

## Set No. 6: From the Side Hill, s. 15

### I. Mists

#### DESCRIPTION OF SOURCES

- M** Pencil & ink score of song *Mists[II]/Version 2* (S. 301, ca. 1920), with song text by Harmony Twitchell Ives, on inside pp. of 16-stave double leaf; mostly in F, some in G. pp. [1–2] (f6777–78) complete in 20 mm.
- H** Song #57 in *114 Songs* (printed 1922). pp. 131–32 (—)
- H<sup>B</sup>** Song #57 in Copy B of *114 Songs*, with pencil annotations toward the song’s inclusion in *34 Songs* (**T** below). pp. 131–32 (f6129–30)
- H<sup>E</sup>** Song #57 in Copy E of *114 Songs*, with pencil & ink annotations toward orchestration (citing “flute? or English [horn]”, “Strings (sordini)”, “piano”, and “Celesta?”). pp. 131–32 (f6188–89)
- H<sup>S</sup>** Song #57 in the Library of Congress’s copy of *114 Songs* (Moldenhauer Archives), with pencil annotations (copied from **H<sup>2</sup>** for use by Nicolas Slonimsky) toward orchestration; list of instruments: “Flute, Harp or Piano Strings at end bells (if light)”. pp. 131–32 (—)
- m** Memo, made between Jan 1925 and April 1930; this song is #1 in a third grouping entitled “From the Side Hill” (along with “The Rainbow”, “Afterglow”, and “Evening”; this song is annotated as: “Flute solo, Strings (harmonic chords?) Piano, Celesta at end?” one p. (f2792)
- T** Song #[21] in *Thirty-Four Songs (New Music, 7/1, Oct 1933)*; Song #[23] in Merion Music’s reprint, pp. 48–49); slightly revised from **H** based on markings in **H<sup>B</sup>**. pp. 46–47 (—)

#### CRITICAL COMMENTARY

This edition is based on **H<sup>E</sup>**.

0: On **H<sup>E</sup>** Ives added “Strings (sordini)” above its RH; **H<sup>S</sup>** has “strings” (here, only Vns are muted).

2, Fl: On **H<sup>E</sup>** Ives added “flute? or English [horn]” in pencil, “flute” in ink; **H<sup>S</sup>** has “flute solo” (as here).

2, LH: On **H<sup>S</sup>** Ives added “piano”.

2, Vns: On **H<sup>B</sup>** Ives changed *ppp* to *pp*; **H<sup>E</sup>** has “*pppp* (harmonics? | perhaps resultant (under tone)); **H<sup>S</sup>** has “Top group harmonic chord? | or resultant tones may be used?”.

2, Vas & Vc: On **H<sup>S</sup>** Ives changed *ppp* to *pp* (as used here).

2, Db & LH/bottom pitch: On **H<sup>E</sup>** Ives added “piano” in pencil, “piano bass?” in ink (here Db sustains, LH restrikes each bar); **H<sup>S</sup>** has “piano” (and most bass notes in subsequent bars are circled).

5, Vn2, last ♪: **M** has # (as here) for  $d^3$ , lacking in **H**.

6, Vns: **H<sup>E</sup>** has tremolo markings (as used here); **H<sup>S</sup>** has “strgs”.

6, RH: **H<sup>E</sup>** has “piano?”; **H<sup>S</sup>** has “harp or piano” (here, Pf).

10, Vn1, 5–6. ♪: **MH** have  $f^{\sharp 3}$ – $f^{\natural 3}$ ; on **H<sup>E</sup>** Ives changed to  $g^{\sharp 3}$ – $f^{\sharp 3}$  (as here).

11, Fl: **H<sup>E</sup>** continues with use of Fl (as here); **H<sup>S</sup>** has “strings unis.”.

11, Str & Pf: **H<sup>E</sup>** has “Piano and Strings”; **H<sup>S</sup>** has “Piano or harp + low strings”.

12, Va1, 1-2. ♪: **H<sup>E</sup>** has added  $a^{\sharp 1}$ – $b^1$  (as here).

14–15: **H<sup>E</sup>** has “reduce instruments”.

14, Va1 & LH/upstem, 4. ♪: **M** has  $b$  for  $a$  (as here); **H** has “(♯)”.

