

C H A R L E S E. I V E S
T R I O

For Violin, Violoncello, and Piano

Edited by John Kirkpatrick

CRITICAL COMMENTARY

Peer International Corporation New York
Peer Musikverlag GmbH Hamburg

PREFACE

In lieu of a program note, see Ives's sketch for Mrs. Ives's answer to the late John Wolaver's letter of Thursday 22 April 1948:

...there was a copy of the program notes—but we can't find them...the Trio was, in a general way, a kind of reflection or impression of his college days on the Campus now 50 years ago. The 1st movement recalled a rather short but serious talk, to those on the Yale fence, by an old professor of Philosophy—the 2nd, the games and antics by the Students on the Campus, on a Holiday afternoon, and some of the tunes and songs of those days were partly suggested in this movement, sometimes in a rough way. The last movement was partly a remembrance of a Sunday service on the campus—Dwight Hall—which ended near the 'Rock of Ages.'

It was composed mostly in 1904 but fully completed in 1911. Mr. Ives doesn't think it was ever played in a public concert—but it was in a private concert in New York some 30 years ago. He isn't quite sure about the TSIAJ over the 2nd movement—he thinks it hardly anything but a poor joke...

The Baldwin-Wallace College Faculty Trio (George Poinar, Esther Pierce, and John Wolaver) gave the first public performance of the work at Berea, Ohio on 24 May 1948. Ives's Poverty-Flat friend, Dr. Edwards Park (1877-1969, Yale '00), thought that the "old professor of Philosophy" must have been George Trumbull Ladd (1842-1921). Sitting on the Yale fence was a privilege of sophomores, juniors, and seniors. The *Trio* was sparked by the sexennial reunion of Yale '98 in June 1904 (see Critical Commentary, Mvt. II, n. 86). The "private concert...some 30 years ago" was probably graced by "the program notes...we can't find." Ives filled out "TSIAJ" as "This Scherzo Is A Joke."

The sources drawn upon for this edition are in the Ives Collection of the Music Library, Yale University. Briefly noted below, they are described more fully in the Critical Commentary.

s¹-s⁶ = preliminary pencil sketches.

M = complete pencil score (with separate pagination for Mvt. III), given to the Ives Collection by Lou Harrison in 1958.

mn = two sets of positive photostats of M, both incomplete but with additions by Ives; given to the Ives Collection by the American Music Center in 1980.

R = ink scores of Mvt. I by copyist George F. Roberts, and of Mvts. II-III by "Copyist 18" (otherwise unidentified), given to the Ives Collection by the American Music Center in 1980.

r = corrections and additions by Ives in R.

Z = Pencil additions by Ives on photostats of R.

H = additions by Ives on photostats of M (Mvt. II) and R (Mvt. III), given to the Ives Collection by Lou Harrison in 1958.

T = additions by Ives on a later state of the photostats of Mvt. III from R.

P = score published by Peer-Southern, 1955.

The All-Enduring (1896, "for Yale Glee Club and Orchestra—but they wouldn't sing it"), recomposed in 1904 into Mvt. III of the *Trio*.

u = pencil sketches, v = ink manuscript, w = ink copy by Price (fall, 1889?)

The first movement is an experiment in presenting two halves of a texture separately, then together, M having the full complex written only once, with indications of which staves to play which times. It seems to relate to the talking professor and fence-sitting students mainly in its general seriousness and verbal pungency (see Critical Commentary, Mvt. I, notes "Before 1," 1-27).

The Scherzo might be made entirely of tunes used as fraternity songs (several unidentified), except for "Reeves's 2nd Reg. Quickstep, always played by Brass Band at Games and reunions." Ives was elected in 1895 to the Sophomore Society, DKE, and in '97 to the Senior Society, Wolf's Head. At m. 16 is a DKE song, "A band of brothers in DKE/We march along tonight..."

The whole medley shows how all sorts of tunes were pressed into service as fraternity songs: at m. 43 *Marching Through Georgia* in the violin; m. 47 *Few Days* (which became a Psi-U song) in the violin; m. 65 in the violin, a snippet of the tune George Roberts (1891-1977) remembered as a take-off of a man limping; m. 68 *My Old Kentucky Home* in the piano over "Far away in the south..." (verse of *That Old Cabin Home upon the Hill*) in the cello; m. 84 *In the Sweet By and By* in the piano; m. 89 *Sailor's Hornpipe* in the violin over Reeves's march (referred to above) in the cello; m. 93 two unidentified tunes; m. 107 another unidentified tune; m. 118 *Pig-Town Fling* in the violin; m. 119 *The Campbells are Coming* in the cello; m. 120 *Long, Long Ago* in the violin; m. 125 *How Dry I Am* (a parody of the revival hymn "O happy day") in canon in the strings; m. 130 *Ta-ra-ra-boom-de-ay* in off-harmony in the strings; m. 145 *Dixie* in the violin; m. 149 *Pig-Town Fling* in the violin again; m. 162 another unidentified tune; m. 169 *Hold the Fort* in the piano's left hand; m. 173 *Reuben and Rachel* in the cello.

Then, as Ives started with a DKE song, he probably ended with two Wolf's Head songs (though Wolf's Head never divulged a song book): at m. 178 an unidentified tune* in the piano; and at m. 188 the hymn-tune *Fountain* in the piano. It is probably intentional that (as at m. 84) the coda at m. 200 turns the aspiration of *In the Sweet By and By* into nostalgia.


After this "Fence Medley" it was natural for Ives to recall the most ambitious music he had composed for the Yale Glee Club, *The All-Enduring*, and—because it had been turned down—to use parts of it in a serious finale, making a canon out of the vocal line in m. 91-125. The closing hymn-tune (Hastings' *Toplady*, "Rock of Ages, cleft for me") seems to be varied earlier only at m. 46 and 83, so freely as to be cryptic—though its attendant counterpoint is heard in various disguises in Mvt. I, m. 15, 66; II, m. 43; III, m. 68, 83, and 130. This counterpoint (cf. Ives's *Symphony No. 3*, Mvt. II, m. 62, 88, and 105) may well be one of the still unidentified tunes.

This edition, which draws on source materials recently given to the Ives Collection, aims to combine the different sources in whatever ways are best for the music. Being a composer only nights, weekends, and vacations, Ives had to write down his musical ideas quickly, often with no time either to mull over whether a lively revision might upset a structural cohesion, or to work out a balanced synthesis. Temperamentally he would have been loath to admit that sometimes his first ideas were best, though he seems to do just this in the second-movement cadenza (see Critical Commentary, Mvt. II, n. 204-211). Ives's accidentals present problems. Either he follows common usage, carrying accidentals through the measure and cancelling normally, or he follows his own later usage, carrying them hardly beyond the next note, repeating within the measure and ignoring cancellations. It is usually clear which system he is using, but not always (see Critical Commentary, Mvt. II, n. 153-154).

