH tune | will stand | out)”.

92/1. ♩, RH downstem: ♩ stem in **M**.

92/1. ♩–2. ♩, RH upstems: Articulations and slurs in **M**.

93/2. ♩, LH: On **N** Ives added ink memo: “(LH. Octs on accents)” and then circled and added “octs” here and 92/3. ♩, 92/4. ♩, 93/4. ♩, 94/2. ♩, 94/3. ♩ (94/8. ♩ added editorially for consistency).

95: **M** has “legato (polite & sweet!)” and “suggesting an exaggerated sentimentality”.

95/1. ♩, LH: **N** writes this an octave higher; **M** has *c+c*¹–*c*¹+*c*¹–*A+a*–*B* ♭+*b* ♭ with “8va - - -” above but first ♩ revised as “loco”, as here.

95/1–4. ♩, RH/downstems: **M** has slur (as here) lacking in **N**.

95–96, RH: **MN** have *8va* sign over this passage but it is crossed out in **N** (and disregarded here).

96, RH upstems: **M** has slur connecting these notes.

97/2. ♩/1.–3. ♩s, LH: **M** has slurs.

97/3. ♩/quintuplet 3. ♩–5. ♩, RH upstems: **M** has slur.

97/3. ♩/3. quintuplet ♩, LH: **M** has *b* ¹ (as here); **N** has mistaken *g* .

97/3. ♩/3–4. quintuplet ♩, RH/upstem: **M** has slur (as here) lacking in **N**.

97/4. ♩: **M** has optional repeat markings, with “if played very fast | repeat”, as indicated here.

97/4. ♩/4. sextuplet ♩, LH: **M** has *b* ¹ (as here); **N** has mistaken *g* .

98: On **N** Ives penciled between staves “Andante | ~~or Adagio~~” (overwritten in ink by Ives “Andante”, as used here) and below the bottom staff penciled “~~Andante~~ | Adagio”; “Slower” (omitted here) is above the top staff (in Price’s hand).

98/1. ♩, LH: **M** has *f*¹ (as here) lacking in **N**.

98/2–3. ♯, LH: **M** has tied f^1 simultaneously with f (as here).

98/2. ♯, RH/downstem: **M** has a^1 (as here) lacking in **N**.

98/5–6. ♯, RH: On **N** Ives added these two eighths (with grace notes) in ink on the bottom staff (using treble clef) in replacement for **MN** RH ♯ chord: $c \sharp^2 + f \sharp^2 + a \sharp^2$ followed by $\gamma \ \dot{\gamma}$.

99/4–5. ♯, RH: “ten.” in **M**.

99: **M** has “(ladies listen!)”.

99/3. ♯, LH: **M** has staccato dot (as here) lacking in **N**.

99/4–7. ♯, RH/upstem: **M** has staccato dots (as here) lacking in **N**.

99/4.–6. ♯, RH/upstem: **M** has slur.

100/8. ♯, LH: On **N** Ives (but possibly Rovinsky) added a pencil arrow indicating this chord could be moved to 4. ♯ (not retained here).

101: **M** has “even time here” (as here, thus canceling the *polite rubato* of m. 99) lacking in **N**.

102/4. ♯, LH/ $f \sharp^1 + a \sharp^1$: **M** has *pp* (as here) lacking in **N**.

102/2. ♯/2. triplet ♯, RH: On **N** Rovinsky has added in pencil b^1 (ignored here).

102/3. ♯–103/1. ♯, RH: On **N** Rovinsky has added fingerings (ignored here).

103/3. ♯: On **N** Ives added in pencil “(about ♯ = 92 | 100)” (presented here as a range). On **N** Rovinsky added in pencil “I think start nonchalantly | & go to a molto | $\ll$ ” (ignored here).

103/3–4. ♯, LH: **M** has accent + staccato dots and slur (as here) lacking in **N**.

105/1. ♯/4. ♯ – 2. ♯/1. ♯, RH: **M** has e^1 (as here); **N** has d^1 .

