

## Set No. 3, s. 12

### I. Adagio sostenuto: At Sea

#### DESCRIPTION OF SOURCES

- M** Pencil score (1918–19?; 1917 according to Ives), with song text by Robert Underwood Johnson, on 16-stave leaf, in 4-stave system; instrumentation: “EH or Fl | Violin (3) | [Piano &] Celeste ad lib”; memos at end: “arranged for E h | or Fl” and “from song for Organ & Violin play[ed] at | Hartsdale Dec 1912”.  
p. [1] (missing; mm. 1–5)  
p. 2 (f2741; Photostat = f2740) mm. 6–13 (top margin torn away; penultimate 1/8 bar counted here as m. 12a)
- H** Song #4, *114 Songs* (printed 1922 & 1923).  
p. 10 (—) mm. 1–13
- H<sup>E</sup>** Song #4 in Copy E of *114 Songs*, with Ives’s pencil and ink emendations; instrumentation cited: “Flute, Strings (perhaps a piano or light bell or celeste on notes in [circles])” | Piano”; perhaps marked up in preparation for mvt. 3 of *Set of Three Pieces for Chamber Ensemble, No. 2* (S. 674).  
p. 10 (f6156) mm. 1–13
- H<sup>S</sup>** Song #4 in Slonimsky’s copy of *114 Songs* (in Moldenauer Collection, Library of Congress), with Ives’s ink emendations (essentially an inked version of markings in **H<sup>E</sup>**); instrumentation cited: “Flute, Strings sordini, piano or bell only on (D<sup>b</sup>s) marked o”.  
p. 6 (—) mm. 1–13
- T<sup>C1</sup>** Song #4 in Copy C<sup>1</sup> of *34 Songs* (printed 1933), with Ives’s pencil emendations; pencil memo at top: “see p 2 – 2<sup>nd</sup> staff – score | sketch”; instrumentation noted: “[solo line], 3 V[iolins], Piano, Cello ad lib”; apparently marked toward preparation of **N**.  
p. 6 (f6233) mm. 1–13
- N** Ink copy by Copyist 18 (under the direction of George F. Roberts; 1934?), prepared for use in this set or possibly as mvt. 3 of *Set of Three Pieces for Chamber Ensemble, No. 2* (S. 674); headed: “Adagio Sostenuto”; instrumentation: “Solo Eng. Horn (or Basset) (or Flute) | Violin I | Violin II | Viola (or) (Violin III) (ad lib) | Cello (ad lib) | Piano or Harp (Celeste) or High Bell”.  
one p. (f2743) mm. 1–13
- W<sup>Q</sup>** Quality [Photoprint Studio] List 9 typescript; Ives added in pencil: “SQ, Pia, Fl” (perhaps more in reference to mvt. 1 of *Set No. 7: Water Colors*, S. 16).

#### CRITICAL COMMENTARY

This edition is based on **M** (mm. 6–13) and adapted, in part, from **N** (mm. 1–5).

1, EH: **M** (at m. 6 LH margin) has “EH | or Fl”; **N** has “Solo | Eng. Horn | (or Basset) | (or Flute)” (as here); **H<sup>E</sup>H<sup>S</sup>** have: “Flute”; **H<sup>C1</sup>** has nothing; **W** cites “Fl” instead of EH.

1, Pf: **N** has: “Piano | or Harp | (Celeste) | or | High Bell”.

3, 4.♩: **H<sup>E</sup>** has “ten[uto]” and decresc. wedge.

6, EH, 4.♩: Editorial cresc.-wedge-to-*f* borrowed from **N**.

6, Vn1, 4.♩: Editorial slur borrowed from **N**.

8, EH, 1.♩: Editorial decresc. wedge borrowed from **N**.

8, RH: **M** has memo: “Celeste (ad lib.) | if so no RH Piano)”.

10, Vns: Editorial decresc. wedge borrowed from **N**.

11, Vn2: Editorial slur borrowed from **N**.

11, RH: **M** has memo: “(No Celeste)”.

12, Vns: Editorial slurs borrowed from **N**.

12(last ♩)–12a, Pf: **M** has memo: “a slow | arpeggio”; **M** beams *GG-a-d<sup>1</sup>* (here, version from **N** that includes *e<sup>1</sup>*).

13, RH/upstem: **M** has memo: “Celeste or LH Piano”.