John Kirkpatrick
November 1984

* Now identified as Ives's Yale secret society's anthem *God's of Egypt Bid Us Hail!*

Editorial Note

In the score, but not the parts, of this edition, the distinction between Ives's original markings, etc. and those supplied by the editor is made in one of several ways: Ives's original tempo indications, expressive markings, dynamics, and accents are in large roman or italic type, while editorial emendations are small (e.g. *f* vs. *f*, *>* vs. *>*); editorial ties, slurs, and cresc.-decresc. wedges are broken (e.g. ); other emendations are enclosed within square brackets. The occasional explanatory footnotes are also editorial.

CRITICAL COMMENTARY

Sources

In the following list of sources, manuscript pages are identified by the number of the photostat negative or microfilm frame in the Ives Collection of the Music Library, Yale University, classified by the following code:

- Q = made for Ives by the Quality Photoprint Studio, New York City
- q = a page to which Ives added something later
- n = made at the New York Public Library in 1955
- y = made at or for Yale University since 1957
- f = microfilm frames, made at Yale in 1975-76

Individual movements of the Trio are identified as i, ii, and iii.

Sources of *The All-Enduring* (1896, source and writer unknown)

(m. 7-34, 92-106, 46-82, developed into iii, 13-40, 58-67, 91-125)

- u = pencil sketches (bottom p. 1 missing, had rejected version of 1-8)
 - p. [2-7] (n2897-2902, f6472 & 74-78), m. 9-43, 46-91, 114-30
 - (m. 9-31 numbered also as 92-114)
 - p. [8] (n2896, f6479), m. 44-45, revision of "Intro" m. 1-8
- v = ink copy, with pencil revisions both for the song and for the trio
 - p. 2-11 (q2886-91, Q92, q93-95; f6480-89), m. 1-136
 - At end: "I remember I used to play sub-Dom Amen."
 - Below: "For Yale Glee Club & Orchestra. . . But they wouldn't sing it
 - T G S N.G. [Thomas G. Shepard, glee club director: 'No Good']
 - 1st to 3rd pages. . . & 6th to 10th sung by Dr. Griggs, Center Ch.,
 - New Haven, Ct., June 12, 1896 [Fri. - ?]"
- w = ink copy by George Price (fall 1898?) in "Songbook B"
 - p. 1-4 (y6754-57, f6490-93), m. 1-39
 - p. 5-6 (y6758-59, f6494-95), m. 40-63 (piano staves only, removed from p. 6a of M, iii)
 - ½p. 7-8 (y6760 together, f6496-97), m. 70-75, 81-84 (64-69, 76-80 cut off, missing)
 - p. 9-13 (y6761-65, f6498-6502), m. 85-136

(uvw are referred to only to help clarify the text of the Trio)

Sources of the *Trio*

- s = preliminary pencil sketches (given to the Ives Collection by Lou Harrison in 1958)
 - s¹ (y6072, f3128) sketch for a title page on p. 1a of iii of M)
 - s² (in f3113), i, m. 79-80 (on *The Celestial Country*, 1st Vn, Part 2, p. 2)
 - s³ (Q3157, f3119), ii, 68-86, 178-81; iii, 1 & c, 6874, 126-34 (on p. 6a of M)
 - s⁴⁻⁵ (y6062-3, f3124-5), iii, 1-12, 41-61; 68-90, 130-34
 - (on p. 23-22 of the score of the *Postlude in F*, scored 1896?)
 - s⁶ (y6067, f3126), iii, 126-38 (on fragment of the *Orchard House Overture*, 1904?)
- M = complete pencil score (given to the Ives Collection by Lou Harrison in 1958) (all on left-over pages, or parts of pages, with separate pagination for iii, apparently only iii, p. 6-8, being from 1904, the rest from 1911)
 - p. 1 (Q1700, f3111), m. 1-20 (28-47, 52-71)
 - (on p. [27] of "Songbook B", bound late 1898?)
 - (only Q1700 has touches by Ives in white ink in m.2 [29,53],
 - 6-7 [33-4, 57-8], 12-16 [39-43, 63-67], 20 [47, 71], with a textual change in m. 2)
 - ½ p. 2 (Q1701, f3112), m. 21-27 (48-51, 72-78)
 - (on *The Celestial Country*, 1st Vn, Part 2, p. 1, 1902?)
 - p. 3 (Q1702, f3114), i, 79-80; ii, 1-27
 - (on *Pre-1st Violin Sonata*, iii, score by "Copyist 10", p. [ii], 1903?)
 - p. 4-5 (Q1703-4, f3115-16), 28-68, 69-93
 - (on *2nd Violin Sonata*, i, score, p. 14-15, 1910?)