106/3. ♯, LH: On **N** Rovinsky crossed out Ives’s $B\flat + b\flat$ ♯ (as restored here) that starts **N**’s p. 11, and added at the end of p. 10 is a penciled $B\flat + b\flat$ ♯ labeled with a circled *pp* (ignored here).

107/3. ♯ & 6. ♯, LH: **M** has memo for the dyads: “paw these”.

107/6. ♯, LH: **M** has *sf* and $\natural$ for e (both as here) lacking in **N**.

107/4. ♯, RH: **M** has memo for b^1 : “thumb”.

108–109, LH: $\wedge$ accents in **M**.

110: **M** has “Very fast”.

110: **M** has “see | score | p 47 | score”, a reference to the correlative measure in **P**. [Cited here for interest].

112, LH: Articulations in **M**.

116: On **N** Ives added in pencil “about 104 | 112 = ♩ | perhaps even slower” (presented here as a range) and, below LH: “(sort of | jumpy)”.

118–119, RH: On **N** Ives added pencil memo: “adding E₄ RH brings out accent”.

119/1. ♩, LH: On **N** Ives circled *c* #¹ (here in parentheses) and added pencil memo: “sometimes I omit this” (“I omit” is overwritten in ink).

119/2–3. ♩–120/1. ♩, RH: on **M** Ives wrote, “add F# | no g” with g¹ circled for deletion, carried through here.

120/2. ♩, RH downstem: **MN** have *e*¹, marked “no E” in **N**, as here.

120/2–3. ♩, RH: On **N** Rovinsky added penciled fingerings (ignored here).

121: On **N** Ives added pencil memo “(8va. RH | easier)” and whole measure’s top staff marked “8va - - -” (as here). On **N** Rovinsky added pencil memo in LH margin: “preceed | this [arrow to m. 121] | by 1st | beat on | bottom 7 | p 11” (ignored here).

122/1. ♩./4. ♩, LH: On **N** Ives circled *B* (for possible omission?; here, in parentheses).

122/2. ♩./6. ♩, RH: On **N** Rovinsky drew an arrow to *a*¹ and added pencil memo: “reshuffle starting these | 4 notes” (ignored here; see also following note).

123/2. ♩, RH: On **N** Rovinsky circled in pencil these 4 ♩s (see preceding note).

123/2. ♩/2–3. ♩, RH: **M** has “g f in orig. | (make little | difference)” implying that the 1920 engraving might be in error (and therefore **N**; no change made here).

124, RH: **N** has the above staff slurring (matching **M**); on **N** Ives added in pencil the slurring below staff (both versions retained here).

124, LH: Staccatos in **M**.

125/1. ♩, RH: On **N** Rovinsky has circled these 4 ♩s and added pencil memo: “insert | 4 notes here” (ignored here).

125/2. ♩–3. ♩, LH: $\wedge$ accents in **M**; *sf* in **M**.

126/1. ♪, RH: Staccato in **M**.

126/1. ♪: **M** has *mf* lacking in **N**.

126/3. ♪/4. ♪, LH: On **N** Rovinsky has circled *g*[#] and added pencil memo: “out | mine” (ignored here).

129: On **N** Rovinsky has added penciled “poco rit” (ignored here).

129/4. ♪, RH: **M** has memo: “stop with | a jerk”.

130: “very fast” in **M**.

132/2. ♪, LH: On **N**, below staff, Rovinsky has added penciled “fade out” (ignored here).

132/4. ♪: On **N**, above the staves, Ives added pencil memo “left out” (referring to the inked notes that Ives added to the 1920 engraved passage); below the staves, Ives added pencil memo: “see p. 8 | top” (referring to **M**).

133–135: Originally written on 3 staves; see facsimiles.

133–[136?]: On **N** Ives added pencil memo: “I think the 2 ~~times~~ rhythms are brought out better here if taken rather evenly & | L.H. staccato but a little louder | than RH”.

135/1. ♪, LH: On **N** Ives circled *f*+*c* and added pencil memo: “This bass really belongs to | the upper time & if fast | may be omitted or played 8va”.

136/2. ♪, RH: On **N** Rovinsky struck out *f*¹ (deletion ignored here).

