

## Charles Ives: Four Ragtime Dances, S. 43

### Abbreviations:

|                |   |
|----------------|---|
| Fl = flute     | Vns = violins   |
| Ob = oboe      | Va = viola  |
| Cl = clarinet  | Vc = cello  |
| Sx = saxophone | Db = double bass  |
| Bn = bassoon   | Str = strings   |
| Tp = trumpet   | Comp = composition  |
| Tbn = trombone | Orch = orchestration  |
| Tu = tuba      | Dyn = dynamic(s)  |
| Pf = piano     | 4.♩ = 4 <sup>th</sup> sixteenth note or value (etc.)                            |
| Dr = drums     | 2.♩/2.♩ = 2 <sup>nd</sup> quarter's 2 <sup>nd</sup> eighth note or value (etc.) |
| Ch = chimes    | 3.b = 3 <sup>rd</sup> beat (etc.)   |
| Vn1 = violin 1 | LH / RH = left / right hand or staff  |
| Vn2 = violin 2 |   |

Pitches are designated in italics: *CC* (the lowest C on the piano), *C*, *c*, *c*<sup>1</sup> (“middle” C) through *c*<sup>5</sup> (the highest pitch on the piano); all pitches are cited at concert (sounding) pitch.

Chord pitches are grouped here by the + sign, spelt from bottom up. For linear strands, pitches are shown here connected by an en-dash.

### Ragtime Dance No. 1

#### DESCRIPTION OF SOURCES

- K** Incomplete score-sketch of *Skit for Danbury Fair* (S. 46); memo at bottom: “‘SKIT’–Con’d– | for Danbury Fair (between RAces) | Labor ~~Day~~ | Labor Day Sep 1902”.  
p. [2] (f2429) 15 mm. (relating to mm. 20–21 & 70–74 here)  
p. [3] (f2430) 9 mm. (relating to mm. 86–[90] here)
- x<sup>1</sup>** Experimental pencil sketch (ca. 1901?), on p. [4] of a copyist’s copy of a secular partsong “Love does not die”.  
one p. (f3800) mm. 8–9 & 11–12 (other music relates to *Rag No. 2* and *Sonata No. 1 for Piano*/mvt. 4B, S. 87)
- x<sup>2</sup>** Experimental pencil sketch (ca. 1901?), upside-down below sketch for song “The Things Our Fathers Loved” (S. 372).  
one p.(f6889) mm. 25–28
- x<sup>3</sup>** Experimental pencil sketch (ca. 1901?); on double leaf of sketches for all four *Rags*; material on this page (about 47 mm.) is mostly unrelated to the extant *Ragtime Dances*.  
one p. (f2443) mm. 70–75
- x<sup>4</sup>** Experimental pencil sketch (ca. 1901?), on overleaf of **x<sup>3</sup>**, material relating to *Rag No. 1* sharing page

- with unused and *Rag No. 4* materials; above in LH corner: “Tams [Copy Bureau] 124 W. 28 no telephone | return 317 W. 58 | NY”; below: “C.E. Ives 65 C.P.W. [Central Park West] NY”.  
one p. (f2444) mm. 15–18, 20–21, 23, & 25–27
- S<sup>1</sup>** Complete pencil sketch (ca. 1902?), pp. 3–5 of the 16-page gathering of the *Rags*; headed “2<sup>nd</sup> Verse | 1<sup>st</sup> V see old copy in safe 37 [Liberty St.] NY | before making ink copy” which overwrites an earlier memo: “original same | as 2 pianos”.  
title page (f2448) labeled in pencil: “Sonata for Piano [#1] #2 [mvt.]” (probably added ca. 1909); in ink: “2<sup>nd</sup> movement | III [overwritten by] II | 2<sup>nd</sup> movement | Sonata #1 for Piano | other 2 mov in safe 38 Nassau | return to Chas. E. Ives | ~~51 Liberty St~~ | NY | Redding | Conn | copy leaving 2 line on page 1 | 4 (of 9) Ragtime Pieces | 2<sup>nd</sup> & 4<sup>th</sup> mov from 9 Ragtime Pieces Theatre orch set 1902 | NH Ct 05 | orches ’09”  
p. 3–5 (f2452–54) mm. 1–96 (at m. 97: “Chorus as on p. 2” [see *Rag No. 2*: **S<sup>1</sup>**, p. 2]; bottom staves used for sketching revisions toward **R**)
- p** Patch for **S<sup>1</sup>**, on its p. 2.  
one p. (f2451) mm. 31–33
- S<sup>2</sup>** Ink score-sketch (1903–04?), on 2-stave systems, cut into incomplete fragments; first 5 pages of the 24-page gathering of the *Rags*; copious pencil addenda including orchestration markings apparently toward **R** (“wood, bassoon, sax, trumpet, trombone, strings”); headed: “II. (1<sup>st</sup> Verse)”; above: “use Intro to 3<sup>rd</sup> R t Dance see p. 9 (oblong score in safe 37 Liberty)” [referring to *Rag No. 3*: **M**, p. 9].  
pp. 1–3 (f2464–66) mm. 1–11, 22–26, 30–31, & 42–48 (above these last measures: “Piano part in Score (old oblong—lead [pencil] p. 2)”)  
p. [4] (f2467) m. 80? (other material is pencil sketching toward **R**)  
p. [5] (f2468) mm. 91–95 (barely represented due to trimmings)
- r** Preliminary revision (ca. 1906?) toward **R**, on p. 33 of “Songbook C”; above: “see Intro (over)” and noting “clar.”.  
one p. (f1803) mm. 1–3
- R** Published score of “In the Inn”, mvt. 2 of *Set for Theatre Orchestra* (S. 20), published by New Music, vol. 5, no. 2, January 1932.  
pp. 4–19 (129 mm.; mm. 9–21 of “In the Inn” relate to mm. 1–12 of *Rag No. 1*, mm. 34–38 = mm. 15–19, mm. 41–49 = mm. 21–28, mm. 56–57 = mm. 32–33, mm. 59–60 = mm. 35–36, mm. 64–69 = mm. 38–43, mm. 71–78a = mm. 45–53, mm. 81–93 = mm. 54–68, mm. 95–100 = mm. 70–75, mm. 101–03 = mm. 76–78, mm. 112–18 = mm. 86–92, mm. 122–28 = mm. 93–99)
- M** Full score in pencil (1909), on 16-stave oblong paper, in 7–8-stave systems; once a complete gathering of the orchestrated *Rags* (perhaps the *Three Ragtime Dances*, S. 42); orchestration indicated: “Clar B $\flat$ , [trombone], V[iolins] I, II, Cello, Piano, B. Drum”; at end: “Finet, Elk Lake Sept. 21 1911—2<sup>nd</sup> Ragtime Dance” (remainder of page is *Rag No. 3*).  
p. & 9 (f2481) mm. 94–99 (most similar to *Set for Theatre Orchestra*, mvt. 2 version)

### CRITICAL COMMENTARY

This realization is based principally on **S<sup>2</sup>** where available, and on **S<sup>1</sup>** or **M** otherwise.

a–f, Comp: The **S<sup>2</sup>** memo “use Intro to 3<sup>rd</sup> R t Dance see p. 9 [of **M**]” is a later idea, following what was done for **R** (here, that Intro from *Ragtime Dance No. 3* is offered as an option).

1, Orch: **S<sup>2</sup>** has “string” above treble, “Bass pizz.” below bass staves.

1, Dyn: *mf* marking supplied from **R**.

1, Vns, 6.♩: S<sup>1</sup>S<sup>2</sup> have *g*<sup>1</sup>, changed in ink on S<sup>2</sup> to *a*<sup>1</sup> (as in **r** and here).

1, Va: S<sup>2</sup> has *c*<sup>#1</sup> altered in pencil to *♯* (as used here).

