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Charles E. Ives SYMPHONY NO. 1

CRITICAL EDITION

Edited by James B. Sinclair

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This edition has the approval of the Charles Ives Society, Inc., which is furthering and supporting the preparation of critical editions, both new and revised, of the music of Charles Ives. The work of the Society has been made possible by grants from the American Academy of Arts and Letters, and by a generous bequest from the late Wladimir and Rhoda Lakond.

Cover: Detail of a photo of Charles Ives as a student at Yale, ca. 1895.
Photo courtesy of the Irving S. Gilmore Music Library, Yale University.

PREFACE

Ives' *Symphony No. 1* is the first of his nine multi-movement full orchestra works; the others, in chronological order, are *Symphonies No. 2* and *No. 3*, *Holidays Symphony*, *Orchestral Sets No. 1* and *No. 2*, *Symphony No. 4*, *Orchestral Set No. 3*, and *Universe Symphony*. Only the first and last of his symphonic works were composed expressly as such; the others are reworkings and regroupings of previously composed pieces.

Symphony No. 1 is the crowning achievement of Ives' student days at Yale College (1894–98). At the time of its composition, Ives referred to the work simply as "Symphony in D Minor." An abstract work in the German Romantic tradition, it far outstrips in freshness of ideas Ives' other orchestral works of the period. Though some are lost (e.g. the *Down East Overture* and *Set of Overtures: In These United States*), those works that survive hardly prepare us for the excellence of the *First Symphony*. The *Overture in G Minor* (possibly from 1896, incomplete in its 291 measures) offers little more than pretense and bombast; the *Postlude in F* (probably from 1896–97) is an attractive Wagnerian imitation (at times reminiscent of *Siegfried Idyll*) but shows Ives' lack of experience in orchestration. Only the German-text songs of the period, especially *Feldeinsamkeit*, match the *First Symphony* in competence and inspiration, and only the *String Quartet No. 1* rivals it in revealing Ives' developing mastery of larger forms. Most of his other works of the Yale years continued to be utilitarian, in the manner of the music from his youth in Danbury.

Yale Thesis Submission

Ives' *Symphony No. 1* was composed in part as his senior thesis at Yale, completing his formal study of musical composition. Horatio Parker, Yale's first professor of music, and Charles Ives, his first student, both arrived at Yale in fall 1894. Ives' father, George, had already imparted to the budding composer an adequate understanding of music theory, and in Danbury the young Ives had produced an attractive body of functional music—marches, church music, songs, and a showpiece for organ, *Variations on "America."* But Parker pushed Ives forward, expanding his awareness of compositional practice through the study of the Romantic masters, teaching him music analysis and how to learn by imitating models. Under Parker's tutelage Ives learned orchestration and techniques of developing material in larger forms. He studied the songs of Schubert, Robert Franz, and Brahms and the symphonies of Beethoven, Tchaikovsky, and Dvořák, among others. Little wonder, then, that Ives' *First Symphony* has so many subtle relationships to works of the nineteenth century's great composers. What is surprising is how brilliantly he rose to the challenge of producing in their mold his first multi-movement orchestral work.

Despite some muddled recollection on Ives' part, his thesis submission seems to have been limited to the second and fourth movements. On the title page of his pencil full score of the first movement (f0041)¹, Ives writes: "2nd & 4th movement (& 3rd?) accepted as part of thesis, Parker course June 1898—not the 1st 1st movement [which was] composed over for Prof Parker (not kept)."

¹ These numbers refer to the microfilm frame number (see page 84 for details).

On another memo (f0205, cited below) Ives states that only “2 mvts.” were finished for Horatio Parker (“May 1898”). But on his memo on the flyleaf (f0204) of the copyist’s score of the complete work (ca. 1908–10) Ives wrote, somewhat misleadingly: “Sym D min. #1 | Chas E Ives | 70 W 11 – | 1st part copied[?] 5/10/1898 for Thesis (fall Term 1897).”

Although he did not include the first movement as part of the thesis (perhaps Parker didn’t allow it), Ives composed two versions of it. In his *Memos*, Ives writes:

The first movement was changed. It (that is, the symphony) was supposed to be in D minor, but the first subject [of the first movement] went through six or eight different keys, so Parker made me write another first movement. But it seemed no good to me, and I told him that I would much prefer to use the first draft. He smiled and let me do it, saying “But you must promise to end in D minor.”

Ives must have destroyed his attempt at a replacement for the first movement.

If the first movement went through major revision, the second went through rejection and replacement. In *Memos* Ives relates that Parker disliked his first attempt at a slow movement because it started in a key a half step above the tonic and built to some undignified excitement (“the boys got going”); Parker requested “a nice formal one.” Ives must have been stung by the criticism, since the first version shows characteristics that are trademarks of later Ives. The rejected “Largo” became the basis for the third movement of his next symphony, and much later he recorded, at the piano, the sketch intended for *Symphony No. 1* (included in Columbia Records’ 1974 album Charles Ives: The 100th Anniversary, but misidentified as “Improvisation on Themes from the *Second Symphony*”).

Dating the Composition

Although most of the symphony was composed during Ives’ senior year at Yale (1897–98), it apparently was not completed until 1902. Ives gives various, sometimes contradictory, dates for the work. On the pencil score–sketch (f0030) of the first movement, he writes “1st mvt | 1898[–]1900 [changed to: 1902]” and on the title page of the pencil full score (f0041) “1897 | 1899” (possibly referring to the work as a whole). The earliest date, “May 29—1895,” is on the last page (f0084) of the pencil full score of the first movement. If this date is true, it may be the date of completion (perhaps in sketch form) of the rejected second version of the first movement.

An undated memo (early 1940s?) by Ives, possibly for the Fleisher Collection at the Free Library of Philadelphia or for the American Music Center, indicates that versions of some of the music existed as early as his sophomore year:

The 2nd movement Adagio & also part of the 1st Allegro [*sic*] was first scored for a small theater orchestra & was played by the Hyperion orches[tra] in New Haven in the winter of 1895–96...In an organ recital in Center Ch[urch] New Haven Dec. 1895, Mr. Ives played the 2nd movement with 2 or 3 instruments as he remembers—part of the 1st movement was arranged for a theater orchestra with piano & played 2 or 3 times at the Hyperion [Theatre], New Haven, in 1896.

Ives also mentioned early versions of the second and fourth movements in a letter draft to Godfrey Turner of Arrow Music Press, undated but probably October 1946: “The 2nd movement & part of the last movement were played by the Hyperion Theater Orchestra New Haven Ct., in 1897, but with the help of a few extra players and a piano.” At the end of the pencil score–sketch (f0162) of the last movement, Ives notes “Dec 28–1897 | 76 S[outh] M[iddle] | N[ew] H[aven] Ct,” and on the

title page of the pencil full score (f0163) “#4 IV[th movement of] | 1st Sym | started Xma[s] vacation 1897 – | finished May 1898 | (4th M[vt]. | copied 1903 | full parts).” For the whole work, on the fly-leaf of the copyist’s full score (f0204), Ives wrote “5/10 | 1898– | for Thesis | (fall Term | 1897–)”; on page 1 (f0205), “begun Aug 1897 | finished May 1898 | 2 mvts. | Spring Term | HWP [Horatio W. Parker]”; and on the last page (f0352), “Finis May 1898” (which may have originally been “Finis 1897”). The symphony as we know it exists in a copyist’s ink score from around 1908–10. At least one other ink score—now lost—was produced by the copyist Greinert.