- p. 6-[6a] (Q1705, f3117 [from Q1705]-3118 [from ms.]), 94-134
(on *2nd Violin Sonata*, i, score, p. 13-12, 1910?)
- p. 7-8 (Q1706-7, f3120-21), 135-73, 174-96
(on *2nd Violin Sonata*, i, score, p. 10-11, 1910?)
- p. 9 (Q3110, f3122 [from ms.]-3123[from II]), 197-217 (204-11 unbarred)
(on *1st String Quartet*, i, score, p. [i], 1904?)
- iii, p. 1-[1a] (Q1708, f3127), 1-15
(on *1st Piano Sonata*, i, 2nd ink copy, p. 23-22, 1909?)
- p. 2-3 (Q1709-10, f3129-30), 16-38, 39-59
(on *1st Piano Sonata*, v, ink copy, p. 20-21, 1909?)
- p. 4 (Q1711, f3131), 60-81
(on *Pre-1st Violin Sonata*, i, sketch, p. [8], 1900?)
- p. 5 (Q1712, f3132), 82-93
(on fragment of the *Orchard House Overture*, 1904?)
- p. 6 (Q1713 complete, f3133 inc.), 94-105, piano staves now in p. 5-6 of w
(on *The Celestial Country*, string score, p. 17, 1902?)
- p. 7 (Q1714, f3134), 106-14
(on *Pre-1st Violin Sonata*, iii, Vn part by "Copyist 10", p. 5, 1903?)
- ½ p. 8 missing (exists in Q1715, f3135), 115-16
(?on *3rd Violin Sonata*, iii, Vn part by "Copyist 12", p. i?)
- p. 9-10 (Q1716, q1717; f3136-7), 117-29, 130-43
(on *1st String Quartet*, iii, score, p. 6-7, 1904?)
- mn = two sets of photostats of M given to the Ives Collection by the American Music Center in 1980 (large envelope in which they were kept, in whose hand?: "Trio. . . Charles Ives – Photostat copy brought 1-22-46 by Mrs. Ives"; in John Kirkpatrick's hand: "2 sets, neither complete, both with some additions and/or corrections in Ives's hand")
- m = 1st set (lacking p. 7), p. 1-6, 8-9 of i-ii, p. 1-10 of iii (renumbered 10-19)
complete measure-numbering by George F. Roberts, skipping 124a-c of ii
- n = 2nd set (lacking iii), p. 1-9 of i-ii; on p. 3-4 excellent revision of 38-42
- R = ink scores of i by Roberts, and of ii-iii by "Copyist 18" from scores by Roberts, about 1933
In copying many scores for Ives in the 1930s, Roberts would first make a pencil score from photostats of Ives's sketch. Some details he would leave until he asked Ives, who would play it or make a variant, but a few details remain incomplete – Ives hated to be pinned down. Then Roberts would make an ink score or have one made (usually by a young man of forgotten name, the son-in-law of bass player Alfredo Pagano, here called "Copyist 18"), and return sketch and score to Ives. When negatives of the ink score had been made, Ives seldom kept Roberts' pencil score.
The scores of ii-iii and a set of enlarged positive photostats of i, with corrections on almost every page, were given to the Ives Collection by the American Music Center in 1980. But the y negatives of i-ii were from a set of uncorrected positives (lent by Wladimir Lakond of Peer-Southern, in 1962-3), and those of iii are from H.
- r = corrections and additions by Ives on almost every page of R (after the earlier negatives had been made)
- i, p. 1-6 (y6190-95), m 1-80
- ii, p. 1-23 (y6196-6218), m 1-217, skipping 124a-c (so numbered for ease of comparison with RP)
- iii, p. 1-13 m. 1-129 (sign to repeat 6-76) 130-43
- Z = Pencil additions by Ives on photostats of R
- H = 18 positives (5 from M, 13 from R), sent by Lou Harrison to the Ives Collection with letter of 8 Jan. 1958
M positives = ii, p. 3-5, 7, 9
On p. 3 and 9, measure numbering by Roberts, showing that at one time they may belonged to m
On p. 9, clarification in Ives's hand of "D♯ - F♯ - A♯" as the "Top notes" of 209-11
R positives = iii, p. 1-13 (y6219-31, f3138-50), with corrections and additions on p. 1, 3-4, 12-13.
- T = 13 positives of R iii, with most of the H corrections entered by Roberts, then photostatted again
p. 1-13, with new additions on every page
On p. 1, above: All corrections are in this copy
- P = score published by Peer-Southern, 1955

I

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No. 1. 12 lines

Movement I. Sketch of 1904 (s). Ives' sketch gives the full texture; indications at the left margin give the order of performance: "1st Time" is 'cello and piano RH, "2nd Time" is violin and piano LH, then "3rd All!" Courtesy of Ives Collection, Yale University Music Library.



Notes

The following notes exclude purely mechanical details that raise no real textual questions, including many obvious errata in RP.

*

Abbreviations

C₁-B₁ = below cello C
 C-B = up from cello C
 c-b = up from viola c
 c¹-b¹ = up from middle c
 c²-b² = next higher octave, and so on up
 1.b, 2.b = first beat, second beat of a measure, etc.








1.  = first eighth or eighth-value of a measure, etc.
 1-3.  = first through the third eighth or eighth-value of a measure, etc.
 Vn = violin
 Vc = cello
 Pf = piano
 Lh, Rh = left and right hand or staff

Pitch designations linked by hyphens = consecutive pitches, linked by plus signs = simultaneous; an octave may be written d²+3. The editor's comments are enclosed in [square] brackets.

Movement I

Title has: "Trio Yalensia & Americana - for Violin Cello and Piano ← Fancy names Real name = → Yankee jaws—at Mr (or Eli) Yale's School for nice bad boys!!"



Heading (for i, 28, 52, 79): M had "andante" (crossed out); above that, "moderato" [best]; above that, "adagio" (crossed out). RP have "andante moderato".



Cancelling naturals lacking in M: 8 & 59, Vc, 5.  : d " " 8.  : f (orig. F) 16 & 67, Rh, 3.  : f ¹	18 & 69, Rh, 3.chord: g ¹ , e ² } } corr. " " 4.chord: b ¹ } } in r 31 & 55, Lh, 4.b: B 34 & 58, Vn, 8.  : g ²	43 & 67, Lh, 2.  : C 44 & 68, Lh, 3.  : e 45 & 69, Lh, 2.  : a
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
Before 1: only M has a tentative memo on p. 2, under 23-25: "or 1st Time (as Intro.) piano only." [making four times through] — but Roberts never revised his measure numbering in mR to include this suggestion [if used, better count 0¹-0²⁵, playing from 52-78 but omitting 72 and 74 (cf. similar omissions before 49, 50, and 51), starting *p ma deciso*, returning to this *p* at 57(3.b), 60, 66, and 71, and putting the low bass up an octave in 61-68 and in 70(2-4.b)].

Before 1: M has "V 2nd Time / Cello 1st time / [Rh] 1st / [Lh] 2nd Time / 3rd All".

1-27, Rh, & 28-51, Lh: Though it was clearly Ives's idea to play the Rh part at first by Rh, and the Lh part by Lh, he would hardly have forbidden the idle hand to help, especially since 1-27 and 28-51 seem to need cleaner sound than 52-78. But if the idle hand helps, both hands should contrive, by subtle rolls and pedallings, to sound more like only one hand.

1 & 28 & 52: M had *mf* changed to *mp* (or *p*?), RP have nothing; only r has a cumulative plan: *p* at 1,  *mf* in 30-31,  *f* in 51-52 [excellent if permitting volume fluctuations within each time, in which Ives would certainly have given his mercurial imagination free rein, perhaps somewhat as here suggested].

7(last )-8(2. ) , Rh: only M has the accents, which contradict the triplet-slurs (in M) and imply 2-note slurs as here.


8(6. )-10(3.b) & 59-61, Vc: M was tentatively changed to octave higher by lightly crossing out A^b-G^b-F and sketching a^b-g^b-f [q] with "8v - - to G[q] [?]" [this revision apparently rejected from M, as here, but followed in RP].


9 & 60, Rh: M has g[♯] 1+b¹ as β² [more realistic], RP as β (similarly in 11 & 62).

10 & 61, Rh: M is as here, but the f² had been e^{b2}(erased), this flat appearing wrongly in RP as an e^{b2} on 2. .