## II. Luck and Work

### DESCRIPTION OF SOURCES

- M** Pencil score (1918–19?; 1917 according to Ives), with song text by Robert Underwood Johnson, on 16-stave leaf, in 5-stave systems; headed: “‘Luck & Work’ | II”; instrumentation: “Basset Horn or EH | Flute | Drum | Violins (3 at least) | Piano”; dated at bottom L: “(Redding | Oct 20 – 1916)”; at bottom R: “~~full Score | not arr.~~”  
p. [2] (f2741; Photostat = f2740) mm. 1–10 (complete; with sketching toward m. 11)
- S** Pencil score of song version (1920).  
one p. (f6765) mm. 1–10 (complete)
- H** Song #21, *114 Songs* (printed 1922 & 1923), with Ives’s pencil and ink emendations.  
p. 49 (—) mm. 1–10 (complete)
- H<sup>B</sup>** Song #21 in Copy B of *114 Songs*, with Ives’s pencil and ink emendations toward version in *34 Songs*; in ink at bottom: “From pieces for Basset Horn, Drum | 3 Violins, Flute and Piano. 1917 | 1916 | Arranged for Voice & Piano 1920”.  
p. 49 (f6110) mm. 1–10 (complete)

- N<sup>1</sup>** First ink copy by George F. Roberts (1934?), with Ives's pencil emendations (probably executed for mvmt. 2 of *Set No. 10 of Three Pieces*, S. 19).  
 p. [1] (missing; mm. 1–4)  
 p. [2] (f2777) mm. 5–10 (with suggestion of m. 11 barely sketched in pencil by Ives, and two memos referring to now-missing auxiliary sheets)
- N<sup>2</sup>** Second ink copy by George F. Roberts (1934?), based on **N<sup>1</sup>**, with Ives's new pencil emendations; headed "II. Luck and Work | (Robert Underwood Johnson)" (i.e. of *Set No. 10*); instrumentation: "Basset horn or English horn | Flute | Drums | Violins [3 staves] | Piano".  
 one p. (f2770) mm. 1–11
- W<sup>B</sup>** Work-list B typescript (1936–38), page 3: "ALLEGRO ANDANTE— 'Luck and Work'—English | or basset horn, flute, violins, piano and drum. | 1916"

### CRITICAL COMMENTARY

This edition is based on **M**, with some reference to **N<sup>2</sup>**.

1–10, B.Hn: **M** has this in sounding-pitch notation, with memo: "(actual sounds)" (here, transposed up a perfect fifth).

1, Dr, 2.♩: **M** has *f* (as here); **N<sup>2</sup>** has *mf*.

1, Vns : **M** has memo (starting in m. 2): "(in copying Vio. parts better to write [all?] as pian & use | [th?] as marks".





1, Vn1&2, 2.♩: **N<sup>2</sup>** has *f* (here, *ff* to match solo line & Pf); **M** has nothing.

1, Vn1&2, 3.♩/1.♩: **N<sup>2</sup>** has ♭ for *d*<sup>1</sup>.

1, Pf, 2.♩: **M** has the complete line of mm. 1–4 only in RH (all 8ba of **N<sup>2</sup>** RH version), in LH only the 4 ♩s of m. 1/2.♩ (*F#–B–Bb–Fb*) with memo between the Pf staves: "or RH in oct | or oct in LH ad lib | oct lower than RH write out" and at m. 4/2-10.♩: "loco" (as followed here; **N<sup>2</sup>** appears to be an octave higher than Ives's intentions on **M**; the first page of **N<sup>1</sup>** may be missing *because* of Ives asking for the change to the octave placement carried out in **N<sup>2</sup>**).

2, Vn1&2, 2.♩/1.♩: **M** has # for *f*<sup>1</sup> (as here); **N<sup>2</sup>** has ♯.

4, Fl, 2.♩/last ♩-3.♩/1.♩: **M** has *f*<sup>3</sup>–*f*<sup>#3</sup> (as here); **N<sup>2</sup>** has *f*<sup>#3</sup> –*g*<sup>#3</sup> (this later change reserved for use in mvmt. 2 of *Set No. 10 of Three Pieces*, S. 19).

4, B.Hn, 2-3.♩: **M** has  ♯ ♯; **H** has  ♯; **N**<sup>2</sup> has  ♯ (here, **M** version is adjusted to  ♯ ♯).

5–8, Fl: At m. 6 (beginning of new system) **M** has memo: “Flut rests to → [m. 8]/4.♩/1.♩”.

8: **M** has a barline before 4.♩ (barline not in **N**<sup>2</sup>; omitted here).

8(last ♩)–9, Vns: **M** has this chord notated as simply stacked fifths; **N**<sup>2</sup> distributes this awkwardly as Vn3  $g+a^1$ , Vn2  $d^1+e^2$ , Vn1  $a^1+b^2$  (altered here editorially for practical distribution).

9, RH/downstems, 2-5.♩: **M** has 3-4.♩  $g^{\#1}-a^{\#1}$  circled (probably for omission); on **N**<sup>1</sup> Ives circled all the pitches, marking 2.♩  $f^{\#1}$  “out | put in I V”, with memo (toward *Set No. 10* version): “These [other pitches] taken by a violin, may be put in small in piano”; **N**<sup>2</sup> includes all these pitches in cue size (as here).

10, Fl: **M** has two half rests (here, whole rest); **N**<sup>2</sup> has two  $f^{\#2}$  ♩s (sketched in pencil on **N**<sup>1</sup>).

10, Dr: **M** has memo: “drum | only in last meas” (memo written before m. 11 added).

9, Vn1, 3.♩: Trem. marking added editorially.