Early Performances

Besides the readings of early versions mentioned above, Walter Damrosch and the New York Symphony read through the last three movements on 19 March 1910. Ives recalled in *Memos* (p. 86) that the first movement “was not shown to Wally, as it went into several different keys, and it had not been favorably received by Professor Parker”; of the movements conducted by Damrosch, he recounted (*Memos*, p. 51):

Damrosch tried them over at a rehearsal. “Tried” is a good word. He started with the second movement (adagio), an English horn tune over chords in the strings. (When he heard the pretty little theme and the nice chords) he called out “Charming!” When the second themes got going together, and the music got a little more involved (but not very involved), he acted somewhat put out, got mad, and said it coul[dn’t] be played without a great deal of rehearsing.

But Ives added (*Memos*, p. 87) that after playing all three movements, Damrosch “turned to Mrs. Ives and said, ‘This instrumentation is remarkable, and the workmanship is admirable.’”

Premiere and First Recording

Inquiries about the availability of performance materials for the *First Symphony* emerged in the 1940s. The Chicago Symphony Orchestra asked about the orchestral parts in 1942, and a few years later Efrem Kurtz wanted to do the work in Kansas City and elsewhere. But, despite an offer from Ives to pay for the American Music Center to have the parts extracted, the job was not completed. Finally, the Fleisher Collection produced a set of parts, and on 26 April 1953 Richard Bales led the National Gallery Orchestra in the first performance, in the opening concert of the Tenth American Music Festival, given in the West Garden Court of the National Gallery of Art, Washington, D.C. The *First Symphony* was the last of Ives’ numbered symphonies to receive its premiere.

Morton Gould conducted the first recording of the work, with the Chicago Symphony Orchestra, on 5 November 1966. It was issued in the same year by RCA Victor. Ives had recorded his piano performance of the rejected second movement on 11 May 1938 at the Melophone Recording Co. in New York City, and it was issued by Columbia Records in 1974 as part of a five-record set marking the centenary of Ives’ birth.

Relation to Other Music

Ives used pre-existing music in two ways: first (especially in his earlier compositions), he modeled whole movements on the form, key sequence, and compositional procedures of works by other composers; and second, he borrowed the melodic outline of a hymn tune or popular tune of his day, sometimes because of its extramusical significance for Ives.

The first and second symphonies of Ives are modeled significantly on musical masterpieces of the nineteenth century. For the general characteristics of his first symphony Ives looked to the most recent symphony by Antonín Dvořák, the *Symphony in E Minor* ("From the New World") (1893). In 1892–95, Dvořák served as director of the National Conservatory in New York City, and his presence captivated the American musical establishment. In *All Made of Tunes* (Yale University Press, 1995), a study of Ives' uses of musical borrowing, J. Peter Burkholder writes of the debt of Ives' *First Symphony* to the Dvořák work: "Particularly important are the devices that Ives borrows. Cyclic form, diminution or augmentation of themes, and contrapuntal combination of themes from one or several movements or of a theme with itself in diminution are all procedures in Dvořák's symphony that Ives uses prominently in his own, sometimes at much greater length." The debt of Ives' slow movement to the Largo of the "New World" Symphony is particularly evident in the final scoring of the first theme for English horn and strings and in other subtleties. Perhaps until Parker stepped in, Ives had intended to avoid the obvious relationship to the Dvořák work by pitching the melody an octave higher (for unnamed instruments).

Burkholder cites the following works as influential models for each movement:

Movement 1: Dvořák, *Symphony No. 9*/i; Schubert, *Symphony No. 8*/i.

Movement 2: Dvořák, *Symphony No. 9*/ii.

Movement 3: Beethoven, *Symphony No. 9*/ii.

Movement 4: Tchaikovsky, *Symphony No. 6*/iii; Dvořák, *Symphony No. 9*/iv.

The first theme of the first movement may be based on an early version (ca. 1895) of the song *On Judges' Walk*; more likely the song derives from the symphony's theme. The fourth movement apparently owes something to an earlier work; in a draft of a letter (apparently soon after 14 October 1946) to Godfrey Turner of Arrow Music Press, Ives writes (referring to a lost work that may have been performed by George Ives' band): "The march theme in the last movement was composed & partly played in 1892 though not quite as it is."

Unlike the subsequent symphonies, the *First Symphony* "borrows" only slightly from extant music. The first movement's first theme is subtly based on the hymn tune *The Shining Shore*, with just a whiff of motivic reference to another hymn tune, *Beulah Land*. The second movement's first theme thoroughly, if secretly, paraphrases the famous theme from the second movement (mm. 7–18) of Dvořák's *Symphony No. 9*. The fourth movement (in mm. 330–39) more obviously echoes characteristic excitements in the third movement (mm. 71–73, 221–32) of Tchaikovsky's *Symphony No. 6*. A few years after its completion, Ives worked a theme from the fourth-movement coda (mm. 336–41) into the second movement (*Rough and Ready et al.*, mm. 23–38) of *Set of Five Take-Offs* for piano.

Publication

Symphony No. 1 was first published by Peer International Corp. in 1971 in an edition by Roque Cordero (uncredited), who based his editing solely on the copyist's ink score. For this Ives Society critical edition, I consulted all extant sources, which are identified following the score. A selected commentary follows the score in this publication.

James B. Sinclair, New Haven, Conn., August 1998

Instrumentation

2 Flutes (optional fl 3 in mvt. I)
 2 Oboes (2nd doubling English Horn)
 2 Clarinets in B \flat and A
 2 Bassoons
 Contrabassoon (optional)

4 Horns in F
 2 Trumpets in B \flat , A, F and D
 3 Trombones
 Tuba

Timpani (optional percussion: snare drum, bass drum and cymbals in mvt. IV)

Violins 1
 Violins 2
 Violas
 Violoncellos
 Contrabasses

Duration: 37 minutes

CONCERNING THIS EDITION

In its many inconsistencies of detail, Ives's early score reveals his inexperience at editing his own music. This edition does not venture to resolve the inconsistencies in articulation and slurring, either among instrumental parts or among restatements of earlier material in the same part: they are retained here so that the reader can see all of Ives's thoughts just as he left them. But, to facilitate rehearsal and performance, the inconsistencies have been attended to in the rental score and parts. Thus there are a number of differences between the rental materials and this score. A suggested set of bowings is supplied in the rental score.

The editor is responsible for all matter contained in square brackets; editorial slurs and wedges are marked with slashes. The parts do not show the editorial brackets. In movement IV the cue-sized notes (e.g. mm. 75–78, violins) reveal Ives's original intentions, which do not appear in the later copyist score N.

SYMPHONY NO. 1

CHARLES E. IVES

(1897-1898)

Edited by James B. Sinclair

I.

Allegro (con moto)

Flutes 1 2 (3)

Oboes 1 2

B \flat Clarinets 1 2

Bassoons 1 2

F Horns 1 2 3 4

B \flat Trumpets 1 2

Trombones 1 2 3

Tuba

Timpani

Violins 1 2

Violas div. *pp* pizz.

Violoncellos *pp*

Contrabasses

Fls. 1 2

Obs. 1 2

B \flat Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

B \flat Trpts. 1 2

Trbns. 1 2 3

Tuba

Timp.