14 & 41 & 65, 2.b: M has "più animato" in Pf, here translated into "poch. accel." toward the "più mosso" over Vn in M at 1.b of 15 & 42 & 66; RrP have neither.

16-17 & 67-68, Rh: M has only the Rh top notes (and only the Lh bottom notes) of the first two chords, indicating: "(same ch[ords]) see ink copy" [see note ii, 126].

19 & 70, Vc, 8. : M has d[♯] as here (in 19 R has d[♯] and P has d^b; in 70 RP have d[♯]); M first had this d[♯] in Lh, shifted to Vc.

20-23 & 71-74, Vc, 6. : M repeats the b before this e in 20 and 22 (RP only in 20), probably intending e^b also in 21 and 23, as here.

21-23 & 72-74, Vc & Rh: M has wedges and *mf* as here; not in RP.

25 & 76, Vc, 2. : M had f[♯] changed to f[♯] for the rising chromatic scale, RP have f[♯].

27 & 51 & 78,
M has Pf, 3-4.b



with half-erased "I" before 3.b e², contradicted on the Rh margin by "top [voice] Ist, lower [voice] II III" [RP have both Rh voices at 27, both Lh voices at 51, all at 78, to which Ives agreed in r; but the sensitive way Pf defers to Vc in 27 and to Vn in 51 and 78 is surely preferable, the only editorial touch being to use both Lh voices in 78]. MRrP lack "poco rit." to ease back into the first tempo.

- 29 & 53, Lh: M had \circ d, revised as here (the \circ lightly crossed out), RP have both; MRrP seem to lack a tie to 2.b d [surely intended].
- 29 & 53, Vn, 1.b: M has \circ e¹ and, under it, "II" changed in white ink on Q1700 to "F" [e¹? — to avoid an old-fashioned dominant 9th d+f[#] +c²+e¹ on 2.b of 53? — but an augmented 9th (minor 10th) d+e^{#1} at 1.b of 29 is weaker than the original major 9th d-e¹].
- 30-31: only r has mf , apparently implying that 31-51 be a little louder than 4-27.
- 42-44 & 66-68, 1.h: M has the chords that repeat 1-2. \flat of 42 incompletely sketched [clearly meant as here]; RP have e[#]+g[#] in 42-44 as whole notes, but in M they have a stem.
- 46 & 70, Lh, 2.b: M (as here) had g[#] in the chord (incompletely erased), which is interpreted in RP as value-dots after f and b
- 48-51: M has "Omit 2nd time" at 22, 24, and 26.
- 48 & 72, Vn: M has accents (RP have them only in 72), surely meant as "poco marcato" in 47-50 and 71-77 generally, and probably to contradict the p mf in 48 in M, not in RP.
- 49 & 74, Vn: the first version, in staff 9 of p.2 of M, is replaced by a revision in staff 8 (as here).
- 52-78: generally, see notes 1-27 for Vc and Rh, 28-51 for Vn and Lh.
- 77, Lh: M has (under Lh): "3rd Time Lower B[ass] mf " [probably to add C under 1.b c, but since the Rh 2.b chord needs pedal, the Lh 3.b mf may be safely omitted in favor of 1.b whole notes].

Movement II

Title: S³ has: "This Scherzo is A Joke". M, p.3, has "TSIAJ" (or Medley on the Fence) & Campus!"). M, p.4, has "Fence Medley (con)".

Cancelling naturals lacking in M:

110, Vn, 4. \flat : b¹

116, Vn, 5. \flat of 2.b: b²

117, Vn, 5. \flat of 2.b: c³

148, Vn, last \flat : d¹

154, Rh, last \flat : c¹

158, Rh & Vn, last \flat : e¹

163, Vc, 7. \flat : f

164, Vc, 6. \flat : g

178 & 182, Vn, 4.b: b¹

178, 180, 182, Vc, last \flat : A



179, Vc, 9: d



















179 & 183, Vn, 12. \flat : e²


187, Vn, 2. \flat of 4.b: g² (\flat in RP)




198, Vc, 4.b: f









- 1-13: M has all accents as \wedge , RP as \succ ; in r, Ives added more in 1-4(vn) as \succ , in 3-12 as \wedge [better all \wedge in this percussive passage, and better accept an accent in only Vn as good also for Vc, in only Rh as good also for Lh].
- 16: M has "Allegro modo" in 15-16 (misread in RP as "allargando" in 15); in r, Ives added "MARCH TIME".
- 16-17 & 24-25, Vc, 6. \flat : M has c (\flat)¹ [like untrained singers?], RP have c \flat ¹ [Ives's revision?].
- 18, 29-44, Vn: M has 2.b of 18 notated an octave lower than what appears here, with "8va" above, though not indicating how long this 8va carries. R ends the 8va at 29, 1.b. Ives emended this in mnr, the 8va continuing to 44, 1.b, with "loco" at 2.b.
- 37-42, Pf: M is empty; above Rh: "Soh Doh Doh Soh Soh Doh"; between staves: "etc. Keep goin' Syd! you know, Doh Soh" [The realization in RP is probably from Ives's playing it for Roberts. But later, Ives apparently felt that the shift of piano rhythm at 31 called for a similar shift at 38, so he put signs in n whereby 37=31, 38-9=26-7, 40-41=31-2, 42=26, as here. Still later, he either forgot this excellent revision or couldn't find it.]
- 40-41: M has "meno mosso", not in RrP [not good, would spoil the surprise of 43.]
- 42-43: only r has the wedge in 42 and ff in 43. [f at 43 would allow more growing excitement in 61-67].
- 43: M has (\flat = \flat); RP have (\flat = \flat); r has " \flat = \flat " [much better, interpreting the *più mosso* as a little faster than beat = beat].
- 47-53, in M, are repeated as 54-60, written out in RP.

