

March No. 1 for Piano, with “Year of Jubilee” and “That Old Cabin Home Upon the Hill” (S. 109)

DESCRIPTION OF SOURCE

- M** Ink score with some pencil and ink revisions by Ives.
t.p. (f4767) “March or Two Step | No. I in F & B \flat | C E Ives”; above, added later: “Danbury
Band Standard Orchestra | 1890 — D[anbury] Fair”
pp. 1–6 (f4723–28) mm. 1–145; at m. 15 “Air (The year of Jubilee) etc.”; at m. 65 “Air (Give
me a home in the dear old South, etc)”

CRITICAL COMMENTARY

The sole source for this edition is **M**.

m. 4, LH, 3&4.♩: Staccato dot added to match RH.

13, RH, 1.♩ each: Staccato added to match mm. 11 & 12.

16, RH, 4.♩: **M** has earlier version above scratched out, no longer legible.

30, LH, 3.♩: On **M** Ives scratched out *g* and revised to *e* (as here).

33, Dyn: **M** has “ff” above LH (here, moved to m. 32/2.♩).

98–109, RH: Accents added over each note of the air to match similar treatment of the borrowed airs.
115(2.♩)–116(2.♩) Dyn: On **M** Ives added and crossed out penciled cresc. bracket (here, retained).

121, RH, 3–4.♩: **M** has ♩–♩ (here, ♩–♩ to match m. 137).

123(1.♩)–124(3.♩), Dyn: **M** has cresc. bracket crossed out (here, retained).

March No. 2 for Piano, with “Son of a Gambolier” (S. 110)

DESCRIPTION OF SOURCES

- M** Ink score, with pencil emendations toward an unidentified later version.
t.p. (f4729) fragment (lower half) “...in C. & F. | CE Ives | P.O Box 432 | Danbury | Conn | Sept
'95”; ink patch toward mm. 75–90 of orchestra version (S. 29)
p. [1] (f4730) fragment (lower half) mm. 17–28
p. [2] (f4731) fragment (partial bottom of p.) mm. 43–44 & 49–52; at bottom of p. (below m. 46):
“Paste [i]n p. 3 – copy –”
p. [3] (f4732) fragment (partial bottom of p.) mm. 74–81
p. [6] (f4733) mm. 130–132, ink patches toward mm. 9–14, 30–31 & 79 here (noted below as **p**),
pencil patch toward mm. 51–54 of orchestra version (S. 29), and ink patch toward mm.
116–119 of song version (S. 353)
p. [7] (f4734) pencil/ink patches toward mm. 74–90 & 75–79, and 43–58 of ?orchestral version
(S. 29)

- N** Ink full score of orchestration in F & B \flat (Fl, Cl; Cnt, Tbn, Tu; Perc; 2 Vlns), possibly earlier than **M**, with ink and pencil emendations; titled *March No. 2, with "Son of a Gambolier"* (S. 29). pp. 1–11 (f2354–64) complete in 91 measures
- p** Ink patches on **M** for this piano version.
p¹ = mm. 9–14 (labeled “* for 1st meas. 1st. strain. page 1”; at m. 15 “etc.”)
p² = mm. 30–31 (labeled “X for meas. 2 & 3 page 2”)
p³ = mm. 79 (labeled “ Θ for third meas. bottom of page 3”; at m. 80 “etc.”)
- H** “A Son of Gambolier,” song version as published in *129 Songs* (Middleton, Wisconsin: A-R Editions, Inc., 2004), edited by H. Wiley Hitchcock. pp. 43–49, song no. 19

Critical Commentary

The primary source for this edition is **M** (which covers only mm. 17–28, 43–44, 49–52, 74–81, & 130–132) and **p** (which covers mm. 9–14, 30–31, & 79); mm. 1–8 & 15–16 are reconstructed here from **N**, the theater orchestra version (S. 29); the other measures (mm. 29, 32–42, 45–48, 53–73, & 82–129) are reconstructed from **H**, the song version (S. 353).

25, LH: **M** has below: “Air . (Son of a Gambolier)” (only slightly altered here).

32, LH, 1.♩: **H** has *GG+G* ♩. (here, substituted editorially to rationalize with the **p** material in mm. 30–31).

41, LH, 4.♩ (♩): **M** has an ink *e* notehead added later (here, omitted).

42, LH, 1.♩: **M** has an ink *d* notehead added later (here, omitted).

