

Central Park in the Dark, S. 34

DESCRIPTION OF SOURCES

- S¹** First pencil score-sketch (1906?), laid out as if for full ensemble on 18-stave oblong paper, pages numbered in blue pencil “20” and “21” when the leaf was an unused part of *Symphony No. I/iv* full score; headed “‘Central Park in the Dark’ (Summer Time) | in the Good ole”.
- p. [1] (f2527) mm. 1–10 etc. (strings) and 65–69, 73, 81 & 93 (others); memos at top: “I^s no wood II con wood | [con] Solo V | III con wood, Piano | V all together | then back again to night sound (Vs | only” and “repeat 9 times | (as 10 measures | in Strings) each time the off tunes & sounds | are added ① none | 2 (horses) | ③ (clar) 4 oboe | & clar | ⑤ Solo V ⑥ Pianola ⑦ Pic & Piano | ⑧ Pianola & Solo V | ⑨ all”; mid page: “The Violin | Strings) = night sounds of nature, | bugs | leaves on trees, sounds of silent darkness) | sounds, natural & unnatural | (Clar. | Solo V [=] | quieter sounds of man | Pianola | oboe | Pic [=] loud [?] | sounds of man of hourly noises?”
- p. [2] (f2528) mm. 70–76, 82–88 & 94–100 (Piano I), 95–101 (Piano II), and 114–17 (Picc); memo at end: “return C E. Ives | 65 Cent. Pk. W.”; memo at bottom: “(all strings repeat first 10 measures over & over while each off part | takes its turn, improm[p]tu, & then drowned out sometimes by louder | parts & Pianola, Pic[,] Piano etc, toward the end they all | get going good together, then gradually drop out one by one (Solo V. out last) till only the strings (quiet night slowly) | are heard & stop – strings 10 measures may have to be repeated 10 or more times)”
- S²** Second pencil score-sketch (1909?), on 12-stave paper; headed: “C Par Dark | over the ‘ten’”; sections labeled in bold letters: A m. 13; B m. 25; C, m. 42; D m. 44; E m. 47/2.; F m. 60; G, m. 91; H, m. 103; I, m. 115; J, m. 119.
- p. [1] (f2529) m. 1 etc (strings), 12–17 & 24–34 (woods), and 42–51 (Solo Vn, Piano I); all in 2-stave systems; memo at top: “I none over | II Clar Tru[mpet] | III [Clar] end, Ob Fl | IV I “Solo” every morn | V Rag LH | VI Clar Trb flute *f* | VII Piano *ff* Healey, key up | VIII 2nd Piano | IX Pic | X Drum | only strings always | clar 1”
- p. [2] (f2531) mm. 60–114; in 2-/4-/6-stave systems
- p. [3] (f2530) mm. 91–105; in 5- & 6-stave systems
- p. [4] (f2533) mm. 106–120; in 6-stave systems; memo at bottom: “Runaway smashes | into fence | heard at 65 C[entral] P[ark] W[est] | July– | finit Dec 16[?] 1906 | with JSM[yrick] Old Pt Comfort”
- p. [5] (f2532) mm. 119–20, 126–34, & 139
- n** Pencil full score by George F. Roberts (1936), probably based on now missing additional Ives materials, with emendations by Ives (Ives used **n** to plot the spacing of the strings in mm. 64–118, making a number of arithmetic calculations on the pages).
- p. [i] (f2534–35) mm. 1–10 (strings)
- p. [ii] (f2535 has only Roberts’s arithmetic, apparently for calculating string spacing in mm. 64–118)

pp. 1–28 (f2536–63) complete

N Photostat of ink copy by George F. Roberts (1936).

pp. 1–33 (f2564–96) complete

p. 34 (f2597) typed sheet of Ives’s postface

wrapper sheet (f2798) blank Photostat paper; memo: “Vol. III | 5 pieces | 36 pages”; below: “A score from Mr. Geo F Roberts about 15 pages (or so – called ‘Central Park in the Dark’ is to go at end of Vol. III [of Ives’s bound sets of Chamber Music photostats]”

CRITICAL COMMENTARY

This edition is based on **N**, with reference to the Ives’s manuscripts and **n** for clarifications and some corrections as noted below. Measures are cited according to the Flute’s barring. For Pic & Db, pitches are cited at their written octave.

1, Tempo: **S**² has: “~~Andante~~ | or Adagio | about 42–46♩ 72 88♩ | or 60 = ♩”, at m. 25 “same slow time, ab[out] 25–24 [= ♩]”, and at m. 42 “about 40 [= ♩]”. On **n** Ives entered “Molto adagio” (as in **N** and here).

1, Perc/upstems: **n** has “Tymp” (at m. 102 **n** margin has “typ. (tuned high)”; at m. 106, “Tympany (tuned rather high)”; **N** has “Percussion” (at m. 1 etc.), “S[nare] D[rum]” (at m. 104).