- 65-67: Ives seems undecided how much to notate in 2/4-3/4 or 6/8-9/8 [far better all in 2/4-3/4 with triplets].
- 65, Vn, 1.b: M was simpler, the later spelling-out of the grace-on-the-beat colliding with the ♯ before 3. ♯ f² (which appears in RP as an f² above 1.b d b²).
- 67, Rh, 3.b: MRP have d¹ in the chord, lightly crossed out of M [far better without it].
- 68: M has Vn *pp*, Vc *f* (changed to *mf* in r), Rh *mp* (*mf* in r), Lh *p* (*pp* in r) [r has a better balance with both tunes *mf*, both accompaniments *pp*].
- 68-82, Vn: In s³ (68-69) and M (68-72), Ives put accents on each e b² (starting a 9-note slur), d² (5-note slur), and e² (4-note slur), with crossed-out memo after 68: "bells may play top accent E b D E" — these accents and slurs to be repeated each measure-and-a-half through 82 (lacking in RP).
- 68-79, Lh: s³ and M in 68 accent the final G of the septuplet; s has dittos, probably implying that the G should be tied to the following G throughout this section. MRP lack most of these ties.
However, s³ has this figure written out only in 68 (1-2.b, "Doh"), 70 (3-4.b, "Fah"), and 73 (1-2.b, "Soh"), indicating repeats by ♯ or by "soh-fah" (as in M also); but the "Soh" in 73 has even-8ths in the final F♯-G of the septuplet (and Ives has absent-mindedly begun the tie from G, even though there will be no G to tie to in the next "Soh"). This implies a common-sense distinction (which Ives forgot when copying M): dotted rhythm when G will tie, even 8ths when G cannot tie (as here).
- 68(3.b)-79, Lh: s³MRP have the voice singing d-e in Lh through this section, but even for a hand as large as Ives's this would make a *pp* murmur of the lowest voice almost impossible [far better to let right thumb play this d-e *pp*].
- 70: s³ (top margin over 70-73) has memo: "Tom? who's this? — The Gods of Egypt Bid us Hail!" [referring to Thomas S. McLane (1876-1947), president of Wolf's Head Senior Society in 1898, and to a Wolf's Head song].
- 73, Vc, 3-4.b: s³ has separate stems; M single stems with c (circled for omission) under g ♯; RP as here.
- 80-82(2.b), Pf: as in 68-79, the spread of the Lh part of MRP hardly permits a *pp* murmur unless Rh takes the higher notes, somewhat as here suggested. The two g's on 2. ♯ of 80 are not strictly simultaneous, but Ives would surely have made them coincide by subtle rhythmic adjustment.
- 83, 3.b: M has Vn g as here; RP have g ♯ (the ♯ of the crossed-out d ♯¹ in Vc); only M has the hold (under Vc).
- 84, Vn & Vc: M has *mp* (RP have nothing), but in view of Ives's memo over 85-86, "as a summer night CA(N)DENZA — to or not to!", the *pp* in 200 may safely be taken as a revision of 84. Mr have Vn g ♯ + d ♯¹; RP have g ♯ + d ♯¹.
- 85: M has (over the barline before 85):  [referring to a lost patch?]; s³ (staff 5) repeats the b before piano's 2nd d².
- 86: M (bottom margin under 86-91) has a partly illegible memo: "duet — Harry. . . . & Sarah. . . . Sexennial [reunion of Y'98] New Haven June 26 '04." [referring to the "duet" in 68-83? or the parallel 3rds in 84-85? or the parallel 6ths in 86? or to the hornpipe and march in 88-92?].
- 86, Vn & Vc: M has a measure-slur under Vc (no slur in Vn), in 202 measure-slurs in Vn & Vc [best to slur only the last three 8ths, Vn tying 4.b c¹ and Vc untying 1.b g of 87, as in 202-3].
- 88: M has over Vn: "Allegro mod^o" [best]; over Rh "Tempo I^{mo}" [which former tempo?].
- 88-91: Within this 6/8, MRP have Vc in 2/4 in 88-90, Vn in 2/4 in 91, but r has all in 6/8 as here, with value dots in Vc and quadruplets in Vn.
- 89-90, Lh: M has the chord d¹+e b¹+g¹ in 89 on 6. ♯ (as in RP) shifted one ♯ earlier by a diagonal line to Rh a, and in 90 on 4. ♯ (as in RP) shifted one ♯ later by a diagonal line to Rh e ♯ [in both cases probably to strengthen the effect of the off-beat tunes].
- 93-98, Rh: The quadruplet notation is inconsistent. M has dotted 8ths in 93 (the "4" redundant) [best] but quadruplet-quarters in 94-98; R has quadruplet-8ths in 93-96 but quadruplet-quarters in 97-98; P has quadruplet-quarters [best to use the real values, especially since the slurs-and-dots in M in 93 can later overlap the beams and clarify the cross-rhythms].
- 93-99, in M, are repeated as 100-106; at 93 (under Vn): "1st time omit or loco" [better played loco] — (over Vn): "2nd Time 8va. . . ." — (over Rh): *ff* [too loud — would drown out Vn and Vc; probably meant for 2nd time, as in r].
- 96 & 103, Vn: M has the extra 16th-flag over 2. ♯ d¹ and over 4. ♯ e¹ both written twice, but so tiny over the d¹ and so emphatic over the e¹ as to suggest that Ives was undecided and wondered if he should leave 1-2. ♯ plain and dot 3. ♯ in the style of 93 and 98, as here (RP have both dotted in 96, neither in 103).
- 97 & 104, Lh: M has a ditto implying the repeat of 96 and 103 [surprising to repeat 96 here rather than 93, but the relation of 1st and 5th m. of this 7-m. unit is borne out in 115 & 119 and was probably meant in 107-8 and 111-12 (see note 111), as shown by the editorial brackets under 93-120].
- 99(5-6. ♯)-100(1.b): only r has  *ff* in all parts [excellent if Vn and Pf diminish to *mf* in 107].

- 99 & 106, Rh: M is as here (except with values twice as large), but spaced to make the 8ths of Rh and Lh look synchronized, as in RP, which adjust the 2nd half of the measure wrongly [far better with "less-value-than-normal" as here, to make the transition from 120 to 121 look natural].
- 106, Vn, 3.b: According to M, 106 should duplicate 99 an octave higher (here e^3), especially since M specifies "loco" at 1.b of 107, but RP have e^2 .
- 107, Vn, 1.note: M has no value-dot after this e^2 [probably because Ives was thinking of the coming off-beat tune in the dotted-8ths of 93 Rh] but RP supply the value-dot - [wrongly?].
- 107, Vc: M has an undotted a, revised as b, positioned clearly on 5.  (lacking the γ on 4. ); R has it positioned on 4.  lacking value-dot, supplied in P.
- 107(5. ) - 114(1.b), Vc: M had this passage in F major, but crossed out and transposed to G as here; RP in 107-8 have both the a and the b together.
- 111, Lh, 3-6. : M duplicates 5-6-3-4.  of 107 [probably by mistake] instead of 3-4-5-6.  as here as would be normal. [Ives probably intended, in 107(3. ) - 113, to write out a Lh ditto of 93-99(4. )], but thoughts more interesting than a ditto must have led to a slip-of-the-pencil. The more dead-pan and unchanged the accompaniment stays, the funnier the Vc tune will sound.]
- 113, Vn: M has notes and accents as here (but values twice as large; see note 99 & 106 Rh); RP lack ties and accents.
- 113, Lh, 2. : M lacks the \sharp before c (compare 98, 6. ); RP wrongly supply a natural.
- 114, Vn, 2. : MPR have $a^1 + g \sharp 2$; but on Q1705 the a^1 is blackened out, apparently in pencil [better, so as to clear the range of the Rh entrance].
- 114-20, Rh: M has quadruplet-quarters [far better to follow Ives's notation in 93 Rh, so that slurs-and-dots can overlap measure-beams, as in Vn 107-12; but r has accents as here, implying some 3-note slurs].
- 116-17, Vc: M is as here (with a wrong \sharp before 2.  of 116 changed to \flat); RP skip 116 and repeat 118.
- 116 & 117 & 118, Lh, 2. : MRP lack the thumb note [probably by mistake, supplied here small].
- 118, Vn: MRP lack ($\flat = \flat$), also for Vc 119, but have it above Vn at 121.
- 118, Vc, 2. : MRP seem to lack the \sharp before c (see next note).
- 118, Lh, 2. : MRP have $d + e \flat$ (RP lacking the flat, supplied in r, even though the pattern calls for $c \sharp + d + a \flat$), and lack the \sharp before 6.  c (not noticed in r) and the \sharp before c and the \flat before a at 2.  of 119, supplied in r with memo: "L H all wrong!!" ["all" possibly including a few details mentioned above, and sounding as if Ives meant to review the whole passage, but had come to the end of the 20-minute work-span of his eyes in the 1930s].

