

# Washington's Birthday, S. 5i

1<sup>st</sup> movement (Winter) of *A Symphony: New England Holidays*

## DESCRIPTION OF SOURCES

- s<sup>1</sup>** Pencil sketch (1909?); in 2-stave systems on 16-stave paper.  
one p. (f0711) mm. 22–44 etc. (above m. 32–33: “also end”)
- s<sup>2</sup>** Pencil sketch (1909?); in 3-stave systems on 16-stave paper; with some orchestrational notations;  
headed: “Holiday Snow storm Washington's Birthday in New Engl[and]”; in upper RH: “C E Ives 70 W11[NYC] 445 Chelsea [home phone number, 1908–11]”.  
one p. (f0660) mm. 43–55 (above m. 32–33: “also end”)
- S** Ink score-sketch (ca. 1909/13?); in 4-stave systems on 16-stave paper, with copious pencil revision (1916 toward **R**?) and orchestrational notations; headed: “[New E]ngland Holidays | I. ‘Washington's Birthday’ | started Feb 22–1909 | at 70 W. 11”.  
p. 1 (f0661) mm. 1–18  
p. 2 (f0662) mm. 19–32  
p. [3]–[4] (f0663–64) mm. 19–68 (most margins trimmed)  
pp. [5 etc.] (—) missing (=mm. 69–185)
- M** Full ink score (Ives refers to this as “old score”; 1913?); on 18-stave oblong paper (most margins trimmed on t.p. & pp. 1–3); with copious revisions and memos to copyist Hanke for the preparation of a set of parts (possibly **V**?); Va (uncharacteristically) is written in alto clef.  
t.p. (f0665) in ink: “~~IV (symphony)~~ | or Set for Orch | #2 | (#1. ‘Washingtons Birthday!’” and added in pencil: “This was written before the 4<sup>th</sup> Sym was finished but after | it was started” and “New England Holidays | #1 | #1 ‘Washingtons Birthday (in the 70's)’”; below: “make 1 copy for each | as {(a) | {(b) | a & b of each on | separate staves (same copy) | & 1 flute | 1 horn in F. but no basso” and “return Chas. E Ives | Hartsdale | NY | [1]20 East 22 St | NY | to me 37 Liberty St [36]6[3] John [=office phone number]”.  
pp. 1–3 (f0666–69) mm. 1–41 (patches, once pinned, hinged for mm. 16 [=f0668] & 41)  
p. 4 (f0670–71) mm. 42–48 (lower half of page torn away, losing mm. 49–51; patch for m. 46 [=f0671]; above: “come for please & send back Monday | at 37 Liberty not at house”)  
p. 5 (f0672–73) mm. 52–57 (lower half of page torn away, losing mm. 58–[66?]; patch for mm. 52b–55 [=f0673])  
pp. [6]–[9] (—) missing (=mm. 66?–165)  
p. [10] (f0674) mm. 166–171 (upper 2/3 of page & LH margin cut away, losing mm. [160]–165; below: “C. E. Ives | 37 Liberty St N[Y] | ~~3663 John~~”; Ex.Vn sketched in pencil in mm. 166–167 & 171)  
p. [11] (f0675) mm. 180–185 (upper 2/3 of page and RH margin cut away, losing mm. 172–179)
- R** Ink revised score pages (ca. early 1916?), used by Emil Hanke in preparing **N**.  
p. [8?] (f0676) mm. 116–32 (top margin & staff trimmed away, losing Fl; with memo: “—for flute | see old score | attached”; below: “see old score | in safe 38 N[assau]” and “copy to X [m. 130] | & return C E Ives | 144 E. 40.”)  
p. 11 (f0677) mm. 160–165
- N** Ink copy by copyist Emil Hanke (ca. 1923–26); with Ives's careful ink and pencil corrections &

addenda; title at bottom of p. 18: “ ‘Washington’s Birthday’ | Movement fr. an Orchestral Set—  
‘Holidays’ | Chas. E Ives. 46 Cedar St., N.Y.C., N.Y.”.

pp. 1–18 (f0678–94) mm. 1–185

p. 19 (f0695) typed postface (quotes from Whittier’s “Snow Bound”, lines 156, 155, 157 & 158,  
in that order); titled: “WASHINGTON’S BIRTHDAY\* | \*(A movement in a set of pieces  
for orchestra—, ‘Holidays in | New England.’)”