1, Str: On **n** Ives entered dyn *ppp* (as in **N** and here).

1–10: **S**¹ has identifications of chord types: m. 1 “3rds”, m. 3 “4ths”, m. 6 “5ths mix 4[ths] aug[mented]”, m. 9 “all 5ths”.

5, Vc/upstem, 2.♩: **S**¹ has ♯ for *a* (as here, and corrected throughout); **nN** have *ab* (violating the plan of stacked 4ths).

5, Vc/upstem, 4.♩: **S**¹ has ♯ for *B* (as here, and corrected throughout); **nN** have *Bb* (violating the plan of stacked 4ths).

6, Str, 1st triplet ♩: On **n** Ives entered the ending slur extending to 2.♩ (where new slur begins; here, ending on 1.♩ as in **N**).

6, Va/downstem, 1st triplet ♩ : \mathbf{S}^1 has G (as here, and corrected throughout); \mathbf{nN} have F .

9, Vc/downstem, 1. ♩ : \mathbf{S}^1 has $E\flat$ (as here, and in every tenth string measure throughout); \mathbf{nN} have only $B\flat$.

9, Vc/downstem, 4. ♩ : $\mathbf{S}^1\mathbf{nN}$ have \natural for E (as here, and throughout), but this violates Ives memo of “all 5ths” ($E\flat$ would be expected).

10, Vns, 3rd triplet ♩ : \mathbf{S}^1 has $a+e^1+b^1$, but \mathbf{nN} have additional db^2 (as here) which must have been added on Ives’s missing materials for Roberts.

12, Cl: Although \mathbf{S}^1 cites “Clar ($B\flat$)”, \mathbf{nN} enter Cl at sounding pitch (as here—note that the whole score is rendered in C, at sounding pitches). (see also note for 59 Cl)

20, Vc, 2nd triplet ♩ : \mathbf{N} lacks \flat each for $D+A$ (restored editorially here).

28, Fl: \mathbf{S}^1 has memo (for same phrase, 4th higher): “from Columbus Circle!” (Broadway & W. 59th St., NYC).

31, Va/downstem, 1. ♩ : $\mathbf{S}^1\mathbf{n}$ have d (as here); \mathbf{N} has c .

31–33, Fl, Ob & Cl: On \mathbf{n} Ives added the unique time signatures, with memo: “think better (not both) | see copy p 3” (apparently referring to a now missing Ives score).

32, Fl: \mathbf{n} has slur of bb^1 eighth to c^2 dotted quarter (as here) lacking in \mathbf{N} .

44, Vn1 solo: \mathbf{S}^1 has memo: “(over from Healys)” (Healy’s was a large, popular, lavish restaurant & ballroom at Broadway & W. 66th, New York).

50–51, Pf I: \mathbf{S} has decresc. wedge begin at m. 50/last ♩ (as here), \mathbf{N} at m. 51/2. ♩ .

50, Pf I/LH, 1. ♩ : \mathbf{S}^2 has $f+f^1$ (as here in cue-sized) excluded from \mathbf{nN} (possibly by an Ives revision in missing materials for Roberts?).

50–51, Pf I: $\mathbf{S}^1\mathbf{S}^2$ have this in I (as here); \mathbf{nN} have it in II (a mistake at \mathbf{n} page change).

56, Va/downstem, 1.♩: **S**¹**n** have *g* (as here); **N** has *f*.

59, Cl: **S**¹ has memo: “off valse”.

60, Pf I/LH: On **n** Ives changed dyn from *p* to *mf* (as in **N** and here). **S**² has: “*ppp* as in distance”.

66, Fl & Ob: **S**² has memo: “*mp*+ or | or *mf* – fairly loudly but ot so to cover | up piano – Weber & Fields tune!!” (borrowing otherwise unidentified). Joe Weber & Lew Fields were a vaudevillian comic duo portraying German immigrants in dialect from 1885 on; in 1896 they opened Weber and Fields Broadway Music Hall in New York City, performing burlesques of popular Broadway shows.

67, Tempo: On **n** Ives added “Allegretto con spirito” (as in **N** and here); **S**² has “about 88–92 = ♩ (but repeat [at m. 79] a little faster)”.

67, Pf I: **S**¹ has memo (at m. 70): “(Pianola (noisy | from apartment C[entral] P[ark] W[est])”.

69–71, Pf I: **S**¹ has memo: “as Hello ma Gas man | [Hello ma] Ice man, Hello my mother in law etc.” (parody lyrics for Joseph E. Howard’s “Hello! Ma Baby”).

69, 81 & 93, Pf I/LH, 2.♩/3.♩ each: On **n** Ives added *A* (as here) lacking in **N**.