42, LH, 4.♩ (♩): **M** has an ink *d* notehead added later (here, omitted) and a bold **b** (here, omitted) added on the *c* (itself crossed out).

79: **p** is used here; **M** has ♩s C \sharp –D–E, ♩ D, ♩ B in four octaves.

82, RH: **H** has upper octave (omitted here to match with **M**, mm. 80–81 having no upper octave).

93–96: **H** has ^ accents (here, > accents to match the style context).

98(2.♩)–130: Here, **H**’s “Kazoo Chorus” quotation of “Son of a Gambolier” is arranged into the piano accompaniment.

105, LH, 1.♩: **H** has *F+e*; *114 Songs* source (song no. 54, p. 125, top system, last measure) has notehead floating below the staff, lacking the intended ledger line to identify it as *E*, thus *E+e* (as here).

March No. 3 for Piano, with “Omega Lambda Chi” (S. 111)

DESCRIPTION OF SOURCE

M Ink score with numerous pencil and red ink addenda toward the band version (S. 53).
t.p. (f2431) “No. III | March or Twostep | in F & C | C. E. Ives.”
pp. 1–6 (f4735–40) below m. 3: “Air (Omega Lambda Chi)”

CRITICAL COMMENTARY

The sole source for this edition is **M**.

1, Tempo: On **M** Ives uses underlining (omitted here): “Allegro meastoso” [*sic*].

4, LH, 2.♩: Value dots added editorially.

7, LH, 1.♩: Value dots added editorially.

13–14, RH: On **M** Ives scratched out ties over the bar line.

24, LH, 2.♩: **M** has accent (omitted here to parallel mm. 20 & 28).

35, last ♩: **M** has the text in m. 36–38: “(We meet to might to celebrate the Ω. Λ. X.)”.

59 & 71, Dyn: **M** has *f* on 4.♩ each (here, moved to 3.♩).

70, RH, 1.♩: Value dots added editorially.

83, RH, 2.♩: Value dots added editorially.

85, RH/downstem, 2.♩: **M** has *f*² but Ives revised to *g*² (as here).

85, LH, last ♩: On **M** Ives changed *f* to *g* (as here).

90, LH, 2.♩: **M** has lower line’s rhythm as ♩–♩ (lacking a middle eighth rest; here ♩–♩, as in surrounding measures).

98, LH, 1.♩: **M** appears to have quarter *EE+GG* (but oddly presented; omitted here).

112, 2.♩: **M** has penciled “Piano sub” (omitted here; apparently for band version).

118, LH, 1.♩: **M** has ♩ (here, ♩⁻ to match RH).

March No. 5 for Piano, with “Annie Lisle” (S. 112)

DESCRIPTION OF SOURCE

M Ink score with a few addenda in pencil and additional sketching toward the band arrangement. t.p. (f5992) “March or 2 Step | in D & B ♭ | No. V | No. VI | C. E. Ives. | 10 Chapel Pl | Danbury Ct | return to PO 432 | Danbury” pp. 1–4 (f4741, 4743–45) below m. 28: “Air – (Annie Lisle or Amici)”

CRITICAL COMMENTARY

The sole source for this edition is **M**.

16, RH: Upper octave (as here) added on **M** in lighter ink.

16, RH, 2.♩: Value dot added editorially for *c*^{♯2}.

24, RH, 1–2.♩: **M** has faint slur of *f*^{♯1}–*g*¹ (omitted here).

24, LH, 1.♩: Value dots added editorially.

31, RH, 5.♩: **M** has *f*^{♯2} (here, *e*^{♯2}).

36: **M** has “<coda sign>” (omitted here) for an unidentified patch or insert.

42: At the beginning barline **M** has “go to **X**” (entered in an unidentified hand; omitted here) to an unidentified patch or insert.

43, LH, 2.♩: **M** has apparent slur (omitted here) on *a*.

46, LH, 2.♩: **M** has *G*[♯]+*g*[♯] added in pencil (omitted here, probably intended for band version).

47, LH, 2.♩: **M** has *E*[♯]+*e*[♯] added in pencil (omitted here, probably intended for band version).

55, RH, 1.♩: Value dot added editorially.

55–57, RH: **M** has “8va ad lib.” at m. 55 and “8va ad. lib.” at 57 (as realized here).

57, 1.♩: **M** has cresc. wedge (omitted here).

63(last ♩)–64(3.♩), LH: Ives scratched off the original pitches ($g-f-d$) and inked in $b\flat-b\flat-f$ (as here).

70, LH, 2.♩: On **M** Ives added a large, thin penciled “X” below.