10, Vns, 1-5.♩: **N**<sup>2</sup> has “non decresc.” above 2.♩ of B.hn & Dr each (not in **M**; here, given to Vns). **N**<sup>2</sup> has pitch distribution as Vn1  $b^2$  / Vn2  $b^1+f^{\#2}$  / Vn3  $d^{\#2}$  (redistributed here for less awkward performance).

10(6.♩)–11, Vns: **M** has 4-note chord:  $c-a^{\sharp}-a^{\sharp1}-f^{\sharp2}$ , with memos: “strings con sord *pp* | or away | VS in distance | or or Piano | strikes *ppp* | held | in p-” and “all | seed for next planting”; **N**<sup>2</sup> sketches out the 3-Vn solution, with memo: “sounds but an instant after | piano fl. & Drum has stopped”; **N**<sup>2</sup> as here.

10, RH, 2.♩: **M** has “F♯ | *pp*” (omitted here).

10, LH, 1.♩: **N**<sup>1</sup>**N**<sup>2</sup> have “tr ”; **M** is tremolo notation only (as here).

### III. Premonitions

#### DESCRIPTION OF SOURCES

**M** Pencil score (1918–19: 1917 according to Ives, but his date may be a year too early), with song text by Robert Underwood Johnson, on 16-stave leaf, in 3- & 7-stave systems; memo at bottom: “in these [?] | of ‘Premonitions’ the strings & piano | should not cover or hurry this Solo | (they are both especially disturbed | but not loudly”); instrumentation: “Fl, Ob | Bassett or Solo Horn | Vs

- I II | Drum | Cello Basses | Piano”; memo below: “120 E. 22 [NYC] Jan 1917” (the Iveses moved into 120 E. 22 in fall 1917).  
 p. [3] (f2742) mm. 1–7 (mm. 1–4 missing top three staves; rejoined top fragment has page numbered as “5” and was used for sketch/patch for mvt. 2 of *Symphony No. 4*, mm. 205–07)  
 p. [4] (missing; mm. 8–18)
- H<sup>B</sup>** Song #24 in Copy B of *114 Songs*, with Ives’s pencil and ink emendations toward version in *34 Songs*; at bottom in ink: “From pieces for Basset Horn, Fl. Strings & Piano | set made ~~1916~~ 1917 | Arranged for Voice & Piano 1921 | making Bd[?] Feb 22 – 17”.  
 p. 57 (f6112) mm. 1–8a  
 p. 58 (f6113) mm. 8b–18
- H<sup>E</sup>** Song #24 in Copy E of *114 Songs*, with Ives’s pencil emendations (only toward metering, with memo: “see score | for meas”—referring to **M**).  
 p. 57 (f6170) mm. 1–8a  
 p. 58 (missing; mm. 8b–18)
- W<sup>G</sup>** Work-list G typescript (1951), page 6: “Arrangements for various groups of instruments or chamber | orchestra, with voice or chorus: | \*Arrangements for voice and piano published in | Song Albums: | ... 5. ‘Premonitions’ (Johnson) — Voice or chorus | with flute, oboe, clarinet, horn, strings, | piano and drums | 1917”.

### CRITICAL COMMENTARY

This edition is based on **M** (mm. 1–7), and is otherwise a realization based on **H** of the upper score of mm. 1–4 (where only Vc/Db & Pf survive) and of mm. 8–18. The following commentary relates only to the surviving materials in **M** as used in the realization.

1, Solo line: The solo instrument is variously cited in **M** as “Basset or Solo Horn”, in **H** as “Basset Horn”, and in **W<sup>G</sup>** as “horn” (here, “horn” is assumed to be French horn; English horn is added editorially as an option to match the other two movements of this set).

1–6, Vc/Db: **M** is inconsistent in its trem. markings (here, applied more consistently).





1, Vc/Db, 1.<sup>♯</sup>: **M** lacks stem (although the *b* may have had an upstem before the tear away; stem supplied here).


3, Vc, 5.<sup>♯</sup>1.<sup>♯</sup>: **H** has *e* (as here, editorially) lacking in **M**.

4–5, Cel: **M** has memo: “(Celeste (or RH Pian | not both” (here, “Celesta, ad lib.”).

5, 4.<sup>♯</sup>: **M** appears to have *g+ab*, labeled “Viol<sub>L</sub>” (pitches omitted here), not used in **H**.

6, B.Hn, 2.<sup>♯</sup>2.<sup>♯</sup>/last triplet <sup>♯</sup>: **M** has slur forward from *a*<sup>1</sup> (slur omitted here).

6, B.Hn, 3.: **M** has  but with last  ( $a^1$ ) circled for omission ( $a^1$  omitted here;  $g^{\sharp 1}$  retained here as , as in **H**; in **H** this  $g^1$  has  $\sharp$ , corrected on **H<sup>B</sup>** to  $\flat$ ).

6, B.Hn, last : **M** has  $g(\sharp)^1+a^1$  ( $a^1$  not in **H**, omitted here).

7, Ob, 4.-3.: **M** has doubled values (  ; corrected here).