

Charles Ives: Prelude on “Eventide”, S. 80

DESCRIPTION OF SOURCES

x Diagram of chords, in Songbook C (*SincCat*, Appendix 3/A/c) on p. 33, upside down on the t.p. of song “Die Lotosblume” (S. 291); mapping six chord sets as substitutes for the labeled “I, IV, V” functions (none are identical to the pattern used in S).
one p. (f1803)

S Photostat of pencil sketch (*ca.* 1899-1901*), in Songbook C on p. 34, headed “Prelude | for service | when → Hymn ‘Abide with me’ is sung”; at bottom: “Chas E Ives | 317 W 58. N[Y]”. * These dates may be relevant to the lost source piece *Hymn-Anthem* (S. 708); Gayle Sherwood Magee gives the present work the dates 1907–08.

one p. (f3039) mm. 1–11 (complete)

where is Songbook C ms. ???

CRITICAL COMMENTARY

This diplomatic edition represents S.

On S, at the top of the manuscript, Ives notes “(verse 3”. This probably refers to the last of Lyte’s original eight 4-line stanzas:

Hold Thou Thy cross before my closing eyes;
Shine through the gloom and point me to the skies.
Heaven’s morning breaks, and earth’s vain shadows flee;
In life, in death, O Lord, abide with me.

(In his song, “Abide with me” [S. 205], Ives used only the first two and last stanzas from Lyte.)

1: S has “or 4/4 with [triplets]” above Organ/RH (and again before the m. 3 entrance of the hymn tune). Though Ives began by notating in 3/4, he seems to have changed his mind to using 4/4 (12/8) as the underlying meter.

1 Ex.Vn: The S option of “Echo Organ” refers to a part of a pipe organ’s ranks that are located at a distance; it has some of the more delicate stops.

1 Tb: The S option of “Baritone” may refer to the male voice or the valved brass instrument.

1 RH, 1. ♪: S has a bold db^1 over what appears to be a bb (as here in cue-size), probably meant to replace the latter.

1–4 & 7, LH, 4th quadruplet downstem: The circling of this *A* on **S** indicates “omit” (note that the pitch is crossed out in mm. 6 & 8–9).

3–4, Ex. Vn: These measures are crossed out on **S**, as is m. 5 for Vns1&2. Ives’s annotation in his Quality List 2 (of Photostats), entry #91 cites Quality List 2 (*ca.* 1934), p. [5]: “(1 negative) – Sketch Organ ‘Prelude’ from which ‘In the Night’ was made, one page showing organ parts playing two violin parts left out in the score purposely, but think it better to have them played, and copies were made when played last time and should go with the score as a reference.” Ives thus intends for the violin lines (in fact, three) to be used (and repeated through m. 8).

5, Vn2/downstem, 2nd quadruplet , 2nd duple : **S** has notehead on G line, but has a double sharp symbol as if the notehead was in F space (in m. 6 Ives uses F double sharp).

5, LH/ downstem, 4th quadruplet : **S** has no crossing out or circling of this *A* to parallel the markings in mm. 1–4 & 6–9.

7, Tb, 2nd quadruplet : This is approximately where **S** has a faint, small-sized *a^b* notehead (rendered here as que-sized).

9–11, Tb/downstems: **S** has faint notes (as here, rendered in cue-sized notation).