1–3, Vc & Db, 2.♩ each: S<sup>1</sup> has *F*<sup>#</sup>–*f*<sup>#</sup>, circled in mm. 1 & 3, where *D*<sup>#</sup>–*d*<sup>#</sup> is added, with memo: “or interchange *D*<sup>#</sup> *F*<sup>#</sup> | every other meas.?” (as carried out here).

4, Orch: S<sup>2</sup> has memo below 4.♩/bassline: “add piano”.

4, Vc, 3.♩: S<sup>1</sup> has *c*<sup>#2</sup> (here, *f*<sup>#</sup> to match Ives’s adjustment for m. 2; see note mm. 1–3).

4, Db, 1.♩: S<sup>1</sup> has *C*, with memo “(or A)”; S<sup>2</sup> has *A* (as here).

5, Comp: S<sup>2</sup> has insertion (ignored here) of one measure between mm. 5 & 6 (toward **R**).

5, Vn1, 4.♩: S<sup>2</sup> has *a*<sup>1</sup> circled, labeled “out?” (ignored here).

5, Vns, 2.♩: S<sup>2</sup> has *b* for *b*<sup>1</sup> (as here) lacking in S<sup>1</sup>.

5, Vns, last ♩: S<sup>1</sup> has *g*<sup>1</sup> (as here) circled (for omission?); S<sup>2</sup> has penciled *b* before this *g*<sup>1</sup>, with “?”.

6, Pf/RH, last ♩: S<sup>2</sup> has penciled *#* for *g*<sup>1</sup>, with “?” (ignored here).

6, Vns, 1.♩: S<sup>1</sup> has lightly penciled *d*<sup>2</sup> (probably rejected; not used here).

8, Pf/RH, 3.♩/4.♩: S<sup>2</sup> has penciled *b* for *g*<sup>1</sup> (a revision for **R**; ignored here).

8, Pf/LH: On S<sup>2</sup> Ives’s penciled revision moves its last ♩ to 6.♩ (as used in **R**; ignored here).

9, Comp: S<sup>2</sup> has pencil revision into  $\frac{3}{4}$  measure (as in **R**) of which only the added 2.♩ *e*<sup>1</sup> is used here (in Pf/RH).

10, Pf/RH: S<sup>2</sup> has added pencil 2.♩ *e*<sup>1</sup> (as used here) and has 4.♩ *bb*<sup>1</sup> changed first to *b♯*<sup>1</sup> then to *c*<sup>2</sup> (toward **R**).

12, Comp: In mm. 11–14 S<sup>1</sup> offers various version of the Vn-Cl ragging (here, the original continuity is followed except at m. 12/1.b where the alternate version in S<sup>1</sup> is circled and labeled “use”).

12, Orch: S<sup>2</sup> has memo above trimmed off measure: “8va wood” (here, Cl is used, non 8va).

14, Vc & Db, last ♩: S<sup>1</sup> has only *A*, tied into an otherwise empty m. 15 (*F*<sup>#</sup> for Db is supplied here from **R**).

- 19, Comp, 2.♩: **S**<sup>1</sup> has optional version (as used here).
- 20, Dyn: *mp* marking supplied from **R**.
- 22, Comp: **S**<sup>2</sup> has pencil revision toward **R** (not used here).
- 23, Cl & Pf/RH, 2.♩: **S**<sup>2</sup> has “almost 1 2 3 [triplet]”.
- 23, Orch: **S**<sup>2</sup> has “bassoon” below bass line.
- 23, Dyn: **x**<sup>4</sup> has *pp*; **S**<sup>1</sup> has *p* (as used here); **S**<sup>2</sup> has merely 1.♩ accented; **R** has *f*.
- 23, Bn, Va & Vc: **S**<sup>1</sup> has slur (as here); **S**<sup>2</sup> has staccato dots and accents in 1.b (toward **R**).
- 24, Orch: **S**<sup>2</sup> specifies “sax”.
- 24, Dyn: “cresc.” supplied from **R**.
- 25, Orch: **S**<sup>2</sup> specifies “trombones” (a second Tbn implied nowhere else).
- 25–27, Dyn: *sf* supplied from **R**.
- 26, Bn, Tbn, Pf/LH & Db, last ♩: Only **x**<sup>2</sup> has the cancelling ♯ before *D+d* (as used here).
- 28, Pf: Ties into 2.b supplied from **R**.
- 30, Orch: **S**<sup>2</sup> labels bass line “trombone” (here, Bn used).
- 30, Tbn: **S**<sup>2</sup> has pencil addition (as used here).
- 31, Orch: **S**<sup>2</sup> specifies “trumpet” on 6.♩.
- 31–33, Comp: **p** is used here to replace the similar but less jerky version on **S**<sup>1</sup>.
- 32, Dyn, 4–5.♩: *p* supplied from **R**.
- 34, Tempo: *Più mosso* supplied from **R**.
- 35, Pf/RH, last ♩: Cancelling ♯ for *b*<sup>1</sup> supplied from **R**.
- 35–36 & 39–40, Fl, Ob, Pf/RH & Vns: The **S**<sup>1</sup> notation of the figure as in Vn/m. 36 is ♩ ♩ (adjusted here).
- 36 & 39, Pf/RH, last ♩ each: Cautionary ♯ for *b*<sup>1</sup> supplied from **R**.
- 40, Comp, last ♩: **S**<sup>1</sup> has *a*<sup>1</sup> (not used here) very lightly beamed from last ♩.
- 41, Dyn: *ff* supplied from **R**.



42–43, Dyn: *sf* supplied from **R**.

42–46, Pf/RH: **S**<sup>2</sup> pencil revisions relate to **R** (not used here except for  $a^1+b^1$  cluster across barlines of mm. 42–43 and 44–45).

47, Tempo: “Meno allegro (con moto)” marking supplied from **R**.

47, Orch: **S**<sup>2</sup> has “strings only, perhaps Bassoon–sax”. In mm. 47 & 48 the lower line is circled and labeled “sax or basson” (Bn used here).


51, Vn1, Pf/RH: **R** has  $b$  for both  $bb^1$  and  $ab^1$  (as here) lacking in **S**<sup>1</sup>.

52, Comp: **S**<sup>1</sup> shows that his was originally a  $2/4$  measure; the first chord is altered from  to  and measure marked “5/8”. Memo at end of m. 52: “repeat back to [arrow leads to m. 47]”, at m. 53: “or repeat here” (as here).


52, Tempo: “Presto” marking supplied from **R**.



52, Dyn: *fff* supplied from **R**.

54, Dyn: *p* marking supplied from **R**.

55, Comp: **S**<sup>1</sup> has  $c+d$  on 2.  but circled and labeled “out” (not used here).


57, Dyn: *mf* marking supplied from **R**.

57, Pf/LH, 2. : **S**<sup>1</sup> lacks cautionary  $\natural$  for  $c$  (as added here; it seems needed to establish pattern of wide, normal, and narrow “octaves”).

58(4. )—64(1. ), Pf/LH & Vc: **S**<sup>1</sup> lacks the lower voice (supplied here by analogy from mm. 57–58).

59, Dyn: *mf/f* markings supplied from **R**.

64, Dyn: *ff* marking supplied from **R**.

65, Comp, 2. : On **S**<sup>1</sup> the treble chord (as here) is circled (for omission?), marked “?” and “use”.

67, Dyn: *sf* marking supplied from **R**.

69, Dyn: *f* marking supplied from **R**.

69–75, Meter: **S**<sup>1</sup> has regular  $2/4$  until m. 75 where two measures are reduced to a single one of three beats. To make for easier change of tempo, m. 69 here is made into a  $3/4$ , displacing the following material of mm. 70–75 by one beat, and making m. 75 into a two-beat measure.

70, Dyn: *p* marking supplied from **R**.

76, Tempo: “Presto” marking supplied from **R**.