71, Pf I/LH/downstem, 2.♩/1.♩: **S**¹**S**² tie over from previous chord *A_b+d_b+f* (Ives must have revised this on missing materials for Roberts).

74, Fl, 3.♩: **n** has slur end on 3rd thirty-second (*e*¹).

74, Vn1, last ♩ (*a*²): **N** lacks tie-forward (added editorially here).

76, Pf I/LH/upstem, 2.♩: **n** has ^ accent (as here); **N** has > accent.

79, Tempo: On **n** Ives added “Allegro moderato” (as in **N** and here; this is to be somewhat faster than at m. 67—see note m. 67, Tempo).

79–90: see above notes for mm. 67–78.

85, Pf I/RH, 4.♩ & 4.♩: Accents (^) supplied editorially to match m. 73.

89–90, Fl & Ob: **S**² has memo: “Keep up off beat as a Dr[um]”; **nN** use mm. 77–78 (as here).

91, Tempo: **S**² has “(about 96–100 [= ♩])”.

91, Pf II: **S**² has memo: “II Pianola – 2 players – | awkward for 1 player ~~but possible~~”.

93, Pf I/LH, 7.♯: On **N** it appears that the *A* was scratched off and replaced by *B*[♯] (as here).

95, Pf II: **S**¹ has memo: “another piano | from another floor | pushes Freshmen | in Park” (referring to the original text of “The Worms Crawl In”) ; under LH: “(old Metcalfe banging on Door)”.

97 & 124, Va/downstem, ♭ beneath 4.♯: **N** has *f* (here, the correct *g*).

100, Pf II/RH, 2&5.♯: On **n** Ives added *e*¹ (as in **N** and here), with memo: “E small”.

103, Tempo: **S**² has “(from here perhaps 104–108 or faster if possible?)”.

103, Tbn, 1.♯: **n** has *ff* (as here) lacking in **N**.

104–28, Tm: **n** identifies (at m. 106) this line as “Tympany (tuned rather high)” (as here; see note m. 1, Perc); **N** has “S[nare] D[rum]” (as added here as an option; a late change by Roberts, possibly with at least Ives’s tacit approval). **S**¹ has memo: “Drum wooden sticks | on rim | for cab horse running on hard road”.

107, Tempo: **n** has “accel. e cresc.” (as here) lacking in **N**.

107, Bn, 2-4.♯: **N** shows the expected *A*^b scratched away and replaced by *G*^b (as here; cf. m. 95).

107, Bn, 2-4.♯: **n** has nothing in this measure; **N** had *A*(^b) but changed *G*^b (as here; undoubtedly at Ives’s direction).

107–08, Pf II/RH: **N** has memo: “(Small notes (B in R.H.) may be | omitted if only one player.)”.

110, 1.♯, Pic: **n** has ^ accent (as here) lacking in **N**.

114, Fl & Ob: **S**² has memos: “(as Policeman! | Whistle” and “Clar goes up at [m. 115] | with Fl, Ob | Police | whistle”.

114, Pf I/LH, 3&5th septuplet \downarrow : **n** has *sf* (as here) lacking in **N**.

115, Bn, 1. \downarrow /2-5th quintuplet \downarrow : **n** has slur (as here) lacking in **N**.

115, Tbn, 2. \downarrow : **n** has “*fff con fuoco*” (not in **N** or here).

116 & 117, Pf I: **n** has over-the-barline ties (as here) lacking in **N**.

117, Tbn: **S**² has memo: “toward en[d] | Trombone | wide gliss | taking off fire engine Siren. E—B \flat | slow—fas[t]”.

117, Tbn, 1&4. \downarrow : **n** has ^ accents (as here) lacking in **N**.

117, Dr: On **n** Ives added ties-forward (as here) lacking in **N**.

117, Str: On **n** Ives added decresc. wedges (as here) lacking in **N**.

118: **N** has symbol (here an asterisk) and note: “(See marginal | note. p. 34.)” (adjusted here). **S**¹ has memo: “horse runs into fence”; **S**² has: “Runaway smashes | into fence ...”.

118, Pic, 1. \downarrow : **n** has \flat (omitted here) for a^3 (perhaps a mistake on the start of the new page; both **nN** are tied from the previous \downarrow).

118, Pic, Fl, Ob & Cl, 1. \downarrow : **n** has *ffff* (as here) lacking in **N**.

135, Fl & Cl, 1. \downarrow : **n** has dotted half for Fl, half note for Cl; on **N** Roberts filled in the noteheads (apparently on Ives’s directive) with the intention of fashioning quarters, but left the value dot (omitted here) for the Fl.

135, Solo Vns: **n** has decresc. wedge (as here) lacking in **N**.

136–39, Str: **S**² has memo: “only strings heard | at end etc | Darkness”.