136/2. ♪/2. ♪, LH staff: **M** has augmentation dots (as here) lacking in **N**.

137/1. ♪, LH: *C*+*B* has connecting downstem in **M**, clarifying it is a ♪ in duration (adopted here); **N** only has stem on *C*, thus a copying error.

137–138: On **N** Ives added pencil memo: “(these 2 measures are more $\frac{2}{4}$ with a hold back on last beat)”; **M** has “(these 2 meas. are rather tenutos on last beat than change of time)”.

138/6–8. ♪, RH: Rovinsky added a faint triplet over these notes (ignored here).

138/4. ♪, LH: On **N** Rovinsky added augmentation dots to ♪ chord followed by “?” (here, rhythmic value dots extended editorially).

139, RH: Staccato dots in **M**.

139, LH: ^ accents in **M**.

139/2–3.♩, RH: On **N** Rovinsky added penciled fingerings (ignored here).

140–145, LH: **M** has 140/1.♩/2.♩–3.♩ circled and various memos & notations experimenting with permutations of the rolling figure: “8va lower - - - | perhaps L.H. keep 8va lower? (fast roll | not exactly as | written)”; at 140/2.♩/7.♩–3.♩/3.♩ “in this roll I use (B♭ C♯ D♭ C♯ B♭) or [arrow to a lower staff]”, the lower staff having a dactuplet (♩s) alternative for the circled 140/1.♩/5.♩–140/2.♩/4.♩ and following dactuplet: *c* ♯–*f* ♯–*g* ♯–*a* ♭–*c* ♭–*d* ♭–*c*–*a*–*g* ♯–*f* ♯; this alternate has memo: “I alternate C♯ & C♭ at beginning of roll | & | top | D♭ & E”.

140/3.♩, RH/downstem: **M** has “hit & let go”.

140–143, LH: ^ accents on *f* ♯s in **M**.

141: On **N** Ives added pencil memo: “(little | faster so that ♩ of | LH | [triplet] = ♩ of 4 preceding)” (Ives mistakenly cites the previous ♩; *recte*: previous ♩ = new triplet ♩).

141/1–2.♩, LH: **N** (1920 engraving) has three ♩ triplets (the last triplet group lacks a triplet mark). On **N** Ives crossed out the second triplet marking and drew an vertical alignment from the LH 4th triplet sixteenth up to RH 2nd eighth and added 2-note slurs to 4–9th sixteenths.

142/1–4.♩s, RH downstems: Ascension of *a* ♯–*b*–*b* ♯–*c* ♯¹ in **M**.

142/3.♩–145, LH: On **N** Ives added pencil memo: “accent | so that the 7’s may be brought out)”.

142/4.♩–143/2.♩: **M** has “rush - - -”.

143/4.♩/1.♩, RH: **M** has *a* ♭ (as here) and “piu ten. | hold | a bit”.

144/1&3.♩: On **N** probably Rovinsky added a pencil C♯ quarter note head on a middle, RH staff (both omitted here).

145/2–3.♩, RH: On **N** Rovinsky added a tie forward of *e*¹ and memo “my | tie” (ignored here).

146/1.♩, LH/upstems: **N** has:



M has:



...but aligned just as **MN** m. 151/1.♩, reconciled editorially.

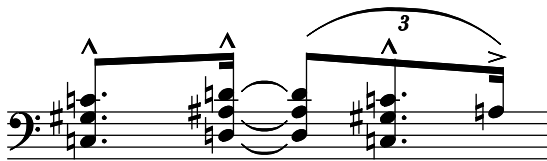
146/1. ♩, LH/downstem: **M** has *EE♭+BB♭* ♩ circled and marked “8va”, realized here at sounding octave.

146, RH upstems: **M** has material apparently added after **N** was copied, adopted here.

146/3. ♩/1. ♩, LH/downstem: On **N** either Ives or Rovinsky added a grace note *FF* (incorporated here).

147/1. ♩/1. ♩, LH: On **N** (at the end of previous system) either Ives or Rovinsky added an *FF* note head, labeled “L” (here, assumed to be intended as a grace note to the *F* that follows).