76, Dyn: *fff* marking supplied from **R**.

80, Bn & Vc, 2.  $\downarrow$  2.  $\downarrow$ : S<sup>1</sup> has cautionary  $\natural$  (as here) before  $B+b$  with “(or  $b$ )” above (the latter toward **R**).

81, Bn & Vc, 1.  $\downarrow$ : S<sup>1</sup> has  $b$  (as here) before  $B+b$  with “(?) ( $\natural$ )” above (toward **R**).

86, Orch: S<sup>1</sup> has several markings specifying four octaves of doubling here.

95, Comp: S<sup>1</sup> has a patch (used here) to replace its original 2/4 bar.

95, Pf/LH, 3.  $\downarrow$ : On S<sup>1</sup> the  $DD$  (as here) has one too few leger lines, showing  $FF$ .

96, Comp: S<sup>1</sup>S<sup>2</sup> both lack mm. 96–102. S<sup>1</sup> has pencil memo: “Chorus as on p. 2” referring to its own p. 2 (f2451) on which there are alternate endings for *Rag No. 2* (same key as *Rag No. 1*). There being two versions, the original (rejected?) *Rag No. 2* ending is used here for *Rag No. 1* (the revised one is used for *Rag No. 2*).

100, Orch: Above trimmed-off measure, S<sup>2</sup> has “bass may be omitted, strings only” (but the  $Db$  seems necessary for this texture).

## Ragtime Dance No. 2

### DESCRIPTION OF SOURCES

- K** Incomplete score-sketch of *Skit for Danbury Fair* (S. 46); dated on p. [2]: “Labor Day Sep 1902”.  
p. [1] (f2428) 31 mm. (relating to mm. 1–2, 5–10, 12–19, & 26–34 here)  
p. [2] (f2429) 15 mm. (relating to mm. 46–48 here)
- x<sup>1</sup>** Experimental pencil sketch (ca. 1901?), on p. [4] of a copyist’s copy of a secular partson “Love does not die”.  
one p. (f3800) mm. 25–34, 42, & 44–45 (other music relates to *Rag No. 1* and *Sonata No. 1 for Piano*/mvt. 4B)
- x<sup>2</sup>** Experimental pencil sketch (ca. 1901?), upside-down at the top of sketch page for *Sonata No. 1 for Violin and Piano* (S. 60); headed: “Intro”; orchestration mentions: “Rh [piano]” and “Trombone”.  
one p.(f2439) mm. 1–2, 12–13, & 26–28
- x<sup>3</sup>** Experimental pencil sketch (ca. 1901?); on double leaf of sketches for all four *Rags*, sharing page with unused and *Rag No. 3* material; t bottom: “CE Ives ~~70 West 11 St | Hartsdale, NY~~”; on a positive Photostat, the original dating memo reads: “CE Ives 65 Cent[ral] P[ark] West | Circle 1 3.4 Thanksgiving Day 1904”.  
one p. (f2441; Photosat with an earlier dating memo=f8078) mm. 3–10, 12–(18), & 50–52
- x<sup>4</sup>** Experimental pencil sketch (ca. 1901?), on double leaf with **x<sup>3</sup>**, sharing the page with *Rag No. 4* material.  
one p. (f2446) mm. 63–69 (all crossed out)
- x<sup>5</sup>** Experimental pencil sketch (ca. 1901?), upside-down on p. 33 of “Songbook C”; sharing page with material for *Rag No. 1* and *Prelude on “Eventide”* (S. 80).  
one p. (f1803) mm. 5–8

- S<sup>0</sup>** Incomplete pencil sketch (1902?), on p. 40 of “Songbook C”; orchestration mentions: “Fl, Cl, cor[net], Trombone, [Violins] I II, Piano, Drums”.  
one p. (f2447) mm. 1–2, 5–10, & 12–14
- S<sup>1</sup>** Complete pencil sketch (1902), in 2-stave systems on pp. 1–2 of the 16-page gathering of the *Rags*; headed variously: “1<sup>st</sup> Verse”, “(4<sup>th</sup> 2 Verse)”, “(A)”, “II ~~verse~~ movement (Sonata #1 for Piano)”, and “1902 Sep 21 Danbury”.  
p. 1 (f2450) mm. 1–44 (mm. 1–5 are heavily crossed out; m. 44 is numbered “39”)  
p. 2 (f2451) mm. 45–69 (m. 45 is numbered “40”)
- p** Pencil patch (ca. 1902–04?) for **S<sup>1</sup>**, on p. [ii] of the **S<sup>1</sup>** gathering.  
one p. (f2449) mm. 20–27
- S<sup>2</sup>** Complete ink score-sketch (1903–04?), on 2-stave systems, with copious pencil addenda, on pp. 6–9 of the 24-page gathering of the *Rags*; headed: “(2<sup>nd</sup> Verse)”; orchestration mentions: “wood, flute, bassoon or sax, horn, trumpet, piano, drums, strg”.  
pp. 6–9 (f2469–72) mm. 3–62 & 66–69
- n** Pencil sketch of two-piano, four-hands arrangement (ca. 1903–04?); headed: “for example” and “most of this about 104–108 = ♩”.  
one p. (f2449) mm. 3–5

### CRITICAL COMMENTARY

This realization is principally based on **S<sup>2</sup>** where available, and on **S<sup>1</sup>** otherwise.

1, Tempo: **K** has “Allegro”; **n** has “most of this about 104–108 = ♩”; **S<sup>1</sup>** has “Allegro Moderato” (as here); **S<sup>2</sup>** has “Allegro” with pencil addition of “or (a little slower than 1<sup>st</sup> Verse)”.

1, Orch: **S<sup>0</sup>** mentions “Fl, Cl, [Vn] I & II, Cor, Trom, Piano, SD, BD”; more specific assignments are made on **S<sup>2</sup>** which cites “fl, cl, trumpet, horns, trombone, bassoon or sax, strings, piano & drums”.

1, Dyn: **Kx<sup>2</sup>** have *f*; **S<sup>0</sup>** has no Dyn; **S<sup>1</sup>** has *pp* (as used here).

1–2, Comp: **x<sup>2</sup>S<sup>0</sup>S<sup>1</sup>** have mutually similar piano-drumming introductions. Here, the rejected intro of **S<sup>1</sup>** (same as **K**) has been used since it serves better to set the piece in motion (especially when played as a separate rag).

1–2, Dr: **S<sup>0</sup>** has this regular drumming along with the off-rhythm piano-drumming of Pf, with “repeat every 4 meas”. Other than this, the sources give no drum drum parts (here, supplied editorially in mm. 3–66, a few key symbol crashes suggested).

3, Comp: Beginning here the musical text follows **S<sup>2</sup>**. **S<sup>1</sup>** has mm. 3–5 crossed out.

3–4, Pf/LH, Vc & Db, 2.b: **S<sup>2</sup>**-ink has each 3-4. ♩ as *A-AA*, changed in pencil to *A#-AA#* (here, spelled *Bb-BBb*).

3–5, Cl: **S<sup>2</sup>**-ink is written an octave lower than here, but Ives rewrote m. 3 (as here) in pencil, clearly meaning “etc.” for mm. 4–5.

5, Orch: **S<sup>2</sup>** indicates Hn & Bn (as used here).

7, Orch:  $S^2$  has Cl line labeled “wood”.

7, Cl, 2. $\flat$ :  $S^2$  has  $bb^1$ ; all other sources  $b\sharp^1$  (as here).

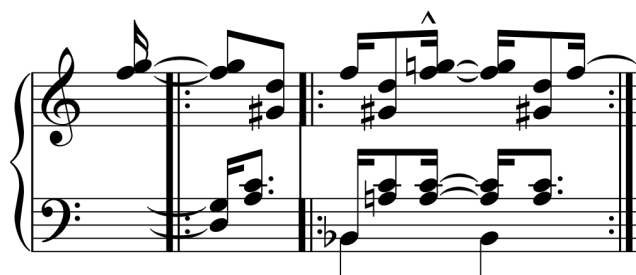
7(last  $\flat$ )-8(1. $\flat$ ), Pf:  $S^1$  added pencil  $f^\#-f^\sharp$  (as used here).