Vlins. 1 2

Vlas. *p*

Vlcs. div.

Cbs.

28

Fls.

Obs.

B \flat Clars.

Bsns.

F Hns.

B \flat Trpts.

Trbns.

Tuba

Timp.

Vlms.

Vlas.

Vics.

Cbs.

p

[unis. pizz.]

p

37 [C]

Fls. 1 2

Obs. 1 2

B \flat Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

B \flat Trpts. 1 2

Trbns. 1 2

Tuba 3

Timp.

Vlms. 1 2

Vlas. 1 2

Vlcs. 1 2

Cbs. 1 2

cresc.

cresc.

cresc.

cresc.

[arco]

47

Fls. 1 2

Obs. 1 2

B \flat Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

B \flat Trpts. 1 2

Trbns. 1 2

Tuba 3

Timp.

Vlms. 1 2

Vlas. 1 2

Vlcs. 1 2

Cbs. 1 2

div.

non div.

[mf]

non div.

[mf]

non div.

[mf]

div.

[mf]

D

57

Fls. 1 2

Obs. 1 2

B \flat Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

B \flat Trpts. 1 2

Trbns. 1 2 3

Tuba

Timp.

Vlms. 1 2

Vlas. 1 2

Vlcs. 1 2

Cbs. *div. arco*

65

Fls. 1 2

Obs. 1 2

B \flat Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

B \flat Trpts. 1 2

Trbns. 1 2 3

Tuba

Timp.

Vlms. 1 2

Vlas. 1 2

Vlcs. 1 2

Cbs. *div. a3*

93

Fls. 1 2

Obs. 1 2

B \flat Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

B \flat Trpts. 1 2

Trbns. 1 2

Tuba 3

Timp.

Vlms. 1 2

Vlas. 1 2

Vlcs. 1 2

Cbs. 1 2

mf

[a2]

[p]

[1]

cresc.

[cresc.]

102 **G**

Fls. 1 2

Obs. 1 2

B \flat Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

B \flat Trpts. 1 2

Trbns. 1 2

Tuba 3

Timp.

Vlms. 1 2

Vlas. 1 2

Vlcs. 1 2

Cbs. 1 2

a2

[1]

p

cresc.

[p] poco cresc.

[p] poco cresc.

cresc.

cresc.

cresc.

div.

cresc.

112 [H]

Fls. 1 2

Obs. 1 2

B \flat Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

B \flat Trpts. 1 2

Trbns. 1 2

Tuba 3

Timp.

Vlins. 1 2

Vlas. 1 2

Vlcs. 1 2

Cbs. 1 2

118

Fls. 1 2

Obs. 1 2

B \flat Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

B \flat Trpts. 1 2

Trbns. 1 2

Tuba 3

Timp.

Vlins. 1 2

Vlas. 1 2

Vlcs. 1 2

Cbs. 1 2

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flutes (Fls.), Oboes (Obs.), Clarinets (Clars.), Bassoons (Bsns.), Horns (Hns.), Trumpets (Trpts.), Trombones (Trbns.), Tuba, Timpani (Timp.), Violins (Vlns.), Violas (Vlas.), Cellos (Cls.), and Double Basses (Cbs.). The score is written in a standard musical notation, with notes, rests, and dynamic markings. The dynamic markings include *pp* (pianissimo) and *pizz.* (pizzicato). The score is arranged in a multi-staff format, with each instrument or group of instruments having its own staff. The Flutes and Oboes are in the top staff, followed by Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, and Timpani. The Violins, Violas, Cellos, and Double Basses are in the bottom staff. The score is written in a key signature of one flat (B-flat) and a time signature of 4/4. The music is in a classical style, with a focus on melodic lines and harmonic support. The Flutes and Oboes play a melodic line, while the other instruments provide harmonic support. The Violins and Violas play a rhythmic pattern, while the Cellos and Double Basses play a bass line. The score is a page from a larger work, and it shows the beginning of a new section. The instruments enter in a specific order, and the music builds up to a climax. The score is a page from a larger work, and it shows the beginning of a new section. The instruments enter in a specific order, and the music builds up to a climax.

142

Fls. 1 2

Obs. 1 2

B♭ Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

B♭ Trpts. 1 2

Trbns. 1 2

Tuba 3

Timp.

Vlins. 1 2

Vlas. 1 2

Vlcs. 1 2

Cbs. 1 2

148

Fls. 1 2

Obs. 1 2

B♭ Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

B♭ Trpts. 1 2

Trbns. 1 2

Tuba 3

Timp.

Vlins. 1 2

Vlas. 1 2

Vlcs. 1 2

Cbs. 1 2

154

Fls. 1 2

Obs. 1 2

B♭ Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

B♭ Trpts. 1 2

Trbns. 1 2 3

Tuba

Timp.

Vlns. 1 2

Vlas.

Vlcs.

Cbs.

pp

pp

pizz.

pp

[illegible]

172

Fls. 1 2

Obs. 1 2 *a2*

B♭ Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

B♭ Trpts. 1 2

Trbns. 1 2 3

Tuba

Timp.

Vlins. 1 2

Vlas. 1 2

Vlcs. 1 2

Cbs. 1 2 *[arco]*

178 **K**

Fls. 1 2 *[a2]*

Obs. 1 2 *[a2]*

B♭ Clars. 1 2 *[a2]*

Bsns. 1 2 *[a2]*

F Hns. 1 2 3 4

B♭ Trpts. 1 2

Trbns. 1 2 3

Tuba

Timp.

Vlins. 1 2

Vlas. 1 2

Vlcs. 1 2

Cbs. 1 2

184

Fls. 1 2 *mf*

Obs. 1 2 [*mf*]

B \flat Clars. 1 2 *mf*

Bsns. 1 2 [*mf*]

F Hns. 1 2 3 4 [*mf*]

B \flat Trpts. 1 2

Trbns. 1 2

Tuba 3

Timp.

Vlins. 1 div. *mf* 2 div. *mf*

Vlas. *mf*

Vlcs. *mf*

Cbs. [*mf*]

L

191

Fls. 1 2 *mf*

Obs. 1 2 *mf*

B \flat Clars. 1 2 *mf*

Bsns. 1 2 *mf*

F Hns. 1 2 3 4 *mf*

B \flat Trpts. 1 2

Trbns. 1 2

Tuba 3

Timp.

Vlins. 1 2

Vlas. *f*

Vlcs. *f*

Cbs. [*mf*]

Più moto

M

217

Fls. 1 2

Obs. 1 2

B \flat Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

B \flat Trpts. 1 2

Trbns. 1 2

Tuba 3

Timp.

Vlms. 1 2

Vlas. 1 2

Vlcs. 1 2

Cbs. 1 2

f *cresc.* *div.* *D.*

228

Fls. 1 2

Obs. 1 2

B \flat Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

B \flat Trpts. 1 2

Trbns. 1 2

Tuba 3

Timp.

Vlms. 1 2

Vlas. 1 2

Vlcs. 1 2

Cbs. 1 2

dim. *p* *pp* *ppp* *a2* *Morendo e poco rall.* *Meno allegro*

div. *[unis.]* *pp*

242

Fls. 1 2 *pp* *p* [1]

Obs. 1 2 *mf* [1]

B♭ Clars. 1 2 *pp* Cl. 1 plays if Fl. 3 not used.