147, RH: Here as revised in **M**; **N** has:



148, RH after $\frac{6}{8}$: Slur and staccato dots in **M**.

148 at $\frac{6}{8}$ LH: On **N** Ives added inked memo: “pedal holds until after RH chord is struck”.

149/1. ♩: On **N** Ives penciled open note heads (whole notes as here) on RH chord, and added pencil memo: “hold 1st chord” (half note head probably intended for LH as well).

149/2. ♩, RH: **M** has augmentation dots (as here) lacking in **N**.

151: **N** has overlaid levels of tempi indications: in pencil “very | fast”, in ink “con fuoco | Presto | very fast | again” (here, a selection from the ink versions). **M** has *Presto* section interrupt just after **M**. 150/3. ♩.

151/2. ♩/4. ♩, LH/upstem: **M** has *g* (♮); **N** has *g* ♭ (as here), the flat entered by Ives in pencil, then overwritten by Ives in ink.

151/3. ♩/4. ♩ of 7, LH: This repetition of *f* found in **M**, employed here for consistency.

151/4. ♩, RH: On **N** Rovinsky has added note *a* with memo “mine” (ignored here).

151/3. ♩–153, LH: Rolling figure resolved editorially to regularly pulsed 7s throughout the passage; *F–FF–F* slurs in **M**.

152/2. ♩, LH: On **N** Ives added in pencil *FF–F*.

152/2. ♩: On **N** Ives added a pencil memo: “I usually | run this up through | another octave | in ad[d] on”, realized here with optional omit.

151/3.♯–157, RH: In **M**, this passage appears superimposed with a collection of repeat brackets, octave signs, and verbal instructions, all of which clarify the octave-scaling intention for the passage adopted here:

omit if lower oct is taken next

or 8va 1st repeat
2nd octave lower or loco

1 LH 2 LH 3 8va

fff (as fast as playable)

loco

8va up

154/1.♯, LH: On N Rovinsky has added a pencil memo with arrow pointing to F : “play $F♯$ | octave?” (ignored here).

154/2. ♩/4. ♩, RH: On N Rovinsky has added a pencil memo: “trill | mine” (there is no trill marking; ignored here).

154/3. $\text{♩}/2.\text{♩}$, LH: On **N** Rovinsky has added a pencil memo: “use a whole | tone cluster” (ignored here).

158/2. ♯, LH: On N Rovinsky has added penciled fingerings (ignored here).

159: On **N** Ives added inked memo: “(not heard | when struck— | —only after pedal stops.)” and penciled: “(this chord | & tune is supposed | to emerge | like an organ”. On **N** Rovinsky crossed out in pencil *FF*# (ignored here).

161: On **N** Ives added pencil memo: “1st chord | is held by pedal | through meas. | *X*”.

162/9–12. ♩_s , RH: $d^{\sharp^1} - c^{\sharp^1} - d^{\sharp^1} - d^{\sharp^1}$ in **M** .

164/7. ♩ , RH: $c^{\sharp^1}$ In **M**.

165: **r** (p. [y]) has Ives’s ink revision (used here). **M** & **N** RH/downstems have:



N placement of the inner sixteenth notes is confused, as is Ives’s pencil labeling of the beats.

165/4. ♩ , LH/downstem: **r** has pencil memo: “[C#s] may be omitted”.

166/3–8. ♩_s , RH: $d^{\sharp^1} - d^{\sharp^1} - c^{\sharp^1} - d^{\sharp^1} - d^{\sharp^1} - c^{\sharp^1}$ in **M**.

166/3. $\text{♩}/2$. ♩ –2. ♩ , RH: On **N** Ives changed 2. ♩ to $a^{\sharp^2}$ (as here) from $e^{\sharp^2}$, adding pencil memo: “A $\sharp$ | very | faint”; Ives neither changed the 2. ♩ $e^{\sharp^2}$ nor added the missing tie (here, both issues corrected).

167/1. ♩ : ♩ in **M** but erased in **N**; omitted here.

167/6. ♩ –168/1. ♩ : On **N** Rovinsky has circled this chord and added penciled memo: “cut” (ignored here).