10, Tp, 2. $\flat$ : All sources had  $d\sharp^2$ , changed in pencil on  $S^2$  to  $db^2$  (as here).

10, Vn1, last  $\flat$ : All sources had tie-forward  $f^2$  (as in Cl),  $g^2$  added in pencil on  $S^2$  (as here).

10, Vns, 2. $\flat$ : All sources had  $f^\sharp^1$ , changed in pencil on  $S^2$  to  $f^\flat^1$  (here, spelled  $e^1$ ).

11, Comp:  $S^2$  shows three pencil attempts at revision, with arrows pointing to one of them:



This is realized here by including a “m. 11a”, the first repeat sign (before 1.b) apparently superseded by the second repeat sign (before 2.b).

11, Orch:  $S^2$  has Hn-Bn line labeled “horns”.

12, Orch:  $S^2$  has Fl-Cl line labeled “wood”, Vns labeled “strings”.

13–15, Orch:  $S^2$  has Cl line labeled “wood”, Tp-Hn line labeled “horn”.

18, Tempo:  $S^1$  has “dim. & rit.” (as here).

20, Comp:  $S^2$  shows two revisions of this measure in addition to the version in **p**. The version used here is from the lower left corner of  $S^2$ , but retains the horn line from **p** (by transposing that up a minor third).

20, Tempo: The “a tempo” is borrowed from m. 26 in  $S^1$ .

22–23, Hn & Tbn: These notes are only in **p**, circled (probably for inclusion).

24, Comp:  $S^2$  has its ink  $2/4$  version crossed out, with a pencil  $3/4$  version added (as used here).

24, Orch:  $S^2$  has Fl line labeled “flute *pp*”.

25, Orch:  $S^2$  has “*f* (piano)” penciled above treble staff.

25, Tempo, last  $\flat$ :  $S^2$  has “piu ten.” and “ten” (the latter as here) penciled above.



26, Comp: S<sup>2</sup>-ink is written minor second higher than here, but crossed out, with pencil revision below (similar, but a major second lower) marked “1/2 tone high[er]” (as carried out here).

26, Orch: S<sup>2</sup> labels Pf line as “flute”.

26, Tempo: On S<sup>2</sup> one revision of this measure is marked “slower”.

27, Orch: S<sup>2</sup> has Vn1 labeled “strg”.

27, Va, 4.♩: S<sup>2</sup> has g<sup>#</sup> (as here) as a pencil addition.

28–29, Orch: S<sup>2</sup> has the Tp line added in pencil and labeled “trumpet”.

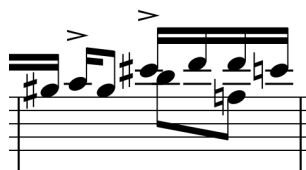
32, Orch: S<sup>2</sup> has Vns labeled “strg”.

33, Orch: S<sup>2</sup> has Tp line labeled “trumpet”, Tbn line as “trombone”.

33, Dr: S<sup>2</sup> marks downbeat “drum” (probably wanting an accent, as here, to set off the Tp entrance).

36, Comp: S<sup>2</sup> has a one-beat insert in a balloon (as 3<sup>rd</sup> beat of a 3/4), not followed through (not used here).

36, Fl & Cl: S<sup>2</sup>-ink notation was



, changed in pencil (as here).

36, Fl & Vn1, 6-8.♩: S<sup>2</sup>-ink has this a minor second lower, changed in pencil (as used here).

36, Cl & Pf/RH, last ♩: On S<sup>2</sup> the *bb*<sup>2</sup> (as here) was added in pencil.

36, Tp, last ♩: S<sup>2</sup>-ink has *f*<sup>#2</sup>, changed in pencil to *f*<sup>#2</sup> (as used here).

36, Vn1, 2.♩: On S<sup>2</sup>, *d*<sup>2</sup> (as here) added in pencil.

37, Comp: S<sup>2</sup> has this measure in pencil above and to the left of m. 36, clearly intended as an inserted m. 37 (as here) since the penciling includes the following 1.♩ of m. 38. The first revision was a “9/16 = 2½/4”, further revised by a patch of the last 3 ♩s into a full beat. Ives’s carefully separate stemming suggests the hocketed orchestration used here.

38, Comp, 2.♩: The Tbn line was added in pencil on S<sup>2</sup>.

39, Comp: S<sup>2</sup> has this measure in pencil, clearly intended as an insert since it begins and ends with the same ties. The 2.♩ is circled for possible omission (as indicated here).

40, Comp: On 2.♩  $S^2$ -ink has only  $bb+g^3$ ; below, added in pencil:  $c^2+e^2+a^2+e^3$  (ink & pencil combined here).

On 3-4.♩  $S^2$  has  $d^3-a^2$  (as used here in RH & Vn2) added in pencil.

43-44, Comp:  $S^2$ -ink show m. 43/2.♩ continuing directly to m. 44/2.♩ with a penciled expansion below:

The image shows a musical score snippet for two staves, treble and bass clef. The notation includes various notes, rests, and accidentals. A bracket spans across both staves with the text "same chord" written below it. The notation is a mix of ink and pencil, as indicated by the text above.

This suggests that Ives meant “same chord” to apply independently to the different rhythms in the two hands.

48, Comp, last ♩:  $K$  has both  $a^1$  and  $bb^1$ ;  $S^1S^2$  have only  $a^\#1$  (as here,, spelled  $bb^1$ ).

48, Orch:  $S^2$  has penciled: “full band & piano”.

50-51, Comp:  $S^2$  has memo: “repeat before change in Lh” with an *ossia* below marked “or”, changed to “use”. (Here, m. 50 uses  $S^2$ -ink; m. 51 uses the “or” 4:3 figure in Hn-Bn.)

53-54, Fl, Cl, Tp & Hn:  $S^1S^2$  have these pitches one octave lower.

58-60, Cl & Vn2:  $S^1S^2$  have this line line written only in the higher range (as here in Fl & Vn1).

60-61, Tempo:  $S^2$  has “(largo)” across this barline (here, changed to “allargando”).

61, Comp:  $S^2$ -ink has a 2/4 measure with pencil indications for expanding its 5&6.♩ into ♩ each, marking the measure “5/8” (as realized here).

61, Fl & Vn1, 1-2.♩:  $S^1S^2$  have this written an octave lower, but  $S^1$  has “oct higher” (as used here).

62, Tempo, last ♩:  $S^1$  has both “ten.” and “∞”.

62, Tempo, 1.♩:  $S^1$  has “rit.” at m. 61, 1.♩.

63, Tempo:  $S^1$  has “Andante” (as here) added in later pencil.

63-65, Comp: With  $S^2$  missing, this edition follows  $S^1$ . In m. 63/4-6.♩  $x^4$  has  $d^3-c^3-b^2$  in parallel 3rds with the top voice where  $S^2$  has parallel 4ths ( $c^{\sharp3}-b^2-a^2$ ; as here in Cl & Vn2).

64, Comp:  $x^4$  has a regular  $3/4$  measure;  $S^1$  is marked “ $7/8$ ”, but what would be its first 3  $\text{♩}$ s are actually 5  $\text{♩}$ s (grouped variously as 3+2 & 2+3) due to what appears to be a purposeful overlapping in the 1.  $\text{♩}$ :



67, Orch:  $S^2$  has penciled “strings only”.

67–69, Comp:  $S^2$  has penciled revision marked “use” (as incorporated here).

68(6.  $\text{♩}$ )–69(1.  $\text{♩}$ ), Comp:  $S^2$  has pencil revision of  $b^1$  to  $c^2$ , circled for omission (ignored here).