72 & 88, RH, 2–3.♩: On **M** Ives added g^2-f^1 in pencil (as included here).

79, RH, 1–2 & 4–5.♩ (♩s each): **M** has $f^3 + a^3$ for the top pitches (this must be a case of Ives miscounting his ledger lines; here, the presumed intention of $d^3 + f^3$).

79(last ♩)–80(3.♩), RH: On **M** Ives circled these notes and added memo “B ♭ B ♭ F”, apparently a change toward the band version (note that at the related mm. 63–64 Ives scratched off the original pitches and inked in $b\flat-b\flat-f$).

March No. 6 for Piano, with “Here’s to Good Old Yale” (S. 113)

DESCRIPTION OF SOURCES

- S¹** [First] ink score, in G & C, incomplete, on 12-stave paper (outer double leaf of gathering is missing).
pp. 2–3 (f4752–53) 48 mm. in G (relating to Version 2, mm. 9–40)
pp. 4–5 (f4754–55) 34 mm. (a complete last strain, unlike that in **S²S³**) in C
- S²** [Second] ink score, in G & D, complete, on same 12-stave paper type.
t.p. (f4756) in ink: “C.E. Ives 76 South Middle | Yale Campus | New Haven | Conn” and “No. 6 | in G & D | Air = ‘Here’s to good old Yale’”; pencil memo below: “Drink Her Down & Up!” (this memo is further worked out in 4 mm. that appear immediately below, now catalogued as the 4th sketch of *Burlesque Exercise in C [II]* (S. 422), a wedge of chords converging on C major, with the text “DOH ME Soh Do[h] Down & Up!”).
pp. 1–6 (f4757–62) mm. 1–144
- S³** [Third] ink score with pencil addenda, in G & D, incomplete (some LH staves are empty, and lacking concluding 10 mm., ending with pencil memo: “see score Price’s copy p. 4”), on same 12-stave paper type; pencil memo below: “B♭ Cornet Band – to go in Bethel | Sat. | Wooster House Danbury | June 27 1889 | Standard orchestra | for Scherzo – 3rd Sym [?]”; a new first strain replaces “Here’s to good old Yale”.
pp. [1]–[4] (f4763–66) 135 mm. (relating to Version 2, mm. 1–8 & 41–133)

V Ives's recording of *March No. 6* (based on S³), on Mary Howard Recordings, disc [E]/side [1], 24 April 1943, included on New World Records CD 80642-2 "Ives Plays Ives" (track 41).

CRITICAL COMMENTARY

This edition is based on S² with some reference to S¹ and S³. A transcription of V and of *Burlesque Exercise in C [III]* (S², t.p.) appear in the Appendix.

1, Tempo: S³ has "Presto Galop" (as here) lacking in S².

9: S² has "Air (Here's to Good old Yale)" (as here) added in pencil.

9(1.♩)–12(1.♩), RH/downstem: S¹ has long slur.

9–39, RH: S¹ has accents (>) for each change note of the top melody.

21(1.♩)–22(1.♩), RH/downstem: S¹ has slur.

21, 4.♩: S¹ has "cres."

22, RH/downstem, 2–4.♩: S¹ has stacc. dots.

22, RH/upstem, 4.♩: S² has mostly erased (ink) half note, supplanted by quarter note (as here).

24, RH/downstem, 2–4.♩: S² lacks rests (supplied here).

31(2.♩)–32(4.♩), LH: S¹ has accents (>).

33, LH: S¹ has "Ped. _____" for full bar.

34, LH: S¹ has "Ped. _____" for full bar.

40, LH, 3.♩: S¹ has accent (>).

40, LH, 4.♩: S² lacks † (supplied here).

49–52, LH: S² lacks †s (all supplied here).

56, LH, 1.♩: S² has dotted half *B* overwritten by *C+c* whole notes (the latter as here); S³ has whole notes *B*.

56, LH, 4.♩: S² lack † (supplied here).

57, LH, 1.♩: S² has *B+b* changed to *BB+B* (the latter as here).

57, 2.♩: S³ has *ff* (as used here editorially).

61, RH/lower note, 1.♩: S³ has whole note for *b*.

61–76: On S² Ives slashed diagonally in pencil through mm. 61–76, with memo in LH margin: “may be omitted” (as incorporated here at m. 61).

64–66, LH: S² lacks *ts* (all supplied here).

65: S³ has *f* (as used here editorially).

