

Set No. 10 of Three Pieces, s. 19

I. Largo molto: Like a Sick Eagle

DESCRIPTION OF SOURCES

- M** Pencil score-sketch (ca. 1915–16; 1913, according to Ives) of complete *Set No. 1*; on 16-stave mixed leaves; titled: “IV | Keats ‘Like a Sick Eagle’”; RH memo: “H[armony] T[wichell] I[ves] in Hospital | Sally singing | 20 W. 11 [NYC] | April 29 – ’09”; instrumentation listed in LH margin: “Flute, English Horn solo (with voices) or oboe with voice, 2 Violins, Piano, Cello, one Basso” (“Viola” is cited in m. 8); includes text.
pp. 5–6 (f2676–77) mm. 1–10 (complete)
- s** Sketch toward **H**, in pencil (piano) & ink (voice & lyrics).
one p. (f6764) non-measured (mm. 1–10 here)
- H** Song #26 (“Like a Sick Eagle”) in *114 Songs* (printed 1922).
p. 61 (—) non-measured (mm. 1–10 here)
- H^B** Song #26 in Copy B of **H**; with Ives’s emendations toward **T**.
p. 61 (f6113) non-measured (mm. 1–10 here)
- H^E** Song #26 in Copy E of **H**; no musical emendations; memo above: “(for score see MSS at 38 Nassau | English H (+ Voice) | 1 Violin | 1 Cello | 1 Bass & Piano | 1909 | arranged | around | 1920”.
p. 61 (f6171) non-measured (mm. 1–10 here)
- T^{C1}** Song #22 (“Like a sick eagle”) in Ives’s Copy C¹ of *34 Songs* (published 1933), a revised reprint from **H**; with emendations by Ives; at bottom: “From an Intonation for Voice or English Horn with Flute, Strings and Piano 1909[.] Arranged for Voice and Piano 1920”.
p. 48 (f6237) non-measured (mm. 1–10 here)
- N** Ink copy (now missing) by George F. Roberts (1934).
- N^{P1}** Photostat of **N**, with copious marking by Ives; “Largo molto” penciled above ink title (not carried out in adjustments to **N**, probably for lack of room).
one p. (f2773) mm. 1–10 (complete)
- N^{P2}** Photostat of **N**, titled: “I. Like A Sick Eagle | (Keats)”; incorporating Ives’s changes on **N^{P1}**.
one p. (f2769) mm. 1–10 (complete)
- m** Memo (ca. 1930s?), headed “Cornet Set | #1”, listing this movement as “4.—Like a Sick Eagle”.
one p. (f2672)
- W^B** Work-list B (1936 and after), in which entry #[39] reads: “LARGO MOLTO—‘Like a Sick Eagle’—English horn or basset horn, voice ad lib., strings, piano. 1909” (apparently referring to this version for *Set No. 10 of Three Pieces*).

CRITICAL COMMENTARY

This edition is based on **N^{P2}**.

1, Tempo: **M** has “Largo” (in both mm. 1 & 2) and “(Draggingly)”; **N** has “Largo molto” (as here); **HT** have “Slowly” and (at m. 2 voice entrance) “Very slowly, in a weak and dragging way”.

1: **M** has memo: “one Basso | [one] Oboe (or E.H. | [one] Piano } may d[ouble?].” (implying that Ives considered having Piano double the String lines).

1, E.Hn: **N^{P2}** has “English horn (or Basset Horn)” (as here); **M** has “E H or oboe with voice”.

1–5 & 7–9, Vn: **T^{C1}** has message at bottom of page for its Piano/RH: “This part in the score was played by violin and a slide was made down or up through a ¼ tone, in a semitone interval and through 2 or 3 lesser tones in a whole tone interval, except between the last 5 notes [m. 10]. The voice may do similarly.” (see also note for mm. 2–5 & 7–9, Vo)

1, Va: **M** lists “2 Violins” but then labels the upper treble clef line “I” and the lower line “V”; **N^{P2}** has one violin & one viola (as here).

1, Va, 2.♯: **MN^{P2}** have ♯ (here, ♯).