69, Orch:  $S^2$  has Fl-Cl chord circled and labeled “Fl. | clar”.

### Ragtime Dance No. 3

#### DESCRIPTION OF SOURCES

- x** Experimental pencil sketch (ca. 1901?), on double leaf used mostly for *Rags* sketches; about 51 mm. which Ives reordered by tentative numberings.  
 p. [1] (f2442) mm. 9–10, 12–34, 45–49, & 74–75 (also relating to m. 50–71); headed (perhaps added much later?): “piano arrangements | from 1<sup>st</sup> & 2<sup>nd</sup> | 3 verse Rag Time Pieces (Fiddles 2 | Clar | Piano, Trombone | played | by Fitchl [Frank Fichtl, leader at the Hyperion Theatre] | New Haven | May 21–1904”  
 p. [2] (f2441) mm. 37–38 & [72]–90 (on lower half of page; upper half is *Rag No. 2*; at bottom: “CE Ives 70 West 11 St | Hartsdale NY”; on a positive Photostat, Ives penciled: “65 Cent[ral] P[ark] West ... Thanksgiving 1904”  
 p. [3] missing (mm. 91–end)
- $S^1$**  Complete pencil sketch (ca. 1902), on 2-stave systems, with no marking for instrumentation; on pp. 6–8 of the 16-page gathering of the *Rags*; headed: “3<sup>rd</sup> Verse”.  
 pp. 6–8 (f2455–57) mm. 7–61, 65–[70], & 74–107 (mm. 104–07 show high treble only; last measures are blank; bottom 4 staves of p. 8 are a patch for *Rag No. 4*)
- r** Experiments and patches (1903–04?) for  $S^2$ , in pencil.  
 one p. (f2445) mm. 23, 62–65, & 68–73 (headed “II”)
- $S^2$**  Complete ink score-sketch (1903–04?), mostly on 2-stave systems, with copious pencil revision; on pp. 9–14 of the 24-page gathering of the *Rags*; orchestration mentions: “wood, brass, trumpet, trombone, chimes, piano, strings”.  
 p. 9 (f2472) mm. 7–17 (Headed: “(3<sup>rd</sup> Verse)”); upper 4 staves are *Rag No. 2*; bottom 4 staves are cut off)

- pp. 10–11 missing  
 p. 12 (f2473) mm. 55–74 (above: “marginal memos, etc cut of here are in back of p. 14 ink copy” [referring to lower LH&RH corners of this and to p. 14 of a lost orchestration?])  
 p. 13 (f2474) mm. 75–98 (mm. 75–76 labeled in pencil as “72”–“73”; m. 83 as “80”; m. 91 as “90”; these numbers were apparently for the preparation of **T**)  
 p. 14 (f2475) mm. 99–110 (m. 103 labeled as “99”; m. 110 as “112”; below m. 110 in pencil (added much later?): “1903–4”; crossings out and further sketchings are revisions toward **T**; bottom 4 staves are *Rag No. 4*)
- M** Full score, in pencil, fragment of once complete set of *Rag* orchestrations (later version); on 16-stave oblong paper, in 7- to 16-stave systems. *Rag No 1* end (numbered “2”) is dated: “Finet, Elk Lake Sept. 21 1911”.
- p. 9 [originally “8”] (f2481) mm. 1–7 (headed “Intro. 3<sup>rd</sup> R. T. Dance”; scoring indicates “Wood, Brass, Piano, [Violins] I II, [Viola], C[ello], B[ass], [Drums]”; rest of page is *Rag No. 1* (numbered “2”))  
 p. 10 (f2482) mm. 8–[13] (very similar to **T** version; scoring indicates “Pic., Fl., 1 Eb Cl., 2 Bb Clar, Bassoons (Sax), Trpts, Trombones, Tuba, Tria[n]gle, Drum, DB, Cym, Low Bells, P[iano], [Violins] I II, V[iola], C[ello], B[asso]”)  
 pp. 11 etc. missing
- T** “The Rockstrewn Hills Join in the People’s Outdoor Meeting”, mvt. 2 of *Orchestral Set No. 2* (S. 8); on its score-sketch: “from Rag Time pieces for small orchest 1902”; on its ink full score: “1<sup>st</sup> written as short series of rag-time pieces for small orchestra, shown to Kaltenborn [for] St. Nicholas Rink Concerts NY 1902 (said too hard to play!)”.  
 mm. 8–37 of “Rockstrewn Hills” relate to mm. 26–52 here; mm. 109–16 relate to mm. 23–25; mm. 117–20 to mm. 68–71; mm. 127–31 to mm. 74–79; mm. 135–58 to mm. 78–100; mm. 168–83 to mm. 102–110

### CRITICAL COMMENTARY

This realization is principally based on **S**<sup>2</sup> where available, otherwise on **S**<sup>1</sup>; mm. 1–6 are from **M**.

1, Tempo: Only **S**<sup>2</sup> has “Allegro” (at m. 7); sketches for **T** have ♩ = “88 or so | 92 | 100”.

1, Orch: **M**(p. 9) specifies “clar, ob, Wood, Bassoon, Brass, church bell–low, Piano, [Violins] I II, C[ello], B[ass], [Drums]”; **M**(p. 10), which seems to relate only to **T**, greatly expands this list.

7, Orch: **S**<sup>2</sup> has “all brass (only)”; **x** shows the early intention that “Bells” [chimes] are to be featured in this rag; **S**<sup>2</sup> has arrows indicating “Chimes [play on 1.♩ ] or [2.♩ ]?”.

7, Dyn: **S**<sup>1</sup> has both *f* and *ff*; **S**<sup>2</sup> has just *ff* (as here).

7, Tu: **S**<sup>2</sup> has a lower octave also (not used here; see also note for m. 50, Tu).

7, Tu & Ch: **S**<sup>1</sup> has *E* crossed out and superseded by *A*, with memo “use A” (as here).

7–23, Comp: **r** has an interesting experiment which might have fitted here, but was abandoned:

The image displays three systems of musical notation for piano, arranged vertically. Each system consists of a grand staff with a treble and bass clef. The first system shows a complex rhythmic pattern with various time signatures (2/4, 3/4, 2/4) and dynamic markings like *p*. The second system features dense chordal textures and includes the marking "octs" (octaves) and "E#" (enharmonically equivalent to F). The third system continues the complex rhythmic and harmonic material, with dynamic markings like *mf* and *f*.

9, Tp:  $S^2$  has “trumpet” over this entrance.

9, Dyn:  $S^1$  has *f* (as here in Sx-Tp).

11, Comp:  $S^1$  shows this was a 1/4 measure, altered to 3/8 (as here) by adding tied  $e^1+g^1$  and  $c^4+c^4$  on 3.♩ with memo “ex[tra] 1/8”.

12, Dyn:  $S^2$  has *f* (here, *mf*).

13, Sx & Tp, 2.b:  $S^1S^2$  have ♩ ♩, but changed on  $S^2$  to ♩ ♩ (as here).

15, Dyn:  $S^1$  has *f* (as here in Ob-Cl-Sx);  $S^2$  has *mf* (as here in Hn-Str).

15, Cl: x has  $\flat$  for 1.♩  $a^1$ , circled for omission (ignored here).  $S^1$  slurs 1-2.♩ (but no slur for m. 16/2-3.♩).

16, Dyn:  $S^1S^2$  have “cresc.,” but crossed out on  $S^2$  (kept here).  $S^2$  has “chimes die out” (here, “dim.” supplied).

18, Orch:  $S^2$  has “string & wood” just above the trimmed-off bottom staves.

19, Fl, Vns & Va: Above the trimmed-off staves of  $S^2$  appears the top of a slur which must apply to the 2-4.♩ (as here).