15, Fl, last triplet ♪: **H<sup>S</sup>** has “flute” (assuming unis. Str have carried the line, see note 11 Fl).

16: **H<sup>E</sup>** has “(strings | alone)”; **H<sup>S</sup>** has “strings”.

19, RH: **H<sup>E</sup>** has “celesta?”; **H<sup>S</sup>** has “bell” above last note  $b^2$  only.

## II. The Rainbow

### DESCRIPTION OF SOURCES

**S** Pencil score-sketch of *The Rainbow* [Version 1] (S. 45, ca. 1914), with song text by William Wordsworth; on both sides of a single 12-stave leaf (partially torn losing mm. 5–11); for basset horn, flute, celesta, harp, strings, and organ; memo at end: “To H.T.I. | on her first birthday | in Redding | June 4 – 1914”.  
pp. [1]–[2] (f2700–01) mm. 1–4 & 12–18(19)

**p** Patches toward **N**.  
p. [1] (f2702) mm. 11–12 rejected  
p. [2] (f3806) mm. 16–18(19)

- H** Song #8 (entitled “So may it be!”) in *114 Songs* (printed 1922). pp. 16–17 (—) mm. 1–18(19) (complete)
- H<sup>B</sup>** Song #8 in Copy B of *114 Songs*, with pencil annotations toward the song’s inclusion in *34 Songs* (**T** below); ink memo at end: “Song for voice with strings, flute, harp (or piano), organ. June 4, 1914...”. pp. 16–17 (f6097–99) f6098 is a memo sheet: “In the ending of the original score, the organ, flute & most of the strings held the chord before the last, while 3 V’s (con sordini) & the (Celesta, top A#) took the last chord holding it, with voice, after the others have stopped; then the top violin stops, leaving the voice with the 2 lower V’s playing the triad, as a kind of distant Amen.—this effect is difficult to get with piano—even with one of the [sustaining pedals]. The song may be ended with the measure before the last, omitting the final chord—or if played, this should be scarcely audible against [the] chord before.”
- H<sup>E</sup>** Song #8 in Copy E of *114 Songs*, with pencil & ink annotations toward orchestration (citing “flute”, “trumpet solo”, “piano”, and “Strings”); used for fashioning **N**. pp. 16–17 (f6160–61) mm. 1–18(19)
- H<sup>S</sup>** Song #8 in Slonimsky’s copy of *114 Songs* (Moldenhauer Archives, Library of Congress), with pencil annotations (copied from **H<sup>2</sup>** for use by Nicolas Slonimsky) toward orchestration, with added information; list of instruments: “Strings | Piano or Harp | Trumpet Solo 1<sup>st</sup> page | Flute [Solo] 2<sup>nd</sup> [page] end top line”, but “Clar” and “bassoon” also are included in Ives’s annotations. pp. 16–17 (—) mm. 1–18(19)
- m** Memo, made between Jan 1925 and April 1930; this song is #2 in a third grouping entitled “From the Side Hill” (along with “Mists”, “Afterglow”, and “Evening”); the present song is annotated as: “fuller scoring at beginning, Strings, Piano, (Clar. & Bassoon?) Trumpet & Flute Solos”. one p. (f2792)
- T** Song #[16] (entitled “The Rainbow”) in *Thirty-Four Songs (New Music, 7/1, Oct 1933; Song #[17] in Merion Music’s reprint, pp. 36–37)*; slightly revised from **H** based on markings in **H<sup>B</sup>**. pp. 35–36 (—) mm. 1–18(19)
- N** Ink copy by Copyist 18 of *The Rainbow*, S. 45/Version 2, made under the supervision of George F. Roberts, apparently working from an editing by John J. Becker (summer 1934); with song text; using Piano instead of Organ; published as *The Rainbow* (S. 45/v. 2; Peer, 1959). pp. 1–6 (f2703–08) mm. 1–18(19) (complete)
- W** Work-lists B–G (1936 and after), in which entry #[23] reads, under a heading of “Sets for various small groups of instruments or chamber orchestra (some with voice ad lib.)”: “ANDANTE CON SPIRITO—‘The Rainbow’—Flute, Bassett, or English horn, strings, piano. 1914”.