120(last note)-121, Vc: M has  probably meant as here; RP have even 8ths.

- 121: M has "più mosso" over Vn, "Allegro assai" over Rh.
- 122-24: in M are enclosed in repeat signs (with Vn's "II" in Vc staff); this ditto is skipped in the measure-numbering of m and in RP, but numbered 124a-c here for ease in comparing with P.
- 123(2.b)-124(1. ): Lh: M has a slur above (merely a metric grouping, continuing the two previous slurs under Lh), which RP have wrongly as ties over the barline [better omit the slurs and emphasize the groupings by beams].
- 126: M (bottom margin under 126-30) has a memo: "Mr. Price - only V & B part to copy - p. 4-8 C E Ives 70 W 11 Spring 445" [might a copy by Price be the "ink copy" Ives mentions at i. 16?].
- 126, Vc: MRP have a measure-rest, but a recognizable imitation of *How Dry I Am* needs the f [best sharing Vn's triplet rhythm].
- 134, Vn, 1. : This e^1 (in M) is surprising in view of the consistency of polytonal shifts, but it and Vc $d \sharp 1$ in 136 are probably correct.
- 138, Lh, 3. : M has $b + e^1 + g \sharp 1$ [correct], R has $b + e^1 + f \sharp 1$; P has $b + d^1 + e^1$ [compare the similar Lh chords in *Concord Piano Sonata*, p. 35].
- 138-45, Vc: M has 138 in bass clef, 139-45 in treble clef; Roberts' missing copy is all in cello C clef, for which RP have the notes mostly right, but with viola clef.

- 139 & 141 & 143 & 145, Vn & Vc: M clearly intends dotted rhythm (as in the tune), though lacking all value-dots and most extra 16th-flags; RP have even 8ths where M is not explicit.
- 142, Rh, 7. : MRP have d+e+f, but in M the d is lightly crossed out [far better].
- 144, Rh, 2.b: M has the slur vaguely placed [surely 5-note slur as here], probably meant as precedent for 5-note slurs in 145-46, even though in 145 M has a 3-note slur with a tiny accent under f \sharp^1 2 [hardly practicable at the "allegro assai"], and M has no slur in 146.
- 153 & 154, Rh, 8. : MRP have neither \flat nor \sharp before this e¹ [best e \sharp^1 in 153 (upward to f \sharp^1 , 4ths with a \sharp^1 -b¹), but e \flat^1 in 154 (downward to d \sharp^1 , 4ths with a \flat^1 -g \sharp^1) — Ives was quite capable of such a quick shift between the two systems mentioned in the preface].
- 154-57, in M, are repeated (here 158-61), with only the first 3 notes of the alternate Vn parts, with memos: "1st time top P[art] R[h]" — "as Top I" — "as low Rh II" (as here).
- 164: M (bottom margin under 164-72) has a memo:
 " — on your way!
 on your fence — on top 'Malley & Neely' to top of East Rock' 
 " " campus on the Street — Day ends — with Sun Rise (over)
 " " Green"
- 167, Lh: M has \sharp before d [looking as if Ives had only begun to erase it, then decided maybe not]; RP have d (\flat [better spelled e \flat as in 168, where it resolves to d]).
- 170, Vc: M (in Vc 170-73) has memo: "92 Spot Cully K. sings in the Ring[?]"
- 171, Vc, 3. : M has an accent on this b \flat ; not in RP.
- 172, Rh, 1. : M has e \flat^2 very clearly; RP have f \sharp^2 .
- 173, Rh: In M, Ives inked over Rh in 170-73, in places illegibly; Roberts has the best solution for the 2nd half of 172, but 173 might more probably read as here.
- 177, Vn: M has extra tremolo-beams under two quarter g's [probably meant as here].
- 177, Rh, 2.b: M has a tiny accent over e¹ (or under b¹), appearing in RP as a notehead f¹ [unnecessary; the sudden shift of position of Rh gives enough accent].
- 178-99, Vn & Vc: M starts 178 with slurs above corresponding to the ties below, thus setting a precedent for smooth bowings, mostly filled out in RP. M has "X" over 178, "O" over 179, "as X" in 182 Vn & Vc, "as O" in 183 Vn. MRP have *mf*, but in 182 Vc RP have *mf* changed in r to *f* [which may be taken as a revision of 178 — much better balance].
- 184, in M, is repeated (here 186) with 185 as "1st" ending, 187 as "II do"; under the Lh of 184 Ives wrote "for repeat F not G", and on Rh margin "II F see copy" [George Price's copy?], implying adjusted Lh arpeggios in 186 somewhat as here; RP simply repeat 184 as 186.
- 184(&186), Lh, 1-2.b: after the octave G₁+G, M has the 16th-notes an octave higher than here, but with no "8 lower" (as in 178) [surely meant an octave lower as here].
- 184(& 186), Vn, 4.b: M lacks the extra 16th-beam over b¹-c \sharp^2 , but has the notes positioned as here with e² as an 8th-note (16th in RP, beamed with b \flat^1).
- 185, Lh, 4.  of 3.b: in M the notehead of this B (lacking in RP) is covered by the lower beam.
- 185, Rh, 1-3. : M has e+g+b+c¹+e¹, f+b+c¹+c¹, g+b+c¹+e¹ (the 2.  f above but touching its leger line); RP have e+g+c¹+e¹ all three times [less imaginative].
- 185, Vn, 3.b, lower voice: In M this tied g has a double notehead, apparently f changed to f because, if Vn is to make clear its 4.b diminution of the Rh cadence, it cannot hold the g; RP have f .
- 186, Vn 1.b: in M 186 is a ditto of 184, which started with tied g + a b¹ [but Ives would surely have meant to complete the diminution of the Rh cadence with a c¹, as here].
- 186, Vc, 1.b: in M 186 is a ditto of 184 (which started with tied f \sharp) [but 186 is clearly meant to start with ties from the end of 185, as here; M has the beginning of the tie only from G].
- 186, Lh: See note 184.