22, Ob, Cl, Sx, Tp, Vns & Va:  $S^2$  has the tops of martellato accents which must apply to the 2.♩ and 2.♩ (as here).

23, Tempo: “hurry down” supplied from m. 89 of  $S^2$ .

23, Winds, Tp, Pf, Vns & Va:  $S^2$  has accent (>) and slur which must apply to the 2-4.♩ (as here).

23, Pf etc., 2.♩: x additionally has  $d^2+f^2$ , not in  $S^1$  (not used here).

29, Dyn:  $S^1$  has *p* superseded by *mf* (the latter as here).

29, Cl & Vn1: x(p. 1) shows the clear derivation of this theme from its source: the 1.♩ is  $g^{\#1}$ , circled for omission (see also notes at m. 32 and 80 below).

29, Pf/LH etc.:  $S^1$  has “no oct here”.

32, Cl & Vn1: As in m. 29, x has 1.♩ ( $c^{\#2}$ ) circled for omission.

37, Tempo: “hurry down” supplied from m. 89 of  $S^2$ .

45, Ob & Vn1: x has grace notes as  $d^{\#2}+f^{\#2}$ , superseded by  $S^1$  version (as here).

47, Tempo:  $S^1$  has “(little slower” (redundant in view of the metric broadening; saved here for m. 49).

50, Tu:  $S^1$  has memo: “octs” (not used here).

54, Pf/LH & Vc, 1.b:  $S^1$  has memo: “or change to E” (the bass line presumes bass A, as here).

61(2.b)–62, Comp: In  $S^2$  this is enclosed in a box, with memo “see score”; both measures are marked “3/4”. Of this revision (apparently not complete in  $S^2$ ), only the Fl scale in m. 61/4.♩ and the  $f^{\#2}$  in Cl, m. 62/1.♩ are used here.

62, Orch:  $S^2$  has “trombone” below the bass line.

63, Orch:  $S^2$  has “Piano” above the RH staff (more logical to take over at m. 62, as here).

65, Memo:  $S^2$  has “see p. 10” (referring to a lost source?).

66, Orch:  $S^2$  has “strs” [i.e. strings] above RH.

66, Fl, Ob, Cl, Pf/LH & Vns:  $S^2$  slurs 1-7.♩ (here, 2-note slurs).

66, Sx, Brass, Pf/LH, Va, Vc & Db:  $S^2$  has  $\frown$  over each beat (omitted here).

67, Meter:  $S^2$  has 2/4 and a separate 1/8 measure for the rest (combined here as one measure).

68, Orch:  $S^2$  has “Chime” below LH.

70–73, Comp:  $S^2$  has a carefully marked accounting of 32nds, grouped as follows: 7,7,6,6,6,6,6,6,8 (these divisions agree with the off-beat accents of the music).

72–73, Comp:  $S^2$  has a 3-measure patch, probably for **T** (not used here):

The image shows a musical score for measures 72-73. It consists of two staves: a treble clef staff (piano) and a bass clef staff (left hand). The piano part features a complex rhythmic pattern with many sixteenth notes. The left hand part has a simpler, more rhythmic accompaniment. Annotations include 'g#' under the first measure of the piano part, 'Bb' and 'g#' above the piano part in the second measure, 'C or up' below the piano part in the third measure, and '8va ?' below the piano part in the fourth measure. The label 'LH' is placed at the end of the left hand staff.

74, Dyn:  $x$  has lower lines *f*, upper lines *p* (for a slightly simpler version). In **T** this upper line becomes a quote of “Rock-a-Bye Baby” (same rhythmic relationship).

74, Pf/LH, 6.♩: In  $S^2$  the  $e^\#$  is one octave higher (this measure only).

74–81, Pf/LH, Vc & Db:  $S^1$  has *E* superseded by *A* in m. 74; in mm. 75–81 (originally *A–E–A–A–A–E–E*) Ives changed this by letter notation to “*E–A–E–A–E–A–E*” (as carried out here).

75(2.♩) & 76(4.♩), Cl & Pf/RH:  $S^1$  had  $c^\#^2$  (over  $e^1$ ), circled for omission (not in  $S^2$  and omitted here).

79, Comp:  $S^1S^2$ –ink are as here;  $S^2$ –pencil also has a patch (not used here):

The image shows a musical score for measures 75 and 76. It consists of two staves: a treble clef staff (piano) and a bass clef staff (right hand). The piano part has a complex rhythmic pattern with many sixteenth notes. The right hand part has a simpler, more rhythmic accompaniment.

80(3.♩), 83(2.♩), & 91, 2.♩, Comp:  $S^2$ –ink has revisions toward **T**, making the hymn tune clearer (not used here except for the addition of  $b^1$  in Va on m.80/8.♩).

80, Fl etc., 1.♩:  $x(p. 1)$  has  $g^\#^2$  (see note m. 29, Cl & Vn1);  $x(p. 2)$  has eighth rest (as here).

81, 4.♩, Comp:  $S^2$  wrongly has  $f^\#^1+c^\#^1+f^\#^2$ , corrected in pencil (as here).

81–82, Comp:  $x(p. 2)$  has  $3/4$  measure;  $x(p. 1)$  [for mm. 30–31] has  $2/4 + 1/4$  (as here).

- 86, 2.♩, Comp: **S**<sup>1</sup> has *b*<sup>2</sup> in the chord (not in **S**<sup>2</sup> or here).
- 87, Cl, Pf/RH & Vn2, 4.♩: **S**<sup>2</sup> has *c*<sup>#2</sup> added in pencil (probably toward **T**; ignored here).
- 88, Comp: **S**<sup>2</sup>-ink is 2/4 (= 1–2.b here)—above RH is a balloon of one beat labeled “3/4” (included here).
- 88, Tempo: **S**<sup>2</sup> has “hurry down” and “accel.” at m. 89 (moved here to match action in the music).
- 90, Comp: **x** finishes this phrase on 2.♩ with A-major chord.
- 95, Comp: **S**<sup>1</sup> has this as a regular 2/4 (like m. 84), expanded to 5/8 in **S**<sup>2</sup> (as here). On **S**<sup>2</sup> a memo reads “for p. 5” (of the missing orchestration?).
- 97–110, Comp: In **S**<sup>2</sup> all is crossed out, with memo “(see score)” (presumably the missing orchestration) and [symbol] (to a lost patch). This edition follows the rejected ink version.
- 100, Comp: In **S**<sup>2</sup> this measure is an insert (repeated) to precede mm. 102–03.
- 104, Orch: **S**<sup>2</sup> has the treble melody labeled “full”.
- 104–07, Comp: **S**<sup>2</sup> shows numerous small revisions (apparently toward **T**) of the Pf/LH chord alternations, syncopations, etc. (ignored here).
- 108–10, Comp: **S**<sup>2</sup>-ink has only the treble line (Fl, Vn1); here, the accompaniment uses the original (superseded) close of *Rag No. 2* (on its **S**<sup>2</sup>, transposed a major second higher for this context).