Bsns. 1 2

F Hns. 1 2 3 4 *mp*

B♭ Trpts. 1 2

Trbns. 1 2

Tuba 3

Timp.

Vlins. 1 2 *pp* *p*

Vlas. *p*

Vlcs. *pp*

Cbs.

253 [O]

Fls. 1 2 *mf* [1]

Obs. 1 2 *mf* [1]

B♭ Clars. 1 2 *mf* [1]

Bsns. 1 2 *mf* [1]

F Hns. 1 2 3 4 *mf*

B♭ Trpts. 1 2

Trbns. 1 2

Tuba 3

Timp.

Vlins. 1 2 *mf sempre legato*

Vlas. *mf sempre legato*

Vlcs. *mf sempre legato*

Cbs.

264

Fls. 1 2

Obs. 1 2

B \flat Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

B \flat Trpts. 1 2

Trbns. 1 2 3

Tuba

Timp.

Vlins. 1 2

Vlas. 1

Vlcs. 1

Cbs. 1

P solo

p

p dolce

p dolce

p dolce

p dolce

p dolce

p dolce

275

Fls. 1 2

Obs. 1 2

B \flat Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

B \flat Trpts. 1 2

Trbns. 1 2 3

Tuba

Timp.

Vlins. 1 2

Vlas. 1

Vlcs. 1

Cbs. 1

[1]

p

mf

mf

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

255

303 [a2] R

Fls. 1 2

Obs. 1 2

B \flat Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

B \flat Trpts. 1 2

Trbns. 1 2

Tuba 3

Timp.

Vlins. 1 2

Vlas. 1 2

Vlcs. 1 2

Cbs. 1 2

mp

cresc.

ppp

cresc.

pp

pp

div.

pp

310

Fls. 1 2

Obs. 1 2

B \flat Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

B \flat Trpts. 1 2

Trbns. 1 2

Tuba 3

Timp.

Vlins. 1 2

Vlas. 1 2

Vlcs. 1 2

Cbs. 1 2

mf

f poco cresc.

f

cresc.

mf

f

cresc.

mf

f

cresc.

mp cresc.

f cresc.

mp cresc.

f cresc.

mf

f cresc.

f

f cresc.

mf

f cresc.

316

S

Fls.

Obs.

B♭ Clars.

Bsns.

F Hns.

B♭ Trpts.

Trbns.

Tuba

Timp.

Vlns.

Vlas.

Vlcs.

Cbs.

321

T (con moto)

(con moto)

mp

div., 2. metà 8va bassa pizz.

[div., 2. metà] 8va bassa

328

Fls. 1 2

Obs. 1 2

B \flat Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

B \flat Trpts. 1 2

Trbns. 1 2 3

Tuba

Timp.

Vlins. 1 2

Vlas.

Vlcs. 8va bassa .

Cbs. unis. 8va bassa .

[illegible]

346

Fls. 1 2

Obs. 1 2

B♭ Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

B♭ Trpts. 1 2

Trbns. 1 2

Tuba 3

Timp.

Vlins. 1 2

Vlas. 1 2

Vlcs. 1 2

Cbs. 1 2

356

Fls. 1 2

Obs. 1 2

B♭ Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

B♭ Trpts. 1 2

Trbns. 1 2

Tuba 3

Timp.

Vlins. 1 2

Vlas. 1 2

Vlcs. 1 2

Cbs. 1 2

div. non div.

arco

[a2]

[mf]

unis.

This image shows a page of a musical score, likely for a symphony, featuring multiple staves with musical notation. The score is divided into measures and includes a section marked 'V'. The notation includes notes, rests, and dynamic markings such as 'dim.', 'p', 'cresc. poco', and 'mp'. The score is written for a large ensemble, with multiple staves for each instrument or voice part. The page is numbered 365 at the top left and 376 at the bottom left. The notation is in a standard musical format, with a key signature of one sharp (F#) and a time signature of 4/4. The score is divided into measures, with some measures containing multiple notes and rests. The dynamic markings indicate changes in volume and intensity throughout the piece. The overall style is that of a classical musical score, with a focus on melodic and harmonic development.

387 W

Fls. 1 2

Obs. 1 2

B♭ Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

B♭ Trpts. 1 2

Trbns. 1 2

Tuba 3

Timp.

Vlins. 1 2

Vlas. 1 2

Vlcs. 1 2

Cbs. 1 2

a poco *f* *Change to A*

a poco *a2* *[mf]* *f*

397 1

Fls. 1 2

Obs. 1 2

A Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

A Trpts. 1 2

Trbns. 1 2

Tuba 3

Timp.

Vlins. 1 2

Vlas. 1 2

Vlcs. 1 2

Cbs. 1 2

p *[1]* *p* *[1]* *p* *[1]* *p*

[div.] *pp* *[div.]* *pp* *div.* *pp* *div.* *pp* *unis.* *p*

This page contains the musical score for measures 439 through 447 of 'The Marriage of Figaro'. The score is written for a large orchestra and includes the following parts:

- Fls.** (Flutes): Two staves, measures 1-2.
- Obs.** (Oboes): Two staves, measures 1-2.
- A Clars.** (Clarinet in A): Two staves, measures 1-2.
- Bsns.** (Bassoons): Two staves, measures 1-2.
- F Hns.** (French Horns): Four staves, measures 1-4.
- A Trpts.** (Trumpets in A): Two staves, measures 1-2.
- Trbns.** (Trumpets in B-flat): Two staves, measures 1-2.
- Tuba**: One staff, measures 1-2.
- Timp.** (Timpani): One staff, measures 1-2.
- Vlins.** (Violins): Two staves, measures 1-2.
- Vlas.** (Violas): One staff, measures 1-2.
- Vlcs.** (Violoncelles): One staff, measures 1-2.
- Cbs.** (Contrabasses): One staff, measures 1-2.

The score is in 2/4 time and features a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the dynamics range from *ff* (fortissimo) to *f* (forte). The score includes various musical notations such as notes, rests, and articulation marks.

[illegible]

This page of the musical score is for a symphony, featuring various instruments including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Timpani, Violins, Violas, and Cellos. The score includes dynamic markings like 'ff' and 'div.', and tempo markings like 'Largamente'. A rehearsal mark 'BB' is present.

Agitando

This image shows a page of a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including:

- Fls. (Flutes)
- Obs. (Oboes)
- B♭ Clars. (B-flat Clarinets)
- Bsns. (Bassoons)
- F Hns. (F Horns)
- B♭ Trpts. (B-flat Trumpets)
- Trbns. (Trombones)
- Tuba
- Timp. (Timpani)
- Vlins. (Violins)
- Vlas. (Viola)
- Vlcs. (Violoncello)
- Cbs. (Contrabass)

The score includes various musical notations, including notes, rests, and dynamic markings. The tempo marking "Agitando" is visible, along with the instruction "div." (divisi). The score is written in a key signature of one sharp (F#) and a common time signature (C). The page number "475" is visible in the top left corner.

[illegible]

(ad lib.)

8va ad lib.

DD

494

Fls. 1 2

Obs. 1 2

B \flat Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

B \flat Trpts. 1 2

Trbns. 1 2

Tuba 3

Timp.

Vlns. 1 2

Vlas. 1 2

Vlcs. 1 2

Cbs. 1 2

div. 3

a2

502

Fls. 1 2

Obs. 1 2

B \flat Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

B \flat Trpts. 1 2

Trbns. 1 2

Tuba 3

Timp.