188-200, Lh: M (notated on paper Ives could hardly have used for the *Trio* before 1910) is so inconsistent and so different from RP that it is best to give M complete:

But the placing of accents in 189-96 and the memos about drums suggest both that Ives's original idea was to give an impression of bass drum and snare drum

(varying with triplets, as M seems to do in 189), and that the sketch of 1904 must have been simpler (in 188 and 191 the chords seem to have been written before the connecting notes, most of which merely spell out the arpeggios but lack ties).

RP have three patterns for "A", "B", and "C" [surely from Ives], also lacking ties, which are repeated verbatim according to M's schedule, varied only in 200 (1.b chord from M, 2.b single G), and are unchanged in Hr.

The "B" and "C" patterns are probably nearer the 1904 version, but in the "A" pattern the bass octaves G₁-G on 2.b and 4.b seem foreign [and inferior] to the half-note bass of M. [The present version aims at the original "drum beats", but varying with triplets more freely than RP. It was like Ives to want each pianist to decide for himself whether to add some of the connecting notes or not, and how many.]

- 193, Rh, 3-4. b: M was like 199, changed as in RP and here except for 4.b
- 194, Vn, 3.b: M has d¹-d¹ as in RP, but Ives's slur above, as here, implies [Ives probably noticed this inconsistency and left off inking the lower voice at this 3.b].
- 195, Rh: Note values in M were apparently (lacking the 1.b value-dot but clearly spaced), changed first by a 4.b value-dot which is crossed out in favor of a 3.b value-dot [respelled here].
- 195, Vc, 2-6. : MRP are as here [best leaving it up to the cellist to include as much of the F as feasible].

- 196, Vn, 3-4.b: M has a tied downstem halfnote a^1 with tremolo-beams [afterthought?—not in RP], but the accent on 12. d^3 (lacking tie to 4.b) implies lower-voice $\sim \underline{a^1} \sim$ as here.
- 198, Vn, 2.b: MRP have lower-voice c^2 [certainly meant as a^1 , as here].
- 200, Vc, 1.b: M has four 32nds as here (16ths in RP), with slur above, and above the slur a diagonal line toward 2.b [probably meaning to continue these 5ths glissando as here].
- 202, Vn & Vc: M has measure-slurs ["legato" rather than bowings? — probably meant as in 86 and here]; M has \sim under Vc 6-8. \uparrow (not in RP).
- 203: M lacks the 3/4 time signature, though all values add up to 3/4; RP have 4/4 [wrongly?].
- 204-11: M (p. 9, end of line 1, beginning of line 2), partly unmeasured, has:

The Pf slurs in 204-5 and the circled " $D\# - F\# - A\#$ " in 209-11 are not in M but were added by Ives in H [good that he did, because in 211 he lost count of the ledger lines and wrote $g\#^4 + b\#^4$ obviously meaning $f\#^4 + a\#^4$].

R follows M fairly faithfully, mostly as here, except for a few questionable Pf details [from Ives himself?]: in 204 the $C\#$ as two tied halfnotes; in 205 an arpeggio of six 8ths $G\#_1 - C\# - A - d - f\# - a\#$, and a disregard of the way M seems to picture the following b as a 1.b [possibly setting a precedent for g^1 in 207, perhaps even for b^1 in 208]; in 207 a tied g^2 ; in 208 changing M's $c\#^3 - f^3 - a^3 - c^4$ to $b^2 - c\#^3 - d\#^3 - f\#^3 - a\#^3 - c^4$; in 209 changing b^1 and the new b^2 to $b\flat^1$ [clouding the free ascent of the top line and paralyzing the accelerando with more notes], and in 211 no attempt to define the hold on a $\#^4$.

In r Ives experimented with changing other pitches, sharpening $g^1 + c^2$ (here 1.b of 207) and raising b^1 to $c\sharp^2$ in 207-8 [spoiling, by this descent from $c\sharp^2$ to $c\sharp^2$, the sequential ascent]. He also added memos: in 204-5, "as a cadenza" and "follow piano generally"; and over 207-8, "Faster & Louder up East Rock". But he [later?] crossed out the whole cadenza, with more memos: over 204-5, "from here see attached sheet from old MS."; over 208, "from here check over old copy"; and over 209, "see old copy".

If the "attached sheet" were either a page from an earlier copy or a patch in Ives's hand, it is missing. But it is most probably an extra photostat of p. 9 of M because in T Ives used the same words, "see old copy", twice in referring to "p. 3" of M, 3rd mvt. Thus Ives was rejecting the R version of the cadenza and advising a fresh look at the sketchy ambiguities of M.

The present version aims to deduce the way Ives originally imagined M, and to notate the result as clearly as possible. The main liberties taken are: the consistent 4/4, which need not sound foursquare; a shift of the "3" over 2nd half of 205 to 1st half, for which it may well have been actually intended; interpreting the diagonal line through the stem of c^2 (before 4.b of 207) as a crossing-out and making another dotted-rhythm 4.b out of the repeated $c^2 + g^2$; making the next b^1 and the " $D\# - F\# - A\#$ " into first beats (in 208-10, easiest to keep Lh over and Rh under); and spelling out the hold on the final $a\#^4$ as a full measure of *presto* (with an optional Rh $a\#^3$ in case the Lh $a\#^4$ needs reinforcement to fulfill the melodic ascent).

- 215-16: M has the hold in 215 only over Vc, in 216 only over Rh [apparently to give time for the surprise "resolution" RP have neither.

217: M is as here (Rh *mf* changed to *mp*, Rh sharps lacking in RP but restored in r. Vn & Rh slurs lacking in RP); M has *mf* over Vn, *mp* under Vn (as in RP).


Movement III


(m. 13-40, 58-67, 91-125, developed from *The All-Enduring* 7-34, 92-106, 46-82)

Heading: *s*⁴ originally had "Allegro-Andante" (with "Allegro" crossed out); above that, "Andante"; above that, "Mod^o"
MRP have "Moderato con moto" as here.