169/1. ♩ : **M** has ♩ for chords, with ♩ added later; **N** uses ♩ for chords with ♩ for the top notes, and Ives added pencil memo: “1st chord | quarter note beat—”. On **N** Ives added pencil memo: “I hit this with hard stiff arm”.

169/3. ♩ , LH: On **N** Ives added *F* $\sharp$ (as here) and pencil memo: “may fill in | lower for | better blows”.

169/4. ♩ , RH/upstem: On **N** Ives crossed out flat for e^2 .

170/1. ♩ : On **N** Ives appears to have added to the dynamic either a plus sign (+) or another *f* (addition omitted here).

172/end, RH: On **N** Rovinsky has added notes (at the page turn) that anticipate m. 173/1. ♪ (ignored here).

173: **N** has $\frac{5}{8}$; **M** has $\frac{5}{8}$ corrected to $\frac{5}{16}$, as here.

173/1. ♪, LH: On **N** Rovinsky has added # in front of the tie-over Ds with memo: “mine” (ignored here). Also on **N**, Rovinsky added notes in a staff below the LH, now mostly erased (ignored here).

175/2. ♪, RH/upstem: On **MN** Ives crossed out ♭ for c^2 and added ♯ on **M** above c^2 , used here.

175/4. ♪: On **N** Ives added pencil memo: “drawing up | a little on this | makes passage easier”. On **N** Rovinsky added memo below: “quasi ♪ (rit.)” (ignored here).

175/5–12. ♪s: RH staccatos and LH Δ accents in **M**.

176/1. ♪: **MN** have “march time”; on **Nr** Ives added in ink “Quick-Step Time” (as here); **r** has “about 138 | 144 = [♪]” (here as a range). **r** has memo above LH: “(hard short blows”.

176/4. ♪–183: This edition uses **r**. On **N** Rovinsky added, in blue pencil, notation based on Ives’s patch **r** and some repeated Cs (c^1) on and around m. 177/2. ♪ and 178/3. ♪ (ignored here).

179, grace notes, RH: **MN** have (engraved) ♪s, but **r** appears (by the other durations) to have grace notes (as rendered here).

179/2. ♪: **N** has accent (as here) lacking in **r**.

179/6. ♪, LH: **N** has accent (as here) lacking in **r**.

179/3. ♪, RH: Δ and “almost” [triplet bracket] in **M**.

179/last ♪, RH: On **N** Ives added in ink the accent and “poco ten.” (as here) lacking in **r**.

180/2. ♪: **N** has p (as here) lacking in **r**.

181–183, LH: **r** presents two ink versions (as here), the second marked in pencil “or” with memo: “another way I sometimes | vary the accomp. | from alto horn [arrow to LH/upstems]”. **r** has memo for mm. 181/3.&6. ♪, 182/1.,4.,&7. ♪, and 183/2. ♪ ossia: “(lower Eb’s may be omitted)” (here, each enclosed in parentheses).

181/7. ♪–182/1. ♪, LH/ossia staff: **r** has alternative pitches in faint pencil: g ♭– f – e ♯ (labeled “or”; omitted here).

182/8. ♪–183, RH/1st version: **N** has articulations and slurs (as here) lacking in **r**.

183/5–8. ♪, LH/1st version: **N** has two-note slurs (as here) lacking in **r**.

186/1–2. ♩ s, RH upstem: ^ accents in **M**.

186, LH: ^ accents in **M** below staff.

186/2. ♩/2–4. ♩, RH: **M** has slur (as here) lacking in **N**.

187/1. ♩: On **N** Ives added pencil memos: above 186/4. ♩ RH (appearing to be under m. 185) “(perhaps a little slower here | 132–26 = ♩” and beneath 187/1. ♩ LH “(perhaps a little slower | 132 | 126 = ♩” (here, combined and slightly edited).

189/1. ♩/4. ♩–2. ♩/1. ♩, RH/downstem: **M** has tie (as here) lacking in **N**.

189/4. ♩–190/1. ♩, RH: On **N** Rovinsky added penciled fingerings (ignored here).