Vlns. 1 2

Vlas. 1 2

Vlcs. 1 2

Cbs. 1 2

[a2]

[a2]

[a2]

[a2]

[a2]

[a2]

II.

Adagio molto (sostenuto)

A

Flutes

Oboe (English Horn)

B \flat Clarinets

Bassoons

F Horns

F Trumpets

Trombones

Tuba

Timpani



Adagio molto (sostenuto)

con sordino

Violins

Violas

Violoncellos

Contrabasses



B

Fls.

Obs.

B \flat Clars.

Bsns.

F Hns.

F Trpts.

Trbns.

Tuba

Timp.

Vlins.

Vlas.

Vlcs.

Cbs.



Più moto

D

senza sordino

1. *Vlns.*
pp [senza sord.] div.
senza sordino

2. *Vlas.*
pp [senza sord.] *f*

Vlcs.
pp senza sordino

Bass

47 E

Fls. 1 2

Obs. 1 2

B^b Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

F Trpts. 1 2

Trbns. 1 2

Tuba 3

Timp.

Vlins. 1 2

Vlas.

Vlcs.

Cbs.

p *pp* *mf* *div.* *p*

56 F **stringendo**

Fls. 1 2

Obs. 1 2

B^b Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

F Trpts. 1 2

Trbns. 1 2

Tuba 3

Timp.

Vlins. 1 2

Vlas.

Vlcs.

Cbs.

pp *[1]* *[a2]* *a2* *pp* *[pp]* *div.* *[unis.]*

Allargando

tenute **H** Più moto

Più moto

Piu moto

1. Vlns. *pp* [cresc.] *tenuto*

2. Vlns. *pp* [cresc.] *tenuto*

Vlas. *pp* [cresc.] *tenuto*

Vles. *pp* [cresc.] *tenuto*

Cbs. *pp* [cresc.] *tenuto*

div.

84

I

Fls. 1/2

Obs. 1/2

B^b Clars. 1/2

Bsns. 1/2

F Hns. 1/2, 3/4

F Trpts. 1/2

Trbns. 1/2

Tuba 3

Timp.

Vlns. 1/2

Vlas. 1/2

Vlcs. 1/2

Cbs. 1/2

91

Fls. 1/2

Obs. 1/2

B^b Clars. 1/2

Bsns. 1/2

F Hns. 1/2, 3/4

F Trpts. 1/2

Trbns. 1/2

Tuba 3

Timp.

Vlns. 1/2

Vlas. 1/2

Vlcs. 1/2

Cbs. 1/2

This image shows a page of a musical score, likely for a symphony, featuring various orchestral instruments. The score is written in a standard musical notation with staves for each instrument group. The instruments listed on the left are:

- Fls. (Flutes)
- Obs. (Oboes)
- B \flat Clars. (B-flat Clarinets)
- Bsns. (Bassoons)
- F Hns. (F Horns)
- F Trpts. (F Trumpets)
- Trbns. (Trombones)
- Tuba
- Temp. (Timpani)
- Vlms. (Violins)
- Vlas. (Violas)
- Vlcs. (Violoncellos)
- Cbs. (Contrabass)

The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *ffz* (fortissimo crescendo). The page number 97 is visible in the top left corner.

This image shows a page from a musical score, specifically measures 103 through 110. The score is for a symphony, with parts for Flutes (Fls.), Oboes (Obs.), Bassoons (Bsns.), and English Horn (Eng. Hn.). The tempo is marked 'Tempo I (Adagio molto)' and the dynamics include 'ppp' (pianissimo) and 'rall.' (rallentando). The key signature is one flat (B-flat major or D minor). The score is written for a full orchestra, with multiple staves for each instrument. The measures are numbered 103, 104, 105, 106, 107, 108, 109, and 110. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The English Horn part is particularly prominent in measures 104 through 110.

1
2
3
4

F Hns.

1
2

F Trpts.

1
2

Trbns.

3

Tuba

[illegible]

III.

Scherzo

Vivace

Flutes 1 2 *mf* [a2]

Oboes 1 2

B \flat Clarinets 1 2 *mf* a2

Bassoons 1 2 *mf* a2

F Horns 1 2 3 4

F Trumpets 1 2

Trombones 1 2 3

Timpani

Violins 1 2 *mf* Vivace

Violas *mf*

Violoncellos *mf*

Contrabasses *mf*

Fls. 1 2 11 *mf* [A] a2 *p*

Obs. 1 2 *p*

B \flat Clars. 1 2 *p*

Bsns. 1 2 *dim.* *p*

F Hns. 1 2 3 4

F Trpts. 1 2

Trbns. 1 2 3

Timp.

Vlins. 1 2 *dim.* *p*

Vlas. *dim.* *p*

Vlcs. *dim.* *p*

Cbs. *dim.* *p*

Cbs.

52

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510

[illegible]

74

Fls. $\frac{1}{2}$

Obs. $\frac{1}{2}$

B \flat Clars. $\frac{1}{2}$

Bsns. $\frac{1}{2}$

F Hns. $\frac{1}{2}$
 $\frac{3}{4}$

F Trpts. $\frac{1}{2}$

Trbns. $\frac{1}{2}$
 $\frac{3}{4}$

Timp.

Vins. $\frac{1}{2}$
 $\frac{2}{2}$

Vlas. $\frac{1}{2}$

Vlcs. $\frac{1}{2}$

Cbs. $\frac{1}{2}$

The musical score for measures 74-81 is written for a large orchestra. The instruments are arranged in the following order from top to bottom: Flutes (Fls.), Oboes (Obs.), Clarinets in B-flat (B \flat Clars.), Bassoons (Bsns.), French Horns (F Hns.), Trumpets in F (F Trpts.), Trombones (Trbns.), Timpani (Timp.), Violins (Vins.), Viola (Vlas.), Violoncello (Vlcs.), and Contrabass (Cbs.). The key signature has one sharp (F#), and the time signature is 2/2. Measure 74 begins with a forte (f) dynamic. Measures 75-76 show a crescendo (cresc.) in the woodwinds and strings. Measure 77 features a mezzo-forte (mf) dynamic. Measure 78 includes a second ending bracket labeled [a2]. The score concludes with a final measure (81) featuring a strong melodic line in the strings and woodwinds.

[illegible]

95

Fis. 1 2

Obs. 1 2

B \flat Clars. 1 2

Bsns. 1 2

F Hns. 1 2
3 4

F Trpts. 1 2

Trbns. 1 2
3

Timp.

Vins. 1 *p* *grazioso*
2 *p* *div.*

Vlas. *p* *div. arco*

Vlcs. *p* *pizz.* (pizz.)

Cbs. *p*

106 G

Fls. 1/2 *mp* *a2*

Obs. 1/2 *mp*

B^b Clars. 1/2 *mp* *a2*

Bsns. 1/2 *mp*

F Hns. 1/2/3/4

F Trpts. 1/2

Trbns. 1/2/3

Timp.

Vlns. 1/2 *[div.]*

Vlas. *f* *grazioso* *div.*

Vlcs. *f* *[arco]* *div.*

Cbs.

116 H

Fls. 1/2

Obs. 1/2

B^b Clars. 1/2

Bsns. 1/2

F Hns. 1/2/3/4

F Trpts. 1/2

Trbns. 1/2/3

Timp.