1, Vc: **M** has memo: “or LH Piano instead of Cello”.

1, DB, 1.♯: **M** has *AA+A*, with *~~~~* notated after the *AA* (this may indicate a tremolo or a continuation of a doubling of this bassline at 8ba).

1(4.♯)–7, Db: **N^{P2}** has this passage an octave lower (here, following the intended sounding pitches in **M** LH).

2, Vn: **M** has slur of 2nd–last ♯ (as here); **N^{P2}** slurs 2-5.♯ and 6.♯–m. 3/3.♯.

2–5 & 7–9, Vo: **M** has memos: “Voice intones word[s] with E.H. (not like singing)” and “+ = means | Voice & Violin may slide in between ½ tones as a | kind of ¼ tone or slides in whole tones about ⅓ tone — (MAKes a more desolate sound”; **N^{P1}** has message at bottom of page: “The ++ over and between notes means that between ½ tones a slide through a ¼ tone may be made, and between whole notes, through a ⅓tone. This, done in a certain way, gives a more desolate sound.” (see also note for mm. 1–5 & 7–9, Vn)

3(last ♯)–4(1.♯), Vo & Vn: **N** lacks “+” (added here editorially).

6, Db, 1.♯: **M** has value dot (as here) lacking in **N**.

8, 1.♯: **M** has *ff* (for all); for **N** Ives changed this to *p* for Pf and *pp* for Va (as in **N** and here).

9, Vn, 2-4.♩: **M** has “+” (as here) lacking in **N**.

10, Fl, 2.♩: **M** has decresc. wedge (as here) lacking in **N**.

10, LH/upstem & Vc, 3.♩: **M** has ♩ – ♩ ; **N** has ♩ – ♩ (as here).

10, DB, 2.♩: **M** has *Bb* marked for “Bass” lacking in **N** (here, *Bb* included for optional DB2).

II. Allegro–Andante: 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 in *114 Songs* (printed 1922), with Ives’s pencil and ink emendations.
p. 49 (—) mm. 1–10 (complete)
- H^B** 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)
- N¹** First ink copy by George F. Roberts (1934?), with Ives’s pencil emendations.
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)
- N²** Second ink copy (missing) by George F. Roberts, based on **N¹** (see Photostats in next entries).
one p. (—)
- N^{2P1}** Photostat set 1 of **N²**, with copious marking by Ives; “Allegro–Andante” penciled above ink title (not carried out in adjustments to **N**).
one p. (f2774) mm. 1–11 (complete)
- N^{2P2}** Photostat set 2 of **N²**; incorporating Ives’s changes on **N^{2P1}**; with Ives’s new pencil

emendations; headed “II. Luck and Work | (Robert Underwood Johnson)”; instrumentation: “Basset horn or English horn | Flute | Drums | Violins [3 staves] | Piano”.
one p. (f2770) mm. 1–11

W^B Work-list B (1936 and after), in which entry #[40] reads, under the general heading of “Sets for various small groups of instruments or chamber orchestras (some with voice ad lib.)”: “ALLEGRO ANDANTE—‘Luck and Work’—English or basset horn, flute, violins, piano and drum. 1916” (apparently referring to this version for *Set No. 10 of Three Pieces*).

CRITICAL COMMENTARY

This edition is based on N^{2P2}.

1, Tempo: **M** has “(fast & loud!)” (as adapted here) above Pf staves; **N²** has “fast and hard”.

1–4, Dr: **M** has articulation marks (as here) lacking in **N²**.

1, Dr, 2.♩: **M** has *f*; **N²** has *mf* (as here).

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.♩: **N²** has *f* (here, *ff* to match solo line, Pf & Vn3).

1, Vn1&2, 3.♩/1.♩: **M** has *d*[♯]¹; **N²** has *b* (as here).

1, Pf, 2.♩: **M** has the complete line of mm. 1–4 only in RH (all 8ba of **N²** RH version), in LH only the 4 ♩s of m. 1/2.♩ (*F♯–B–B♭–F♯*) 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” (thus, **N²** appears to be an octave higher than Ives’s intentions on **M**; but first page of **N¹** may be missing because of Ives asking for the change to the octave placement carried out in **N²** and used here).