## Ragtime Dance No. 4

### DESCRIPTION OF SOURCES

- x** Experimental pencil sketch (ca. 1901?), on double leaf used mostly for *Rags* sketches, material relating to *Rag No. 4* sharing page with unused and *Rag No. 1* material; above: “Tams [Copy Bureau] 124 W. 28 No telephone return 317 W. 58 NY”; below: “C.E. Ives 65 C.P.W. [Central Park West] NY”.  
one p. (f2444) mmm. 8–10, 22–23, 68–69, 75–81, 83–84, & 86, and three passages developing toward mm. 63–66
- S**<sup>1</sup> Complete pencil sketch (ca. 1902), on 2-stave systems; on pp. 9–11 of the 16-page gathering of the *Rags*.  
p. 9 (f2458) mm. 1–25 & 42–53 (headed: “4<sup>th</sup> (last Verse)”); with symbols referring to **p**  
p. 10 (f2459) mm. 54–61, 63–78, & 80–85  
p. 11 (f2460) mm. 86–94 etc. & 102–03 (after m. 92: “finished July 14, ’02”; after m. 103: “to chorus to last verse see [symbol: square with diagonal slash and two dots] (at bottom separate enclosed sheet) (over)” [referring to p. 11a, below]  
p. [11a] (f2446) mm. 104–08 (with various formative and rejected sketches on a double leaf of *Rags* sketches; above: “[symbol: square with diagonal slash and two dots] Chorus to (4<sup>th</sup>) Last Verse”; other material is *Rag No. 2*)
- p** Patch for **S**<sup>1</sup> (1902–04?), in pencil, on p. 8 of **S**<sup>1</sup>.  
one p. (f2457) mm. 29–39 (at m. 29: [symbol: square with diagonal slash]; after m. 39 “to {circled



with centered dot and crosshairs] *pppp*” (both signs referring to p. 9 of **S**<sup>1</sup> above)

- r** Revision (1903–04?) toward **S**<sup>2</sup>.  
one p. (f2462) mm. 63–78
- S**<sup>2</sup> Complete ink score-sketch (1903–04?), mostly on 2-stave systems, with copious pencil revision (generally for the piano sonata version; on pp. 14–19 of the 24-page gathering of the *Rags*; headed: “(4<sup>th</sup> Verse)”; orchestration mentions: “wood, bass Tuba or trombone, piano, strings”.  
pp. 14–19 (f2475–80) mm. 1–5, 11–108 (after m. 108: “to Chorus see p. 8” [referring to p. 11a of **S**<sup>1</sup> above])

### CRITICAL COMMENTARY

This realization is principally based on **S**<sup>2</sup> where available, and otherwise on **S**<sup>1</sup>.

- 1, Tempo: **S**<sup>2</sup> has “Allegro”, and below: “This starts at the usual time & gets faster & faster” (as combined here).
- 1, Orch: **S**<sup>2</sup> (below) has “strings”.
- 1, Str: **S**<sup>2</sup> dyn is *p*; **S**<sup>1</sup> has *f* (as here).
- 4, Comp: **S**<sup>1</sup>**S**<sup>2</sup> are 2/4 but **S**<sup>2</sup> has (below) “or” introducing a penciled option which expands to 3/4 (as here).
- 4, 2.♩, Vn2 & Va: **S**<sup>1</sup> has *d*<sup>1</sup>+*f*<sup>1</sup>, but with *f*<sup>1</sup> crossed out; **S**<sup>2</sup> has just *d*<sup>1</sup> (as here).
- 4, 4.♩, Comp: **S**<sup>1</sup> has a tentative *g*<sup>2</sup> marked *pp*, apparently superseded by its LH *d*<sup>#</sup> (added later, as here in Vc & Db).
- 4, 2.♩, Comp: **S**<sup>1</sup>**S**<sup>2</sup> have *e*<sup>1</sup> (as here), circled for omission in **S**<sup>1</sup>, crossed out on **S**<sup>2</sup> in favor of tied ♩ *d*<sup>1</sup> (changed probably for the sonata).
- 6–10, Comp: These measures are missing in **S**<sup>2</sup> (Ives apparently skipped a line in his copying from **S**<sup>1</sup>).
- 11, Dyn: **S**<sup>2</sup> has memo: “L.H. [Pf, Va, Vc & Db here] louder than R.H. [Fl, Vn] in a hard, even unnatural way”.
- 11–13, Pf/LH: **S**<sup>1</sup> has these measures labeled “(1) (2) (3)” with memo over mm. 14–15 “(repeat preceding 3 meas.) | or as written”, referring to revisions (not used here) in **S**<sup>1</sup> (mm. 14–16) and in **S**<sup>2</sup> (mm. 12, 15 & 18) which are apparently for the sonata.
- 12, Ob: **S**<sup>2</sup> has this added in pencil.
- 16, Fl & Vns: **S**<sup>2</sup> has pencil slur-to-dot (as adapted here) above *d*<sup>2</sup>.
- 17, Orch: **S**<sup>2</sup> has “wood alone” over its treble staff.
- 19–20(1.♩), Fl, Ob, Cl & Tp: **S**<sup>2</sup> has phrase line (omitted here).
- 22, Fl & Ob, 2.♩: **S**<sup>2</sup>-ink has *g*<sup>2</sup> ♩ lightly crossed out, with penciled *f*<sup>2</sup> (as used here).

23, Comp:  $S^2$  has an insert of 4 measures (to be repeated) which seems more appropriate to the piano sonata version (ignored here).

23, Orch:  $S^2$  has “string”.

24, Pf/RH & Vns:  $S^1$  has 6.♩ as  $bb^1$  and 8.♩ as  $b\sharp^2$  ( $S^2$  as here).

24–25, Comp:  $S^2$  has a tentative sketch toward expanding either m. 24 or 25 to  $3/4$ , but this was not carried out.

25, Vns, 2.♩:  $S^1$  had  $bb^1$  with “(♯)” below, as in  $S^2$  (crossed out of  $S^2$ , but kept here).

25, Tbn, 3-4.♩:  $S^1S^2$  have  $f\sharp-a$  circled for omission (but kept here).

26–31, Comp:  $S^2$  has mm. 26–28 marked for repeat (here as mm. 29–31, scored differently;  $S^2$ -ink is used here for mm. 26–28, the pencil revisions used for mm. 29–31).

29, Ob, 4.♩:  $p$  had  $b$  before  $e^3$ , crossed out by a stronger  $\sharp$  (as here).

30–31, Comp:  $p$  has m. 30 marked for repeat;  $S^2$  has each measure written out (as here).

32 & 34, Tu, Pf/LH, Vc & Db, 2.b each:  $pS^2$ -ink have  $A+a$  in m. 32 (as here), changed in pencil on  $S^2$  to tied  $E+e$  (as used here in m. 34).

32 & 34, RH & Va, 2.♩ each:  $pS^2$  had  $a\sharp$ , changed in pencil on  $S^2$  to  $a\sharp^1$  (as here in Va & m. 32 only for Pf/RH).

32 & 34, 4.♩ each:  $p$  had  $g^1$ , changed in  $S^2$  to  $f\sharp^1$  (as here).

34, Pf:  $S^2$  has these chords penciled above mm. 32–33, but here they are saved for the repeat of those measures. Ives writes out the whole chord on 1.♩ (also in letter notation), labeled “piano strike roll”, but subsequently in mm. 34–36 merely the stem.

37, Orch:  $S^2$  has “Pia[no]”.

38, 2.♩, Comp:  $S^2$ -ink has  $c^2+e^2+c^3$ , superseded by the pencil version (used here).

39, Dyn:  $S^2$ -pencil has  $ff$  over RH staff (ignored here).

39, Vn2:  $S^2$  has pencil addition (as used here).

40, Sx & Pf, 1.♩:  $S^2$  has a pencil variant (not used here).

41, Comp: As in m. 24,  $S^2$ -pencil tentatively expands this  $2/4$  to  $3/4$  (ignored here).

41, Cl, 3.♩:  $S^2$ -ink has sounding  $ab^1$ , changed in pencil to  $f\sharp^1$  (as here; similarly in Vn2, m. 43/1.♩).

41–44, Comp:  $S^2$  has a pencil revision (for the sonata, not used here).

42, Fl, 7.♮:  $S^2$  has  $c^{\sharp 3}$ , changed to  $c^{\#3}$  (as here) in pencil with a question mark.

45 Pf/LH, 2.b:  $S^2$  has a penciled memo: “just a kind of a smash just off the beat”.

45, Vn2 & Va:  $S^1$  has indications of these scales (as here) parallel to Vn1, while  $S^2$  has only the Vn1 scale.