Vlns. 1/2

Vlas. *f* *grazioso*

Vlcs. *f* *[arco]*

Cbs.

I

126

Fls. 2

Obs. 2

B^b Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

F Trpts. 2

Trbns. 1 2 3

Timp.

Vlms. 1 2

Vlas. 2

Vlcs. 2

Cbs. arco

f *cresc.* *div.* *[sf]* *p* *cresc. poco*

136

Fls. 2

Obs. 2

B^b Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

F Trpts. 2

Trbns. 1 2 3

Timp.

Vlms. 1 2

Vlas. 2

Vlcs. div. arco

Cbs. pizz. [arco]

f *a2* *[a2]* *2* *4* *ff* *pizz.* *[arco]*

Fls.

Obs.

B \flat Clars.

Bsns.

F Hns.

F Trpts.

Trbns.

Timp.

Vlms.

Vlas.

Vlcs.

Cbs.

156 K D. C.

Fls. 1 2

Obs. 1 2

B♭ Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

F Trpts. 1 2

Trbns. 1 2 3

Timp.

Vlns. 1 2

Vlas. 1 2

Vcls. 1 2

Cbs. 1 2

[f]

D. C.

iv.

Allegro molto

Flutes 1 2 *mp*

Oboes 1 2

A Clarinets 1 2 *mp* *a2*

Bassoons 1 2 *mp*

Contrabassoon (ad lib.) 1 2

F Horns 1 2 3 4 *mp*

D Trumpets 1 2

Trombones 1 2 3

Tuba

Timpani *f*

Allegro molto

Violins 1 2 *f* *div.*

Violas *f* *div.*

Violoncellos *f*

Contrabasses *f*

Fls. 4

Obs. 4

A Clars. 1 2

Bsns. 1 2 *a2* *[mp]*

F Hns. 1 2 3 4 *mp*

D Trpts. 1 2

Trbns. 1 2 3

Tuba

Timp.

Vlins. 1 2 *mf* *div.*

Vlas. *mf* *div.*

Vlcs. *mf* *div.* *pizz.* *arco*

Cbs. *mf*

12

Fls. 1/2

Obs. 1/2

A Clars. 1/2

Bsns. 1/2

F Hns. 1/2, 3/4

D Trpts. 1/2

Trbns. 1/2

Tuba 3

Timp.

Vlns. 1/2

Vlas. 1/2

Vlcs. 1/2

Cbs. 1/2

[mp]

pizz.

18

Fls. 1/2

Obs. 1/2

A Clars. 1/2

Bsns. 1/2

F Hns. 1/2, 3/4

D Trpts. 1/2

Trbns. 1/2

Tuba 3

Timp.

Vlns. 1/2

Vlas. 1/2

Vlcs. 1/2

Cbs. 1/2

arco

con 8va divisi

Fls.

Obs.

A Clars.

Bsns.

F Hns.

D Trpts.

Trbns.

Tuba

Timp

Vins.

Vlas.

v1cs

Cbs.

34

Fls. 1/2 *a2*

Obs. 1/2 *a2*

A Clars. 1/2

Bsns. 1/2

F Hns. 1/2

3/4

D Trpts. 1/2

Trbns. 1/2

3

Tuba

Timp.

Vlns. 1 *sf* *unis.*

2 *sf* *unis.*

Vlas. *sf* *unis.*

Vlcs. *sf* *div.*

Cbs. *sf*

40 [C] *a2* *[f]*

Fls. 1/2

Obs. 1/2

A Clars. 1/2

Bsns. 1/2 *a2* *[f]*

F Hns. 1/2

3/4

D Trpts. 1/2

Trbns. 1/2

3

Tuba

Timp.

Vlns. 1 *non div.* *div.* *unis.*

2 *div.* *non div.* *div.*

Vlas. *non div.* *div.*

Vlcs. *unis.* *div.*

Cbs. *non div.* *div.*

46

Fls. 1 2

Obs. 1 2

A Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

D Trpts. 1 2

Trbns. 1 2 3

Tuba

Timp.

Vlms. 1 2

Vlas.

Vlcs.

Cbs.

50

Fls. 1 2

Obs. 1 2

A Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

D Trpts. 1 2

Trbns. 1 2 3

Tuba

Timp.

Vlms. 1 2

Vlas.

Vlcs.

Cbs.

[illegible]

63 D ^{a2}

Fls. 1/2

Obs. 1/2

A Clars. 1/2

Bsns. 1/2

F Hns. 1/2, 3/4

D Trpts. 1/2

Trbns. 1/2, 3

Tuba 3

Timp. [p]

Vlins. 1/2

Vlas. 1/2

Vlcs. 1/2

Cbs. 1/2

67

Fls. 1/2

Obs. 1/2

A Clars. 1/2

Bsns. 1/2

F Hns. 1/2, 3/4

D Trpts. 1/2

Trbns. 1/2, 3

Tuba 3

Timp. [cresc.]

Vlins. 1/2

Vlas. 1/2

Vlcs. 1/2

Cbs. 1/2

E

71

[1]

pp

[1]

2

♯

div

[illegible]

99

Fls. 1/2

Obs. 1/2

A Clars. 1/2

Bsns. 1/2

F Hns. 1/2, 3/4

D Trpts. 1/2

Trbns. 1/2

Tuba 3

Timp.

Vlns. 1/2

Vlas. 1/2

Vlcs. 1/2

Cbs. 1/2

p, *[mf]*, *[f]*, *[mf]*

f

106 **G**

Fls. 1/2

Obs. 1/2

A Clars. 1/2

Bsns. 1/2

F Hns. 1/2, 3/4

D Trpts. 1/2

Trbns. 1/2

Tuba 3

Timp.

Vlns. 1/2

Vlas. 1/2

Vlcs. 1/2

Cbs. 1/2

cresc., *f*, *[mf]*

[illegible]

120

Fls.

Obs.

A Clars.

Bsns.

F Hns.

D Trpts.

Trbns.

Tuba

Timp.

Vlms.

Vlas.

Vlcs.

Cbs.

119-124

120-125

126-131

I

133

「pizza

[pizz

pizz.

139

Fls. 1/2

Obs. 1/2

A Clars. 1/2

Bsns. 1/2

F Hns. 1/2, 3/4

D Trpts. 1/2

Trbns. 1/2

Tuba 3

Timp.

Vlns. 1/2

Vlas. arco

Vlcs. arco

Cbs.

[a2]

mf

2

1

3

unis.

3

3

3

3

145

Fls. 1/2

Obs. 1/2

A Clars. 1/2

Bsns. 1/2

F Hns. 1/2, 3/4

D Trpts. 1/2

Trbns. 1/2

Tuba 3

Timp.

Vlns. 1/2

Vlas. 3

Vlcs. 3

Cbs. arco

149

Fls. 1/2 *[mf]*

Obs. 1/2

A Clars. 1/2

Bsns. 1/2 *[ff]*

F Hns. 1/2 *a2* *mf*

3/4 *mf*

D Trpts. 1/2

Trbns. 1/2 *a2* *mf*

Tuba 3 *Trbn. 3* *mf*

Timp.