2, Vn1&2, 2.♩/1.♩: **M** has ♯ for *f*¹; **N²** has ♯ (as here).

3, Fl, 2.♩: **M** has ^ accent (as here) lacking in **N²**.

3–4, Dr: **M** has articulations (as here) lacking in **N²**.

4, Fl, 2.♩/last ♩-3.♩/1.♩: **M** has *f*³–*f*^{♯3}; **N^{P2}** has *f*^{♯3} –*g*^{♯3} (as here).

4, Fl, 3.♩: **M** has *fff* (as here) lacking in **N**².

4, Vns, 3.♩: **M** has *sf* (as here) lacking in **N**².

5, LH/downstem, 2.♩: **M** has *pp*; **N**¹**N**² have **p** (as here).

8, 3.♩: On **N**¹ Ives added “cres” (as here) lacking in **N**².

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

8–9, Vns: **M** has trem. slashes (as here) lacking in **N**².

9, RH/downstems, 2-5.♩: **M** has 3-4.♩ $g\sharp^1-a\sharp^1$ circled (probably for omission); on **N**¹ Ives circled all the pitches, marking 2.♩ $f\sharp^1$ “out | put in I V”, with memo: “These [other pitches] taken by a violin, may be put in small in piano”; **N**² includes all these pitches in cue size (as here).

10, Fl: **M** has two half rests (here, whole rest); **N**² has two $f\sharp^2$ ♩s (sketched in pencil on **N**¹, as used here).

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

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

10, RH, 2nd triplet ♩: **MN**¹ have \sharp for d^1 (as here) lacking in **N**².

10, Vns, 1-5.♩: **N**² has “non decresc.” above 2.♩ of B.Hn & Dr each (here, given to Vns). **N**² has pitch distribution as Vn1 b^2 / Vn2 $b^1+f\sharp^2$ / Vn3 $d\sharp^2$ (redistributed here for less awkward performance).

10(6.♩)–11, Vns: **M** has 4-note chord: $c-a\sharp^1-a\sharp^1-f\sharp^2$, 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**² sketches out the 3-Vn solution (as here), with memo: “sounds but an instant after | piano fl. & Drum has stopped”.

III. Adagio: The Indians

DESCRIPTION OF SOURCES

M Pencil score (1916–17; 1912 according to Ives) for mvt. 1 of *Set No. 2* (S. 11); with song text by Charles Sprague, on mix of 12- & 16-stave leaves, in 5- & 6-stave systems; instrumentation: “Oboe (or Eng Hn) | Bassoon | Tom-Tom | I V[iolin] | II | Viola | Cello [+] (Basso ad lib)”.

- p. 1 (f2696) mm. 1–10
 p. 2 (f2697) mm. 11–24 (memo at end: “Dear Mr. G[reinert] = copy only to here | please send back before Sat noon | to C E Ives 37 Liberty St (3662 John)”)
- M^P** Photostat of **M**; with Ives’s inked emendations toward the barely different version for this set).
 p. 1 (f7808) mm. 1–10
 p. 2 (—) missing
- H** Song #14 in *114 Songs* (printed 1922 & 1923).
 pp. 29–30 (—) (song version omits mm. 1–3)
- H^E** Song #14 in Copy E of *114 Songs* (printed 1922; with Ives’s pencil and ink emendations; instrumentation cited: “Strings & Piano lower part of chords, Vio[la], Oboe, 1 Vln, Trumpet” and a memo at top: “Oboe (Trumpet) | Strings (ad lib.) | Piano”; perhaps marked up in preparation for mvt. 2 of *Set No. 8* (S. 17).
 pp. 29–30 (f6167–68) mm. 4–21
- N** Ink copy by George F. Roberts (1934?) for this set; headed: “III. Adagio | (‘The Indians’)”; instrumentation: “Eng. Horn or Tpt. (or Oboe) | Bassoon | Indian Drum | Violin I (2 or more) | Violin II (2 or more) | Viola (2 or more) | Cello (2 or more) | Bass (1 or more) | Piano”.
 pp. [3–4] (f2778–79) mm. 1–24
- N^{P1}** Photostat set 1 of **N**, with copious marking by Ives.
 pp. [3–4] (f2775–76) mm. 1–11 (complete)
- N^{P2}** Photostat set 2 of **N**; incorporating Ives’s changes on **N^{P1}**.
 pp. [3–4] (f2771–72) mm. 1–11 (complete)
- W^B** Work-list B (1936 and after), in which entry #[41] reads, under the general heading of “Sets for various small groups of instruments or chamber orchestras (some with voice ad lib.)”: “ADAGIO—‘The Indians’—English [or] basset horn or trumpet, bassoon, strings, piano and Indian drum[.] 1912” (apparently referring to this version for *Set No. 10 of Three Pieces*).