Cancelling naturals lacking in M

42, Rh, 4.b: *f*¹

47, Vc, last : *f*¹

50, Vn, 4. : *f*²

61, Vn, next-to-last note: *d*¹

86, Lh, 3.b: *e*

118, Rh, 3.b: *g*²

125, Rh, last : *e*¹ (after M's 3.b *e*¹, here *f*¹)

4, Vn & Vc: M has *fff* and half-tie to comma, not in RP [good to give extra *fff* at 1.b].

9: only M has "meno mosso" (beside the "Andante sostenuto").

9, Vn: M has *mp*, HT have *mf* (as here) lacking in RP; Ives's curved triplet-brackets in 9-13 and 41-44 are probably meant also as slurs.

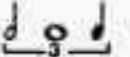
9, Lh: M has *f*, translated here to *marcato*.

20, Vn, 3-4.b: M is as here, R etc. have the 3.b *a*¹ dotted and the triplet spread over 3-4.b, so that *e*¹ is on 4.b [if a revision, not a good one].




38, Rh, 1.b: MRP all lack the *b* before *g*¹ but have the *b* before *g*² (in m. 32 of uvw, the main melodic line is *g*^{b1}-*b*^{b1}-*c*¹, here echoed by Vn in 39, Vc in 40).

42, Rh 4.b: Mm have *d*¹+*f*¹ as here; RP have *f*¹+*a*¹ [probably wrong—not noticed by Ives].

45, Rh, 3.b: M has *f*, HZP have *mf* as here.

45, Lh, 3-4.b: MR have only tied halfnotes *f*¹+*b*^b as in P; r has added  *d-e-d*¹, doubling the value of *e*—a different voice, going from *f*¹ [but *e* clouds the preparation of the coming G major over B^b major]. T has added *d-d*¹ as here, but with a hold over the preceding *b*^b [spoils the metric modulation].

46: M has (below) "con moto (quasi allegro)" as here, T has "Andante con moto".

55(6.b)-57, Lh: MRP are exactly as here, the first omission of *c*¹ (at 6.  of 55) being possibly in favor of Rh *c*¹, the reversal (at 2.  of 57) of the new pattern being possibly to prepare the complete *c*¹+*d* for its last appearance (at 4.  of 57).

57: M has "rit." over Vn at 2. , "poco rit." under Vc at 4. ; neither in RP [best "poch. rit." at 4. ].

58: M has *f* for Vc and Pf, *mp* for Vn, and "meno mosso (or Tempo Primo)", all lacking in RPHrT.

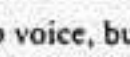
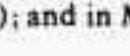


68: *s*⁵ has "meno mosso"; M apparently first had "andante con moto" with "Adagio" added; R has only "andante con moto", T adding "Adagio 2nd time better?", more decisive in r "Adagio (on II time)".

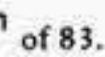
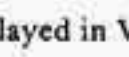
68, Lh: M has each A (under B^b) and the first *e*^b (under *g*) circled for possible omission, with "(ad lib)" below [surely to apply through 68-72 and to the *d* under *e*^b in 71], these optional notes here printed small.

72, 4.b: M has "più mosso" under Vn and "accel." under Vc, not in RP [best "poco accel." as here, with "a tempo" at 75].

74, Vn & Vc, 4.b: M was as here, with [later?] "8va?" over Vn and "8va ad lib?" over Vc (both question marks sketchy but recognizable); R has Vn *d*¹-*e*³-*f*¹ circled in with "octave lower" and with the "8va ad lib" over Vc crossed out [far better both "loco" for more lift to 1.b of 75].

76-77, Vn: Ives added slurs in exactly as here; after 76, M has memo "from here 2nd time go to + p. 10" [to m 130].

80, Pf: in *s*⁵ Ives changed all lower voices from  to  as in top voice, but failed to blacken or dot the white notehead of 1.b *d*¹ (even though he followed it with an  on 4.b); and in M he [hastily?] copied only *d*¹ as , as in RP [far better synchronized with the other voices, as in 81].

83: the "più mosso" in MRP probably means that  of 82 equals  of 83.

90: M has a crescendo-wedge over Rh [probably for all parts, but to be delayed in Vc according to the canon].

114: in M, p. 7 up Rh margin, memo [for Price?]: "copy only V & C parts to here & return C E Ives 65 C.P West" [Ives's "Poverty Flat" address, fall 1901 to Sept. 1907]; cf. p. 6 in which Ives wrote the Vn & Vc parts and pasted the piano staves from w.

121, Vc, 2.note: M has *b* (in canon with Vn), but Ives drew a very faint leger line through the notehead [as if wondering if

- the momentary six-four-chord $b^1-c^1-g^{\sharp 2}$ should be avoided], and RP have the resultant c^1 [hardly worth altering the canon for this fast 16th].
- 122, Rh, 3.b: uvw (m. 79) have an extra cautionary \sharp before this c^1 [certainly meant also in M].
- 129: in T, over the sign to go back to m. 6, Ives wrote "This repeat ad lib" [but it is structurally essential].
- 130: M has "Adagio cantabile" (also at 139); r have "Adagio sostenuto"; MrT have *mp* in Vc, lacking in RP.
- 130-33, Vn: M originally had rests, but Ives added an optional part (as here) with the memo: "or Vio[lin] (Sor[dino]) may [play] pp in place [of] or with Piano sour notes" – and similarly in 139-42.
- 133, Vn, last \sharp : MRHP have d^1 , but in r (Rh staff) Ives crossed it out, with a line to "top" on the bottom margin (clearly meaning \sharp as here).
- 134: M has "animando quasi allegro", r has "più animando" (under Vn) and "più agitato" (below) [best simply "animando"].
- 136, Vn: M has 2.b *f* [too loud? – better to be content with M's crescendo-wedge in 135].
- 136: M has "poco accel." as if for all [better "poco accel. e cresc." -- with "dim. e rall." in 138].
- 143: M has the 1.b tied d written double, downstem halfnote and upstem dotted quarter (the one value-dot probably for both), to situate the 8th C \sharp on 4. \sharp as here (on 2. \sharp in RP); M has Rh 3.b quarter-rest contradicted by the hold over the 1.b undotted-halfnote chord (here dotted); M has final commas as here (not in RP), suggesting that, no matter how slow the "rit." or how long the hold, the measure should be rounded out with a clear 1.b silence.



Sketch of 1911 [?] (s): end of mvt. I and bars 1-27 of mvt. II. Title: "TSIAJ" (or Medley on the Fence) & Campus!). Courtesy of the Ives Collection, Yale University Music Library.