Vlins. 1 *f*

2 *f*

Vlas. *f*

Vlcs. *f*

Cbs. *pizz.* *div. arco?* *[mf]* *[f]*

153

Fls. 1/2

Obs. 1/2

A Clars. 1/2

Bsns. 1/2 *a2* *cresc. poco a poco*

F Hns. 1/2 *cresc. poco a poco*

3/4 *cresc. poco a poco*

D Trpts. 1/2

Trbns. 1/2 *cresc. poco a poco*

Tuba 3 *cresc. poco a poco*

Timp.

Vlins. 1 *cresc. poco a poco*

2 *cresc. poco a poco*

Vlas. *cresc. poco a poco*

Vlcs. *cresc. poco a poco*

Cbs. *cresc. poco a poco*

169

Fls. $\frac{1}{2}$

Obs. $\frac{1}{2}$

A Clars. $\frac{1}{2}$

Bsns. $\frac{1}{2}$

F Hns. $\frac{1}{2}$
 $\frac{3}{4}$

D Trpts. $\frac{1}{2}$

Trbns. $\frac{1}{2}$
 $\frac{3}{4}$

Tuba

Timp.

Vlns. 1 2

Vlas.

Vlcs. *div.* *pizz.* *arco*

Cbs.

L *[a2]* *f* *a2* *f* *[mp]* *1* *mp* *3* *mp*

174

Fls. $\frac{1}{2}$

Obs. $\frac{1}{2}$

A Clars. $\frac{1}{2}$

Bsns. $\frac{1}{2}$

F Hns. $\frac{1}{2}$
 $\frac{3}{4}$

D Trpts. $\frac{1}{2}$

Trbns. $\frac{1}{2}$
 $\frac{3}{4}$

Tuba

Timp.

Vlns. 1 2

Vlas.

Vlcs.

Cbs. *pizz.*

180

Fls.

Obs.

A Clars.

Bsns.

F Hns.

D Trpts.

Trbns.

Tuba

Timp.

Vlns.

Vlas.

Vlcs.

Cbs.

con 8va divisi

arco

f

f

f

185

Fls. $\frac{1}{2}$

Obs. $\frac{1}{2}$

A Clars. $\frac{1}{2}$

Bsns. $\frac{1}{2}$

F Hns. $\frac{1}{2}$

D Trpts. $\frac{1}{2}$

Trbns. $\frac{1}{2}$

Tuba 3

Timp.

Vlms. 1

Vlms. 2

Vlas. $\frac{1}{2}$

Vlcs. $\frac{1}{2}$

Cbs. $\frac{1}{2}$

191 **M**

Fls. 2

Obs. 1 2

A Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

D Trpts. 1 2

Trbns. 1 2

Tuba 3

Timp.

Vlins. 1 2

Vlas.

Vlcs.

Cbs.

mp [a2] *p*

f

div.

f

div.

div.

div.

f

198

Fls. 2

Obs. 1 2

A Clars. 1 2

Bsns. 1 2

F Hns. 1 2 3 4

D Trpts. 1 2

Trbns. 1 2

Tuba 3

Timp.

Vlins. 1 2

Vlas.

Vlcs.

a2

p

f

non div.

div.

div.

non div.

f

p

div.

f

205

N ^[a2]

Fls. 1/2 *[f]*

Obs. 1/2

A Clars. 1/2 ^[a2] *[f]*

Bsns. 1/2 ^{a2} *[f]*

F Hns. 1/2 *mf*

3/4 *mf*

D Trpts. 1/2

Trbns. 1/2

3

Tuba

Timp.

Vlins. 1

2 *div.*

Vlas. *f*

Vlcs.

Cbs.

210

Fls. 1/2

Obs. 1/2

A Clars. 1/2

Bsns. 1/2

F Hns. 1/2

3/4

D Trpts. 1/2

Trbns. 1/2

3

Tuba

Timp.

Vlins. 1 *mf*

2 *mf*

Vlas. *mf*

Vlcs.

Cbs. *[mf]*

215

Fls. 1/2

Obs. 1/2

A Clars. 1/2

Bsns. 1/2

F Hns. 1/2, 3/4

D Trpts. 1/2

Trbns. 1/2

Tuba 3

Timp.

Vlins. 1, 2

Vlas. 1/2

Vlcs. 1/2

Cbs. 1/2

220

Fls. 1/2

Obs. 1/2

A Clars. 1/2

Bsns. 1/2

F Hns. 1/2, 3/4

D Trpts. 1/2

Trbns. 1/2

Tuba 3

Timp.

Vlins. 1, 2

Vlas. 1/2

Vlcs. 1/2

Cbs. 1/2

225

Fls.

Obs.

A Clars.

Bsns.

F Hns.

D Trpts.

Trbns.

Tuba

Timp.

Vlms.

Vlas.

Vlcs.

Cbs.

230 **P**

Fls. 1/2

Obs. 1/2

A Clars. 1/2

Bsns. 1/2

F Hns. 1/2, 3/4

D Trpts. 1/2

Trbns. 1/2, 3

Tuba 3

Timp. p

Vlns. 1, 2

Vlas. 1/2

Vics. 1/2

Cbs. 1/2

f

cresc.

235

Fls. 1/2

Obs. 1/2

A Clars. 1/2

Bsns. 1/2

F Hns. 1/2, 3/4

D Trpts. 1/2

Trbns. 1/2

Tuba 3

Timp.

Vlns. 1/2

Vlas. 1/2

Vlcs. 1/2

Cbs. 1/2

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667

668

[1]

[1]

2

1

1

1

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R

Cbs.

1

1

10

cresc. poco a poco

273

Fls.

Obs.

A Clars.

Bsns.

F Hns.

D Trpts.

Trbns.

Tuba

Timp.

Vlms.

Vlas.

poco espress.

unis.

a2

[f]

281 [1] T

Fls. 1/2 *pp* *simile*

Obs. 1/2

A Clars. 1/2 *pp* *simile*

Bsns. 1/2

F Hns. 1/2 3/4 2 *[mp]*

D Trpts. 1/2 3 *pp* 4 *pp* *[mp]*

Trbns. 1/2 2 *[mp]*

Tuba 3 *[mp]*

Timp.

Vlns. 1 *div.* *pp* *mf* *unis.* *[arco]*

2 *pizz.* *pp* *mf* *div.* *[arco]*

Vlas. *pizz.* *pp* *mf* *div.*

Vics. *mf*

Cbs. *mf*

289

Fls. 1/2 *a2* *f* *mf*

Obs. 1/2 *a2* *f* *mf*

A Clars. 1/2 *[a2]* *f* *mf*

Bsns. 1/2 *f* *mf*

F Hns. 1/2 2 4

D Trpts. 1/2

Trbns. 1/2

Tuba 3

Timp.

Vlns. 1 *pizz.*

2 *pizz.*

Vlas. *pizz.*

Vics. *pizz.*

Cbs. *pizz.* *mf*

294

Fls. 1/2

Obs. 1/2

A Clars. 1/2

Bsns. 1/2

F Hns. 1/2, 3/4

D Trpts. 1/2

Trbns. 1/2, 3

Tuba

Timp.

Vlms. 1/2

Vlas. 1/2

Vlcs. 1/2

Cbs. 1/2

298

Fls. 1/2

Obs. 1/2

A Clars. 1/2

Bsns. 1/2

F Hns. 1/2, 3/4

D Trpts. 1/2

Trbns. 1/2, 3

Tuba

Timp.