CRITICAL COMMENTARY


This edition is based on **N^{P2}**.

1, Tempo: **M** has “Largo”; **H** has “Very slowly”; **M^P** has “~~Largo~~ Adagio”.


1, Eng.Hn: **M** has “Oboe (or Eng Hrn)”; **M^P** has “Eng. H or Trpt” (for this set); **N^{P2}** has “Eng. Horn | Tpt. (or Oboe)”; **N^{P2}** has mm. 6–24 notated at sounding pitch, with memo at m. 6: “(actual tones)” (here, transposed for the principal instrument); at m. 7 **M** has “Oboe | Voice” in LH margin.

2–3, Bn: **M^P** has slurs (as used here) lacking in **M**.



2, Bn, 2-3. ♩/2nd triplet ♩: **M** had *g*, changed by Ives to *b♭* (as in **N** and here).


4, Bn, 2-3. : **M** had *g*, changed by Ives to *c*¹ (as in **N** and here; Ives did not alter the parallel m. 8).


6, Eng.Hn: **M** has “(coll voice | ad lib.)”, but crossed out on **M**^P; **N** includes lyrics but no mention of Voice.


10, Bn, 5-7. : **M** circles this and adds memo: “if only 2 Cello | Bassoon omit | & play D#” (as included in edited form here, with related memo given to Vc); **N** has no accommodations.


10–16, Vns & Va: **M** has trem. slashes (and “trem.” noted over Vns, all as here and supplied here for Vc & Db), but no such markings for mm. 11–16 (which appear after the page turn of **M**—here, trem. slashes supplied for mm. 11–16); **N** has no extra markings (here, trem. editorially marked “ad lib.”).

11, Bn, 7-8. : **M** has dotted sixteenth–thirty-second rhythm (as here); **N** has .

12, Eng.Hn, 6. : **M** has “their” double underlined (here, in *italic bold*).


12–13(3. ) , Vn2/downstem: On **M** each of these pitches is circled (probably for omission since they double Va/a; **N** retains them, as here).

12, Va/b, 1. : **M** has *a* (as here); **N** has *b*.

12, Va/b, 4. : **M** has notehead sitting low in (alto clef) D space, touching C line; **H** has *c*¹ (as here); **N** has *d*¹.

14, Bn: **M** has trill marking (as here) lacking in **N**.



14, Pf: **M** has memo: “Piano hits | this chord | & holds | with Ped. | Vs play | quarter notes | & 16s”.

19, Vn1, last : **M** implies (by invoking the use of m. 9) that this would be *a*²; **H** has *c*³ (as here); **N** has *a*².

20: **M** has decresc. wedge (above its Bn only; here, supplied to Str as well) lacking in **N**.

21, Va: **N** has *b*[#]–*c*⁴ (mistakenly a step too high); **MH** as here.

22, Vn2a, 1. : **N** has *f*^{#1} (here, *c*¹ as in mm. 5, 7, 9 & 18).

22, Vc/b & Db, 4. –2. : **M** has tied-over noteheads sitting low in A space, touching the G line (here, *A* as in mm. 5, 9, etc. and as in **H**); **N** has *G*.

23, Dyn: **M** has *pp* for Va, *ppp* for Vns, *pppp* for Vc/Db (here, just *ppp* for all); **N** has nothing.