**V** Set of parts, copied by Emil Hanke after Ives proofread **N**; few pages surviving; probably used by  
Nicolas Slonimsky for September 1931 performance in San Francisco.

Violins I & II

p. [4] (f0696) mm. 126–132, 157–162 & 175–185 (Ives added some ^ accents)

p. 5 (f0697) mm. 133–156

p. 6 (f0698) mm. 163–174

Viola

p. 3 (f0699) mm. 147–185

Cello-Bass

p. 4 (f0700) mm. 126–152 (minor corrections added by Ives)

p. 5 (f0701) mm. 153–162 (minor corrections added by Ives)

p. 6 (f0702) mm. 163–185

**T** Published score, *New Music*, Orchestra Series no. 20, Oct 1936 (printed Feb 1937); titled:  
“Holidays Symphony (First Movement—Washington’s Birthday)”; based on **N** (but having many  
shortcomings and only isolated improvements).

pp. 3–20 (—) mm. 1–185

## CRITICAL COMMENTARY

This edition is based on **N**.

1, Memo: **T** has: “Note: Until [rehearsal letter] **M** (page 8) all notes are natural unless otherwise marked  
except the same note or notes, directly following in the same measure. From **A** to **M**, the string parts are  
played ‘divisi’. In the unison passages, all the strings in that part paly unless a rest occurs in the same  
measure.”

1, Vn1: The middle line was added to **N** after the copying was completed.

4, Vn1b, 2-3.♩: **M** has straight triplet ♩s; **S** has nothing; **N** as here.

7(last ♩)–9, Hn: **M** has this in Vn1 (marked *mp*) with memo: “use horn | not violin”.

8, Vn2 & Va: **MN** have dots above each # cluster articulation (here, changed to dashes per Ives’s  
indication in mm. 9–11 (see memo in entry for mm. 9–11) that # cluster is to be “always held”).

9, Va, last triplet ♩: **M** has *f#+a#* (an error, intending *g#+a#*); **S** as here; **N** restores the *g#* but retains the  
spurious *f#*.

9–11, Vn2 & Va: **M** has memo: “In these 4 [*recte* 3] meas. IIVs & Viola play the secondary chord (A<sup>b</sup> B<sup>b</sup> C<sup>b</sup> D<sup>b</sup>) short, the first chord (G<sup>#</sup> A<sup>#</sup> C<sup>#</sup> D<sup>#</sup>) is always held” (presumably Ives means held *ten.* for the “first chord”, not held through”).

12, Va & Vc/a, 2-3.♩: **M** has ties (as here) lacking in **N**.

12, Vc, 2-3.♩: **M** has:

changed to “better copy” (as used here); **N** has a hybrid:



16, Vn1b/downstem, 3.♩: **SM** have g<sup>b</sup> ♩; **N** agreed but was changed to a<sup>b</sup> (as here).

19–21, Fl & Vn2: These quintuplets were worked out on **S** for inclusion in **M** after the completion of the scoring. In the interest of coordinating these 5s in performance, an editorial option is given here for shifting the barlines. (Some durational values in Vn1 & Vc have been subsectioned to clarify the beat in either metering.)

20, Vn1 & Va, last ♩: **M** has *pp* (as here) lacking in **N**.

32, Bl: Ives created this part after the completion of **M**, going back to **S** to sketch the plan for a floating, barely audible glint of sound. Rhythmically, the writing is disembodied from the strings, and it is nearly impossible to perform exactly as notated (and it would be pointless to do so, but the plan should be followed as closely as possible; a “sync-up” cue at K, m. 52, would assure coordination of the closing at mm. 54–55).

