

Skit for Danbury Fair, S. 46

Version 1 & 2

- S** Pencil score-sketch (1902), incomplete; dated on p. [1]: “Danbury Fair – Oct. 1902 | for Tent Band” and on p. [2]: “for Danbury Fair – (between Races)) | Labor ~~Day~~ |for this | Because L.B [Lyman Brewster] NG! | as said – Labor Day Sep 1902”; on p. [3]: “Davey Allen beats up Keyes—smiles scolds | smirks – then over to Healeys [sketch of frowny face]” (Although Ives labels p. [2] as “ ‘SKIT’—Con’d”, pp. [2] & [3] are likely not coeval with p. [1], possibly dating from 1909 or 1915–16.)
pp. [1] (f2428) mm. 1–31 (on 3-stave systems, citing “Pic, B♭ Cor, Clar, I Violin, Pia[no]”)
pp. [2]–[3] (f2429–30) mm. 40–63 (on 4-stave systems, citing “wood, Bassoon, Corn[et], Trom, Brass, Piano, Drs, I II [Violins], low strings”)
- M¹** Ink score-sketch of *Four Ragtime Dances* (S. 43), No. 1 & 2.
pp. 1–3 (f2464–66) Rag No. 1: its mm. 70–74 = mm. 46–50 here; its mm. 86–87 = 59–60 here; its mm. 89b–95 = mm. 63–68 here; its mm. 96–99 relate to mm. 69–73 here
pp. 6–9 (f2469–72) Rag No. 2: its mm. 1–2 = mm. 1–2 here; its mm. 3–10 = mm. 5b–12 here; its mm. 12–19 = 14–21 here; its m. 24 = m. 23 here; its mm. 27–33 = mm. 24–30 here; its mm. 35–36 = mm. 31–32 here; its m. 38 = m. 33 here; its mm. 40–42 = mm. 34–36 here; its mm. 44–48 = mm. 37–41 here; its m. 49 = m. 45 here
- M²** Full score in pencil (1909 or 1915–16) of *Four Ragtime Dances*, No. 1, 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).
p. & 9 (f2481) its mm. 96–99 (most similar to *Set for Theatre Orchestra*, mvt. 2 version) = mm. 69–73 here
- T** Full score, published by New Music, vol. 5, no. 2, January 1932, based on **N**; titled: “A SET OF PIECES | FOR THEATRE OR CHAMBER ORCHESTRA”.
pp. 2–23 (—) its mm. 113–117 = mm. 59–63 here

CRITICAL COMMENTARY

This edition/reconstruction is based on **S** for its extant measures (mm. 1–31, 40–63). Mm. 32–39 are based on Ragtime Dance No. 2’s **S¹** (f2450; its mm. 36, 38, 40–42 & 44–46), mm. 64–68 on Ragtime Dance No. 1’s **S¹** (f2454; its mm. 91–95), and for mm. 69–73 on Ragtime Dance No. 1’s **M** (f2481; its mm. 96–99).

1–71, Dr: Percussion part is an editorial addition throughout (see also Dr entries below for mm. 40–52, 53–54, and 55–63).


3, Cl & Cor: **S** has memo: “Cor | Clar”.



7, Cl: **S** has memo: “Clar”.

8, Cor: **S** has memo: “Cor”.

9, Cl: **S** has memo: “Clar”.

13, Cl: **S** has memo: “Clar”.

15, Vn, 1. : **S** has # for c^2 (but this seems in error, considering the string of false octaves; here, $c^{\sharp 2}$).

18&19, LH, 2. /2. : **S** has memo: “hit as a Drum” (here, a stacc. dot is added to Ives’s accent through m. 22).

22, Cl & Cor: **S** has memo: “Clar | Cor”.

23&24. Pf: **S** has memo: “as a Drum!”.

24, Pf: **S** has memo: “Pia”.

30, Cl: **S** has memo: “Cl.”

31, Pic: **S** has memo: “Pic”.

40–52, Dr: **S** has a cryptic number-identification for each measure (“4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4”) apparently denoting a cycle of some kind; **MT** do not reveal such a cycle.

52: **S** has memo: “see [symbol: square box with centered dot] | back 4”.

53: **S** has memo: “(Vs | Cor | Tromb) Tacet”.

53–54, Dr: **S** has:



but, despite Ives’s marking for this figure to continue (see item mm. 55–63, Dr below), the mixed metering seems to prohibit following this plan.

53, Pf: **S** has memo: “Piano Drum | all notes E [-] D white | as a Bass Drum”.

55, Tbn: **S** has memo: “Trb”.

55, Vns: **S** has memo: “I | II”.


55–63, Dr: **S** has a cryptic number-identification for each measure (“3, 4, 1, 2, 3, 4, 1, 2, 3”) apparently denoting a cycle of some kind; **MT** do not reveal such a cycle.

59: **S** has memo: “more play here”.

59, Cor: **S** has memo: “Cor”.

60, Fl & Cl: S has memo: “High | wood”.

60–61: S has memo: “Bassoon with Va | & Trombone Bass”.

62, Dr, last : S has memo: “all | Dr”.

64: S has memos, above: “~~Go to back p 8~~ [symbol: circle with centered dot and horizontal slash]”, and below: “see back p 4” .