77, RH, 1.♩: On S² Ives added *b* (as here) in pencil.

78, RH, 1.♩: On S² Ives added *d*¹ (as here) in pencil.

79, RH, 1.♩: On S² Ives added *g*¹ (as here) in pencil.

80, 1.♩, RH: On S² Ives added *d*¹ (as here) in pencil.

75–76, LH: S³ has accents (>) on each quarter.

77–82, LH: S² lacks *ts* (all supplied here).

98, 2&3.♩, LH: S³ has accents (>).

99–100, LH: S² lacks *ts* (all supplied here).

104–05, RH: S² lacks *ts* (all supplied here).

108, LH/downstem, 4.♩: S² lacks *t* (supplied here)

117, LH/downstem, 4.♩: S² lacks *t* (supplied here)

109, 111–19 & 121–22, LH/upstem: S² lacks *ts* (all supplied here).

122, LH/upstem, 4.♩: S³ has *d*¹ (as here) lacking in S².

135, LH/upstem, 2.♩: S² has bottom pitch sitting high in E space, barely touching the F line (here, *f*[#]).

144, 1.♩, RH: S² has vertical squiggle that might be for arpeggiation (as here) or part of the otherwise dotted-line surround of the chord for the “8va” above.

144, 4.♩: S² lacks final ♯s (both supplied here).

March in C & G for Piano, with “See the Conquering Hero Comes” (S. 114)

DESCRIPTION OF SOURCES

- M** Pencil sketch, headed “Intro [and in ink:] ‘See the conquering Hero’”. pp. 1–2 (f4746–47) mm. 1–82; at bottom of p. 1: “Gay at Reilly (over)”; on p. 2, below m. 51: “Gay at Reilly again!! | after H[opkins] G[rammar] S[chool] game on Y[ale] F[ield] 1893” (both possibly in reference to *Burlesque Exercise in C [III]*, S. 422, a version of which is sketched at the bottom of p. 2).
- p** Pencil patches (f4748) for mm. 30–31 & 33 and a 12-measure interlude (possibly meant to replace the 2nd strain).

CRITICAL COMMENTARY

This edition is principally based on **M**; mm. 30a–44a are based on the 12-measure interlude in **p**.

8: **M** has “(I)” (omitted here) meaning “1st strain”.

16, RH, 1.♩: **M** is unclear, either $f\sharp^2$ or g^2 (here, the latter).

34: **M** has “(2)” (omitted here) meaning “2nd strain”.

40, RH: **M** has whole note b^1 superceded by a revision (as incorporated here).

42(3.♩)–43(1.♩): **M** has cresc. wedge (omitted here).

49, RH, 2.♩: **M** has ♯ (here, half rest).

51: **M** has “III” (omitted here) meaning “3rd strain – Trio”.

81, LH: **M** has whole note d , apparently erased (omitted here).

82, LH, 5.♩: **M** has ♩ (here, ♩).

March for Piano: The Circus Band (S. 115)

DESCRIPTION OF SOURCES

- M** Pencil sketch, with copious markings toward song version (S. 229); most measures numbered by Ives (mm. 88–89 misnumbered the final two mm. as “89”–“90”).
pp. [1]–[3] (f4749–51) mm. 1–89
- H** “The Circus Band”, song version as published in *129 Songs* (Middleton, Wisconsin: A-R Editions, Inc., 2004), edited by H. Wiley Hitchcock.
pp. 19–24, song no. 11

CRITICAL COMMENTARY

The primary source for this edition is **M**, with an attempt to disregard additions and emendations that would appear to be toward **H**. **M** lacks any tempo headings and dynamics; here, those from **H** are adopted editorially.

1 & 41, Tempo: The headings here are adapted from those in **H**.

6, RH, 1.♩: **M** has $c\sharp^2$ as ♩ (here, ♩ as in **H**).

7, RH, 1.♩: **M** has $f\sharp^2$ as whole note (here, ♩).

9 & 24: **M** uses double bar lines, but does not indicate the traditional repeat signs (as in **H**; added here).

25 & 40: **M** uses double bar lines, but does not indicate the traditional repeat signs (as in **H**; added here).

57: **M** lacks a point of return for the m. 88 repeat (here, return to the “break strain”).

58 & 60, RH, last ♩: **M** lacks ♮ cancellation (added here) for e^1 .

63, RH, 3.♩: **M** spells as $c\sharp^2$ (here, d^b2).

63, RH, last ♩: **M** spells as $d\sharp^2$ (here, eb^2).