32–33, Hn: **M** has slur under all three triplet ♩s (as here); **N** has slur under only 2-3<sup>rd</sup> triplet ♩s.

34, Vn1a, 4.♩: **MN** have no accidental (implying 1.♩ # carries through), but **S** has no 1.♩ d<sup>#3</sup> (added on **M**; here, 4.♩ is d<sup>b2</sup>).

34, Db, 1-2.♩: **S** has slur (as here) lacking in **MN**.

35, Hn, 2.♩: **S** has accent (as here) lacking in **MN**.

36–38, Fl & Str, 5.♩: This recurring interruption (mm. 36a, 37a, 38a) first appears as an insert for **M** (as used here), worked out on **S**; **N** departs (in error?) from the extant materials—perhaps Ives rewrote the insert—if **N** is correct, this is the exact articulation:

**SM** are clear that Str do not rearticulate the dot but cut short; **N** is confused on this.

37, Vn1a, 4.♩: **SM** have # for  $f^3$  (as here) lacking in **N**.

38, Vn1a, 3.♩: **SM** have no accidental (as here); **NT** have # for  $f^2$  (possibly an error; possibly added by Ives).

38, Vn2b, 6.♩: **MN** have  $c^{\sharp 1}$ , changed on **N** to  $d^{\sharp 1}$  (as here); **S** has  $d^{\flat 1}$ .

40, Vn2a, 5.♩: **MNT** have # for  $a^1$  (probably an error; here,  $a^{\flat 1}$ —cf. mm. 36a, 37a & 38a).

41(5.♩)—42(2.♩), Bl: **M** has an extra triplet ♩, appearing at the end of its p. 3 and again at the beginning of p. 4; this duplicate note is carried out in **N** (but not here).

42, Vn2a, 2.♩: **MN** have ♩ (here, ♩).

43, Tempo: **M** has “a tempo” (as here) lacking in **N**.

43, Vn1b, 4.♩: **N** has  $bb$  ( $d^1+a^1$  in Vn1a)—this misrepresents the rising line which was added on **M** (here,  $bb+d^1$  in Vn1a and  $a^1$  in Vn1b).

44, Vn2a, 3.♩:  $s^2$  has  $b$  for  $g^1$  not in **SMN** (and not here).

44, Vn1b, 4.♩:  $s^2$ **S** have  $\flat$  for  $f^1$  (as here) lacking in **N**; **M** has added line (as seen here in 1-2.♩) which gives # for 3.♩ not intended to carry through.

50, Tempo, 7.♩: **S** has “quite fast” (as here) lacking in **MN**.

50, Db: On **N** Ives entered *ff* (here, the graduated *fff*).

52, Vc/a, 5.♩: **N** has  $f^{\sharp}$  tied forward, not in **M** (and omitted here).

54: **SM** are heavily marked for repeat of this measure; on **M** repeat is marked “use”, then the repeat marks are crossed out (repeat not in **N** or here).

54, Hn: **M** has chromatic descending line, crossed out, with memo “for horn orig. scheth”; **SN** as here.

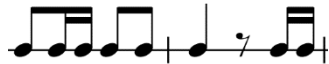
56, Tempo: **S** has “fast (Quadrille or Lancer time)”; **M** has “(Allegro) (~~moderato~~) (In ‘Quadrille or

Lancer' time)" (as adapted here); **N** has "Allegro (In Quadrille and Lancer time)".

56, Str: **SM** have *f*; on **N** Ives entered *ff* (as here).

56–58, Hn: **S** has accents (as here) lacking in **MN**.

58–60: **S(M?)** have simpler



; the change toward the present version was sketched onto **S**.

61, Vc: **N** has arco/pizz. div. at m. 65 (editorially moved to here).