### CRITICAL COMMENTARY

This edition is based on **H<sup>S</sup>**, with some details from **H<sup>E</sup>** (as noted below).

1, Tempo: **H** has “moderately fast”; **H<sup>S</sup>** has “(Moderately ~~fast~~) | slow quite strongly to start with”; **SW** have “ANDANTE CON SPIRITO” (as here).

1, 1.♩: **H<sup>E</sup>H<sup>S</sup>** have “all | strings | & piano”.

1, 2.♩/downstem: **H<sup>S</sup>** has “clar”.

1, 5.♩: **H<sup>S</sup>** has “bassoon” above *g*♯.

4, Tp, last ♩: **H<sup>E</sup>** has “trumpet” in ink and “Solo” in pencil.

6, Fl, 3–4.♩: **H<sup>E</sup>** has “flute top?” and between its Pf staves “(all)”; **H<sup>S</sup>** has “flute”; **N** has *f* (as here) lacking in **H**.

6, Pf, 1–2.♩: **H<sup>E</sup>** has “piano | alone” for the arpeggios; **H<sup>S</sup>** has “Piano | or harp”.

7, Vn2, 3.♩: **H<sup>E</sup>** has penciled *d*♯<sup>2</sup> ♩; **H<sup>S</sup>** has it as ♩ “add | D♯” (as done here).

8, 1.♩: **H<sup>E</sup>** has “non decres. (voice)” and below, in its piano staves “(piano decres)”; **H<sup>S</sup>** has “~~slower~~” and “only | Strings | some piano”.

8, Pf, 3.♩/2.♩: **H<sup>S</sup>** has “*pppp* | *ppp* | this chord | much lighter | than 1<sup>st</sup> two | in meas. | The 1<sup>st</sup> sounds through the second | (piano pedal helps)” (here, *ppp*).

9, Pf, 3.♩/2.♩: **H<sup>S</sup>** has “*ppp*” (as here).

9, 4.♩/2.♩: **H<sup>E</sup>** has penciled alignment line moving to here its 5.♩ treble quartal chord to under its Vo *e*♯<sup>1</sup> (as here) with memo “after 4<sup>th</sup> | ^”, adding a penciled *eb*<sup>3</sup> to the chord (as incorporated here).

9, Cl, LH, Vc & Db, 5.♩: **H<sup>E</sup>** has penciled alignment line moving to here its 5.♩/2.♩ chord to under the 1.♩ (as here), with memo “(all)”; **H<sup>S</sup>** has 2.♩ *FF*♯+*BB*+*E*+*A*+*d* (as used here on 5.♩/1.♩). On **H<sup>E</sup>** Ives changed the original **H** pitch (*FF*♯) to *BB*+*E*+*A*+*d*, with memo: “(or C | G | bett[er])”.

10: **H<sup>S</sup>** has “Strings | only *pp*”.

12, 2.♩: On **H<sup>E</sup>H<sup>S</sup>** Ives added *f*♯<sup>1</sup> (as here in Va), with **H<sup>E</sup>** memo: “carry | F♯ over or strike | again”; Ives further alters the chord with addition on **H<sup>E</sup>H<sup>S</sup>** of *d*♯<sup>1</sup> and ♯ for *d*<sup>2</sup> (as carried out here).

12, Fl, 4.♩: **H<sup>E</sup>** has “flute solo | (no trumpet)”.

12, LH & DB, 3–4.♩: On **H<sup>E</sup>** Ives added penciled ♩  $F-EE$  (as here, ♩-♩).

12, Cl, 4.♩: On **H<sup>E</sup>** Ives added in ink ♩  $e^1-♩. b$ ; on **H<sup>S</sup>** Ives added 3.♩  $e^1-4.♩/1.♩ e^1-♩. b$ , labeled “*mf* clar”, each accented (^), no tie (as used here).

13: **H<sup>E</sup>** has “strings. | (& piano | partly)”; **H<sup>S</sup>** has “Strings & piano”.

13, Va, 2.♩: On **H<sup>E</sup>** Ives crosses out its # for  $a^1$ , with memo “A<sup>1</sup>!” (as here) and adds ♩  $a^{\#1}$  and ♩  $e^{\#1}$ , marking a super triplet (as incorporated here).