46, Tempo:  $S^2$ -pencil has “fast” (as here) with “very” tentatively added.

47, Fl, 2.♮:  $S^2$  has



(probably meant as here).

49, Vn1, 8.♮:  $S^2$ -pencil has four 64ths (more realistic as 32nds on 4.♮, as here).

50, Comp:  $S^2$  has only the bass line in ink, with three penciled versions of the treble material marked respectively “better”, “easier”, and “use” (the latter is incorporated here). The Fl is taken from the “better” version.

53, Cl & Vn1, 2.♮:  $S^2$ -ink (as here) is changed in pencil to ♮ ♮.

54, Tempo:  $S^1$  has “piu mosso” (as here) lacking in  $S^2$ .

54, Orch:  $S^2$  has “pia[no]”.

54, Sx & Vn2, 8.♮:  $S^1S^2$ -ink have  $a$  (as here), changed in pencil to  $a^{\#}$  (similarly in m. 55/6.♮).

55, Tu, Pf/LH, Va & Vc:  $S^2$ -pencil has a revision of rhythm to ♮ ♮ ♮ ♮ (not used here).

57, Tu, Pf/LH, Va & Vc, 6.♮:  $S^1S^2$  have  $E^b+e^b$ , changed in pencil to  $E^{\sharp}+e^{\sharp}$  (as here).

61, Comp:  $S^2$ -pencil has this measure enclosed in repeat signs (not repeated here).

63–68, Comp:  $S^2$  gives three similar versions of the ragged bass line; this edition follows the original ink version, borrowing only occasional details from the other versions.

63, Tempo:  $r$  has “(last [part] very fast & wildly)”;  $S^2$  has “con fuoco (as fast as possible) presto” (simply “con fuoco” here).

63, Fl & Ob:  $S^2$  has these lines added in pencil (five beats for Fl, three beats for Ob), each labeled “piano”. The Fl line also has “2<sup>nd</sup> player ad lib” possibly referring to a projected 2-piano version (see *Rag No. 2, N*). At the

end of these lines is “etc. repeat over & over to ♮” (to where?, the next fermata is in m. 104—way too far; here the repetitions cease in m. 79).

63–66, Tu, Pf/LH & Db: This version of the bass line is added in pencil on  $S^2$ , labeled “bass Tuba or Trbn”.

67, Comp:  $S^2$ -ink has the 2.♩ of the bass line hitting directly on the 2.♩, but pencil adjustments move the *F* to the 6.♩ (as here).

69–70, Comp: The 3/16 rhythm (as here) of the bass line is a pencil revision in  $S^2$  introduced by “or be[tte]r”.

73, Pf: These broken  $b\sharp + d\sharp + f\sharp$  chords are in  $S^2$ -pencil, not continued into m. 74 (probably because of the change of page in  $S^2$ ; editorially completed here).

75, Comp: see note m. 79 Comp.

78, Dyn:  $S^1$  has decresc. wedge below 1.b, *mf* below 2.b;  $S^2$  has *ff* below 2.b (all ignored here).

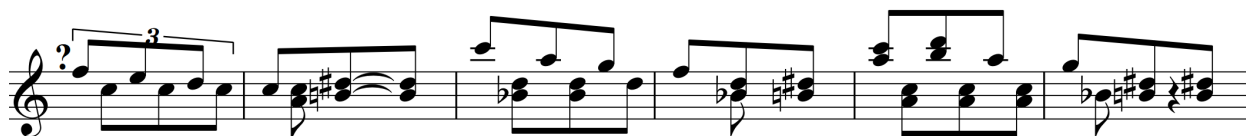
79, Comp:  $S^2$  has the bracket for the I<sup>st</sup> ending beginning after m. 75, but this gives the impression of ties (m. 75/4.♩) into m. 80 (the original beginning of the II<sup>nd</sup> ending). Thus, m. 75 is used here to start the II<sup>nd</sup> ending (as m. 79).

82–85, Comp: In  $S^2$  ink notation is absent for mm. 83–85, with various pencil versions covering mm. 82–85, most rejected. The most interesting is marked “use” (as incorporated here).

86, Sx, Tbn, Va & Vc: The 3/8 style of off-beats are constructed here from a combination of  $S^2$  ink and pencil, plus pitches that are supplied editorially (as bracketed).

86, Pf/LH, 1.b: In  $S^2$  Ives wrote this octave as a cluster with memo “arm”.

86–91, Comp:  $S^2$  has (above) a variation on the chorus of WELCOME VOICE (“I Hear Thy Welcome Voice”):



which could be used as a substitute for the Pf line given in this edition. This edited version appears an *ossia* in the separate piano part:

91–92, Comp: Between mm. 91 & 92  $S^1$  has eight measures (rejected, not in  $S^2$ ) with melody:

92, Comp, 2.♩:  $S^1$  has rhythm ♩. ♩ (staff 15), but also ♩ ♩ (staff 3 and in  $S^2$ ; as here).

92, Tp, 4.♩:  $S^2$  has  $ab^2$  added in pencil (as used here).

93, Tp, 1.♩:  $S^2$  has  $gb^2$  added in pencil (as used here).

93–94, Pf/LH & Vc, 2.♩:  $S^2$  has triplet figures (as here) added in pencil.

93–103, Comp: For the extended dominant pedal point, Ives seems to have changed his mind a number of times. The original  $S^2$ -ink is as here (with m. 96 as penciled repeat of 95). Mm. 97–98 were later crossed out emphatically. In m. 93  $S^2$ -ink has its RH the ragging chord as  $f^1+eb^2+f^2$  with  $e^{\sharp 1}+g^1$  added in pencil. The pencil additions are made only sporadically thereafter. (Here, the complete chord is carried out with editorial fill-ins and occasional alterations.)

94, Pf/LH:  $S^2$ -ink has the ♩ octaves as  $FFF+FF$ ; Ives was well aware that the former pitch is below the end of the standard keyboard (here,  $FF+F$ ).

104, Tempo:  $S^1$  has “slower” and “slowly” (the latter crossed out, but used here).

104, Tbn, last ♩:  $S^1$  has  $d$  (as here) circled, probably for omission (similarly in m. 105 for the last  $g$ ).

104–08, Comp: **S**<sup>2</sup>-ink ends at m. 103 with memo “to Chorus see p. 8” and “to Cho. in B $\flat$  p. 8 see [symbol: square with diagonal slash and two dots]”, referring to **S**<sup>1</sup> p. 11a which is the only source for this Chorus ending. On p. 11a Ives set down numerous ideas for an ending, eventually drawing connecting lines between three groups of measures (mm. 104–05, 106, & 107–08). The rejected ideas are generally similar to the endings for *Rag No. 2*. The one he pieced together (as here) is the most unique with its counterpoint of the two main themes (Fl, Tbn) and a bitonal cadence.

105, Tempo, last  $\text{♩}$ : **S**<sup>1</sup> has “rit.” written below (here, translated to “poco ten.”).

106, Pf/LH/upstems & Va: **S**<sup>1</sup> has memo “top 5<sup>th</sup> louder” (hopefully successfully realized here by the doubling). The  $d\sharp$  in 4.  $\text{♩}$  Pf/LH seems to be crossed out (but is used here).

107, Pf: **S**<sup>1</sup> has memo: “hold A dom[inant] till B $\flat$  dom [in Str] is struck, then let up ped[al]”.

107, Str: **S**<sup>1</sup> dyn is *ppp* on 4.  $\text{♩}$  (too soon?—here, *pp* at 6.  $\text{♩}$ , *ppp* at m. 108).

108, Comp: **S**<sup>1</sup> has memo: “hold B $\flat$  chord, A $\natural$  tonic as bugle[?] note (barber shop) *pp*”. The identity of the Pf chord as A major is confirmed on **S**<sup>1</sup> in two other fragmentary sketches (p. 11a, staves 7 and 13) of this cadence.