63, Vn2, 7-8.♯: **N** has slur as well as stacc. dots (here, slur omitted).

65, Vc: **N** has arco/pizz. divisi start here—an unlikely change of pattern for Ives (possibly better to begin at m. 61, 2.♯).

67, Vc: **N** notation is as here (no downstems), being unclear as to whether arco/pizz. continues (perhaps best continued through m. 68, then all arco from m. 69 forward).

68, Vn2, 1-2.♯: **S** has slur (not in **MN** or here).

[in mm. 70–115, **N** is the sole extant source]

70, Fl: **N** has this appear in m. 69 (the editor assumes that this is the copyist's misplacement and that it belongs in m. 70, as a parallel to the treatment in m. 72).

83, Fl, 7-8.♯: **N** has slur, with stacc. dot on 8.♯ (slur omitted here; cf. m. 81).

85, Vc, 4.♯: **T** has *D* (error); **SMN** have *E* (as here).

114–115, Hn: Ives apparently wanted these Vc/a cues to appear here (and in mm. 118–119 & 123–126); no memo survives in **N**, but a memo in the lacking **R** would probably have been similar to that for m. 111: that "horn may reinforce the first cello part here if the string orchestra is large (but not needed if trombone or bassoon is already helping)".

116, Vn2, 2.♯: **RN** have *ab+db*<sup>1</sup>; on **N** Ives crossed out the *ab* (which would double Va).

120–121, Hn: **RN** have both cue-sized notes and measure-rests, but **N** ignores Ives's **R** memo asking for "(large notes)" (as followed here).

125, Vn2, 3.♯: **R** has *f*, changed by Ives on **N** to *ff* (as here).

128–129, Vn2: On **V** Ives added the continuing accents (as here) lacking in **SMN**.

131, Vn1, 2.♩: **RN** have:



; Ives added triplet mark “3” on **N** (note values corrected here); **V** has:



141, Pic, 2.♩: **N** has  $e^{\flat^3}$  (probably an error—**N** is the only extant source), but  $e^{\flat^3}$  (as here) fits the pattern of descending clusters.

143, Va/a, 3.♩: **NT** have  $\flat$  for  $a^1$  (seen in Va/b; here, it is assumed that the  $\flat$  is intended for  $g^1$ ).

149, Vn2b, 2.♩: The  $\flat$  for  $e^2$  is suspect, but we lack  $s^2\mathbf{SM}$  to prove an error.

152, Vc/a, 2.♩: **NV** lack last pitch ( $f^{\flat}$ , as added here) in the *glissando*.

152, Vc/b, 3.♩: **NV** lack grace note ( $d^{\flat}$ , as added here) as expected by the pattern.

153–156, Vn1a: On **V** Ives added accents under each  $a^1+c^3$  (as incorporated here); **N** has accent over only the first note of each 4-note group.

153–156, Vn1b: On **V** Ives added accents under each  $d^1+e^{\flat^3}$  (as incorporated here); **N** has accent over only the first note of each 6-note group.

161, Pic, 2.♩: **R** has  $\flat$  (as here) lacking in **N**.


170, Vc, 1-3.♩: **M** has tie (as here) lacking in **N**.

174, Hn, Vn1a & Vn2: On **N** Ives added cresc. wedge under the Hn  $\gamma$ , probably intended to effect the next on-going phrase (as moved here, and also good for Vns).

176, Vc, 3.♩: **NT** have ♩ ( here ♩<sub>γ</sub>, to match Va).

180, Fl & Vn1a: **N** has its Fl playing top the present Vn line with no harmony line, Vn1 taking over from Fl on last ♩; apparently Ives altered this for **T** (perhaps on the proof sheets, adding the Vn1/downstem cue-sized notes); **M** has top line in Vn1, but crossed out with a line trailing up (toward the Fl?).

181, Vn1b: This was added later on **M** (in pencil) and labeled “shadow” (as here).

182, Vn1a, last : From here on, **M** has rests for half section.