14: **H<sup>E</sup>** has memo above its RH: “all 8va lower | except D”; memo below RH: “or | 8va lower”. On **H<sup>E</sup>** Ives added on 1.♩ a whole note  $b^2$  and half note  $f^{\#1}$  (both notes incorporated here).

15, Va & Vc, 6–8.♩/downstems: On **H<sup>E</sup>** Ives alters his original ♩  $c^1+d^2$  to quarter notes  $d^1+c^2 - c^1+d^2 - d^{\#2}$  (as incorporated here).

16: On **H<sup>E</sup>** Ives altered his original 4/4 bar to “3/4”, making 3–4.♩ into one quarter beat (as here).

16, Vn1, last ♩: **H<sup>E</sup>** has ♩ for Vn1 (here, editorially extended to other parts). **H<sup>E</sup>** extends the  $a^2$  with a long tie forward (as realized here with ♩  $a^2$  in m. 17).

17: After Ives’s adjustment on **H<sup>E</sup>** of m. 16 to a 3/4 bar, the remaining 4 beats of the original measure needs a time signature (4/4 supplied here). Both **H<sup>E</sup>****H<sup>S</sup>** eliminate **H**  $f^{\#2}+d^3$  (as carried out here); **H<sup>S</sup>** has  $e^2$  (as used here in Vn2). On **H<sup>S</sup>** Ives added the quartal Pf chord on 2.♩; **S** and other sources show that Ives intended for the Fl & Pf to sustain beyond Cl & Str (here, **H** ♩ adjusted to ♩.). On **H<sup>E</sup>** Ives circled ♩  $f^{\#}$ , with memo: “F# | a little after ch[ord]” (as carried out here by adding ♩ on downbeat for Cl).

### III. Afterglow

#### DESCRIPTION OF SOURCES

- S** Pencil sketch of the song “Afterglow” (S. 207), with song text by James Fenimore Cooper, Jr., on 12-stave leaf; with some experiments toward barlines.  
one p. (f6910) compete (mm. 1–20)
- L** Lithographed copy, possibly by [Charles?] Greinert, of #1 in *Three Songs* (ca. 1919).

p. [ii] (f6911) poem by James Fenimore Cooper  
pp. 2–3 (f6912–13) unbarred (mm. 1–20, complete)

**H** Song #39 in *114 Songs* (printed 1922).  
p. 86 (—) unbarred

**H<sup>E</sup>** Song #39 in Copy E of *114 Songs*, with pencil & ink annotations toward orchestration; headed: “Fl | Eng Hn (Tune) | 2 Vs | Piano” in pencil and “Flute or oboe interchanging or E.H.— | Strings (sordini) | Piano & Harp | Celesta” in ink.  
p. 86 (f6181) unbarred

**H<sup>S</sup>** Song #39 in Slonimsky’s copy of *114 Songs* (Moldenhauer Archives, Library of Congress), with ink annotations (copied by Ives from **H<sup>2</sup>** for use by Nicolas Slonimsky) toward orchestration; headed: “Flute or oboe (or interchanging with Eng Hn?) | Strings (sordini) | Harp and Piano? | (Bells or Celesta)”; at bottom: “This (as a whole) won’t sound as intended unless the instruments are a further | distance away from the listeners, than ~~is~~ in the usual concert hall.”  
p. 86 (—) unbarred

**m** Memo, made between Jan 1925 and April 1930; this song is #2 in a third grouping entitled “From the Side Hill” (along with “Mists”, “Afterglow”, and “Evening”); this song is annotated as: “Strings, Harp, Flute & oboe Solo – occas[ional] Celesta – Piano?”  
one p. (f2792)

**T** Song #[10] in *Thirty-Four Songs* (*New Music*, 7/1, Oct 1933). (*New Music*, 7/1, Oct 1933; Song #[12] in Merion Music’s reprint, p. 25); slightly revised from **H** based on markings in **H<sup>B</sup>**.  
p. 22 (—)

### CRITICAL COMMENTARY

This edition is based on **H<sup>E</sup>**.

5, Vn1&2, 1.♩: On **H<sup>E</sup>** Ives marked out the engraved ♩ stem (rendering it a whole note, as here) and added sustaining lines over the whole measure.