190/2. ♩/2. ♩–end of measure, RH/downstems: On **N** Ives added notes in pencil (as here) with memo: “(pencil notes not essential)”.

191, RH: On **N** Ives added pencil memo: “(see note) | (see orig)”, most likely referring to **M** where Ives added pencil revisions and memo: “(see [symbol: circled dot with strike through] | score p. 77”, a specific reference to **P** p. 77, where the correlative measure is found in the Solo Piano part, provided here as an *ossia*. (Noteless stems and beams in **M**, provided here as indication to consult the *ossia*.)

191/2.&4. ♩, LH: On **N** probably Rovinsky, apparently not Ives or Price, added unstemmed *EE* ♮ note heads (ignored here).

191/2. ♩, RH: **M** has memo: “roll [& ?] strike top *E* ♮ a little before beat”.

193/6.&8. ♩, LH/upstem: **MN** have *E* ♮, changed by Ives on **N** to *F* (as here) with pencil memo: “*F* ♮ better”.

194/2. ♩, LH: ^ and *sf* in **M**.

194/3. ♩– 195/1. ♩, LH: On **N** Ives added penciled ties (as here) on *E* ♮s (Rovinsky used blue pencil to overwrite the ties) and moved m. 195/1. ♩ LH *f* ♩ to RH (as here).

197/1. ♩: **M** has equation “♩ = ♩.” (as here) lacking in **N**.

197: **M** has instruction for LH grace note run: “L.H. starts | roll after | the R.H”, included here.

197/1. ♩., LH: On **N** Ives added below staff in pencil then mostly erased “8 - - -” (omitted here).

202/3&4. ♩, LH: On **N** possibly Rovinsky changed the upper *Es* to *e* ♮ and then altered the 3. ♩ to natural (here, the unaltered *e* ♮s of **M**); below is a pencil memo added by Rovinsky: “use *D* ♮ *E* ♮ |

on bottom E $\sharp$ on top”. On **N** Ives added pencil memo: “very short | & hard” and ink memo: “(Bass Drum)”.

205–206: This edition uses Ives’s **r** patch for principal text. **N** has:



205: On **r** Rovinsky added upward-arching slur with numeral “4” inside it (thus a quartuplet indication) above measure, not used here.

206/2. ♪ : On **r** Rovinsky wrote “ral” between staves, not used here.

206/3. ♪ : On **r** Rovinsky wrote “accel” between the staves, not used here.

206/3. ♪ , RH: **r** has grace note g^1 circled (here, in parentheses), and memo: “omit | if very fast”.

206/4–6. ♪ : Either Ives or Rovinsky added penciled extra beaming (thus sixteenths) and Rovinsky added a “3” (possibly a triplet marking; omitted here) below LH, apparently to emphasize his added “accel” marking, not used here.

207: On **N** Rovinsky added a pencil memo above RH: “repeat but on | 2 & 4 | beat” (ignored here), and at the bottom of the page: “I suggest 2 extra beats in 2[nd] meas 2[nd] line [= m. 115] & one extra meas | with rythm adjustment in the following one” (ignored here). **M** has memo: “(slower than before | meastoso, sort of grandiloquent)”.

207–208, LH: On **N** Ives crossed out mistaken triplet markings by Price and marked m. 207 beats as “1 2 3 4” (here, as corrected and in **M**).

208, RH: Initial grace note c^1 has accent in **M**.

208: On **N** Rovinsky added a pencil memo above RH and trailing down RH margin: “also start on 2 beat & repeat | starting on | 1st | beat | to | come | out | evenly | [continuing in blue pencil] (me | 8va | alta) | with | gliss | down” (ignored here).

208/4. ♪ , LH: On **N** Rovinsky added in pencil a triplet bracket and last triplet eighth repeat of E $\flat$ octaves (ignored here).

209/2. ♪ , RH: **MN** are both vague on the rhythmic placement of the e and b (here, as confirmed in **r**). On **N** Ives circled the b and added pencil memo: “this | B $\sharp$ sounds | for a moment | after the

others | stop". On N Rovinsky added in pencil note heads for $b\bar{h}+E$ (ignored here), with memo: "mine".