6, Vn1, 1.♩: **L** has quintuplet marking (as here) lacking in **H** (but entered in pencil on **H<sup>E</sup>**).

7, Fl, 3&4.♩: Slurs added editorially.

8, Vn1, 3-4.♩: **L** has slur (as here) lacking in **H**.

10–11(3.♩), Fl: **L** has slur (as here) lacking in **H**.

15, Tempo: **L** also has “animando”.

15–16(1.♩), Cel: On **H<sup>E</sup>** Ives circled the top notes of its RH, with memo: “(top notes for Celesta)” (here, carried out through m. 18; **H<sup>S</sup>** has: “top note[s] | light bell” and “bell *pp* | on top notes”.

15, Va1, 1.♩: **L** has *e* (as here) omitted in **H**.

19, Vn1, 2.♩: **L** has two ♯s  $e^{\sharp 2}-f^{\sharp 2}$  (as here); **H** has ♯  $e^{\sharp 2}$ .

19, Hp, 2.♩: On **H<sup>E</sup>** Ives added these notes in pencil, with memo: “*pp* lighter | important”.

19, Vn2, 2.♩: On **H<sup>E</sup>** Ives changed  $g^{\sharp 1}$  to  $f^{\sharp 1}$ ; **H<sup>S</sup>** adds  $f^{\sharp 1}$  without deleting  $g^{\sharp 1}$  (as followed here).

## IV. Evening

### DESCRIPTION OF SOURCES

**H** Song #2 in *114 Songs* (printed 1922).  
pp. 6–7 (—)

**H<sup>E</sup>** Song #2 in Copy E of *114 Songs*; citing “flute”, “Violin”, “piano”, “Celesta”; p. 6 missing.  
p. 7 (f6153) mm. 10–18

**H<sup>S</sup>** Song #2 in Slonimsky’s copy of *114 Songs* (Moldenhauer Archives, Library of Congress); with ink annotations (copied by Ives from **H<sup>E</sup>** for use by Nicolas Slonimsky) toward orchestration; pencil memo at bottom: “Will send 1<sup>st</sup> page (p 6) as soon as I can | find a book.”  
p. 7 (—) mm. 10–18

**m** Memo, made between Jan 1925 and April 1930; this song is #2 in a third grouping entitled “From the Side Hill” (along with “Mists”, “Afterglow”, and “Evening”; this song is annotated as: “Oboe & Flute Solos, 2 or 3 Strings, Piano—occas[ional] Celesta or bells”.  
one p. (f2792)

### CRITICAL COMMENTARY

This edition is based on **H<sup>E</sup>**.

1–9: Orchestration used here anticipates the manner in which Ives uses his instruments in 10–18. Ives memo in m. 11 for Fl to play there, invites having Ob play the melody in mm. 7–10, and that then invites Fl to play in mm. 2–6.

7–9, Vn2: Here each 4<sup>th</sup> & 8.♩ is editorially supplied in the character of Ives’s added notes in m. 10.

10, Vn2, 4.♩: On **H<sup>E</sup>** Ives added  $e^{\sharp 1}$  in pencil (as used here).

10, Vn2, last ♩: On **H<sup>E</sup>** Ives added *eb*<sup>1</sup> in pencil (as used here).

11, Tempo: **H** has “a little faster” (as used here) above the vocal line and “più moto” between the piano staves.

11, Vn: **H<sup>E</sup>** has “~~flute~~ | violin”; **H<sup>3</sup>** has “violin” (as employed here).

11, RH: **H<sup>E</sup>H<sup>S</sup>** have “piano” (as employed here).

12, Fl: **H<sup>E</sup>** has “flute” and “tr [indicating to C, uninflected]” (as here, # suggested); **H<sup>S</sup>** has just “flute”.

14, Cel, 3.♩: **H<sup>E</sup>** has “Celes” (as employed here); **H<sup>S</sup>** has “*pp* bell | or piano” (*pp* used here).

15, Cel, 3.♩: **H<sup>E</sup>** has 3.♩ circled (as parallel to m. 14/3.♩); **H<sup>S</sup>** has “Bell? *ppp*” (*ppp* used here).

16, Fl: **H<sup>E</sup>** has “flute?”; **H<sup>S</sup>** has “flute”.