Vlms. 1/2

Vlas. 1/2

Vlcs. 1/2

Cbs. 1/2

arco

[f]

This page of a musical score is divided into two systems. The top system begins at measure 302, marked with a 'U' in a box. It features a woodwind section (Fls., Obs., A Clars., Bsns.), a brass section (F Hns., D Trpts., Trbns., Tuba), and a percussion section (Timp.). The woodwinds and brass play triplets, while the percussion has a steady pulse. The bottom system begins at measure 306. It features a string section (Vlins., Vlas., Vcls., Cbs.) and a woodwind section (Fls., Obs., A Clars., Bsns.). The strings play a rhythmic pattern, while the woodwinds have melodic lines. The score includes various dynamic markings such as *ff*, *f*, *p*, *leggiere*, and *div.*, as well as articulation marks like accents and slurs. The tempo marking 'Poco più mosso' appears at the beginning of the second system.

309

[1]

V

Fls. 1/2

Obs. 1/2

A Clars. 1/2

Bsns. 1/2

F Hns. 1/2, 3/4

D Trpts. 1/2

Trbns. 1/2

Tuba 3

Timp.

Vlns. 1/2

Vlas. 1/2

Vlcs. 1/2

Cbs. 1/2

312

[a2]

Fls. 1/2

Obs. 1/2

A Clars. 1/2

Bsns. 1/2

F Hns. 1/2, 3/4

D Trpts. 1/2

Trbns. 1/2

Tuba 3

Timp.

Vlns. 1/2

Vlas. 1/2

Vlcs. 1/2

Cbs. 1/2

div.

316 **Allegro molto assai**

Fls. 1/2

Obs. 1/2

A Clars. 1/2

Bsns. 1/2 a2

F Hns. 1/2 3/4

D Trpts. 1/2

Trbns. 1/2 3

Tuba

Timp.

poco cres.

Allegro molto assai

Vlms. 1/2

Vlas. 1/2

Vlcs. 1/2

Cbs. 1/2

poco cres.

321 W [a2]

Fls. 1/2 ff

Obs. 1/2 ff

A Clars. 1/2 ff

Bsns. 1/2 ff

F Hns. 1/2 3/4

D Trpts. 1/2

Trbns. 1/2 3

Tuba

Timp.

ff

Vlms. 1/2

Vlas. 1/2 div.

Vlcs. 1/2 div.

Cbs. 1/2

div.

Animando

326

Fls.

Obs.

A Clars.

Bsns.

F Hns.

D Trpts.

Trbns.

Tuba

Timp.

Animando

Animando

Vlins. 1
2

Vlas.

Vlcs.

Cbs.

336 X

Fls. 1/2

Obs. 1/2

A. Clars. 1/2

Bsns. 1/2

F Hns. 1/2, 3/4

D Trpts. 1/2

Trbns. 1/2, 3

Tuba

Timp.

a2

3

333

Fls. 1/2

Obs. 1/2

A Clars. 1/2 ^{a2}

Bsns. 1/2

F Hns. 1/2, 3/4 [1]

D Trpts. 1/2

Trbns. 1/2

Tuba 3

Timp.

Vlins. 1/2

Vlas. 1/2

Vics. 1/2

Cbs. 1/2

336

Fls. 1/2 *p* *cresc.*

Obs. 1/2 *p* *cresc.*

A Clars. 1/2

Bsns. 1/2 ^{a2} *[mp] cresc.*

Cbsn. *p* *cresc.*

F Hns. 1/2, 3/4 *p stacc. e marc.* *cresc.*

D Trpts. 1/2 *p stacc. e marc.* *cresc.*

Trbns. 1/2 *p stacc. e marc.* *cresc.*

Tuba 3 ^[3] *p stacc. e marc.* *cresc.*

Timp.

Vlins. 1/2 *p* *cresc.*

Vlas. 1/2 *p* *cresc.*

Vics. *div.* *p stacc.* *cresc.*

Cbs. *p stacc.* *cresc.*

* Cbsn. *ad lib.*, if no Cbsn. then Tuba doubles Trbn. 3 8 ba

[illegible]

344

Fls. 1/2

Obs. 1/2

A Clars. 1/2

Bsns. 1/2

Cbsn. 1/2

F Hns. 1/2, 3/4

D Trpts. 1/2

Trbns. 1/2

Tuba 3

Timp.

Vlns. 1, 2

Vlas. 1/2

Vlcs. 1/2

Cbs. 1/2

348

Fls. 1 2

Obs. 1 2

A Clars. 1 2

Bsns. 1 2

Cbsn. 1 2

F Hns. 1 2

3 4

D Trpts. 1 2

Trbns. 1 2

3

Tuba 3

Timp.

Vlns. 1 2

Vlas. 1 2

Vlcs. 1 2

Cbs. 1 2

353

Fls. 1 2

Obs. 1 2

A Clars. 1 2

Bsns. 1 2

Cbsn. 1 2

F Hns. 1 2

3 4

D Trpts. 1 2

Trbns. 1 2

3

Tuba 3

Timp.

Vlns. 1 2

Vlas. 1 2

Vlcs. 1 2

Cbs. 1 2

Trb.3 + Tuba

arco

div.

pizz.

cresc.

a2

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1000

357

Fls. 1/2

Obs. 1/2

A Clars. 1/2

Bsns. 1/2

Cbsn.

F Hns. 1/2, 3/4

D Trpts. 1/2, a2

Trbns. 1/2, a2

Tuba 3, a2

Timp.

Vlins. 1/2

Vlas. div.

Vlcs.

Cbs.

361

Fls. 1/2

Obs. 1/2

A Clars. 1/2

Bsns. 1/2, a2

Cbsn.

F Hns. 1/2, 3/4

D Trpts. 1/2

Trbns. 1/2, a2

Tuba 3, a2

Timp.

Vlins. 1/2

Vlas. div.

Vlcs. div.

Cbs.

369

Fls. 1/2

Obs. 1/2

A Clars. 1/2

Bsns. 1/2

Cbsn. 1/2

F Hns. 3/4

D Trpts. 1/2

Trbns. 1/2

Tuba 3

Timp.

Vlms. 1/2

Vlas. 1/2

Vlcs. 1/2

Cbs. 1/2

poco rit.

Largamente e poco ritenuto

Allegro con fuoco

373

Fls. 1 2 *fff*

Obs. 1 2 *fff* *a2* *ff*

A Clars. 1 2 *fff* *a2* *ff*

Bsns. 1 2 *fff* *ff*

Cbsn. *fff* *ff*

F Hns. 1 2 *fff* *ff*

3 4 *fff* *ff*

D Trpts. 1 2 *fff* *ff*

Trbns. 1 2 *fff* *ff*

3 *fff* *ff*

Tuba *fff* *ff*

Timp. *fff* *ff*

Vlns. 1 2 *fff* *ff*

Vlas. *fff* *ff*

Vlcs. *fff* *ff*

Cbs. *fff* *ff*

Largamente e poco ritenuto *Allegro con fuoco*

379

Fls. 1 2 *BB*

Obs. 1 2

A Clars. 1 2

Bsns. 1 2

Cbsn. *BB*

F Hns. 1 2

3 4

D Trpts. 1 2

Trbns. 1 2

3

Tuba

Timp.

Vlns. 1 2 *div.*

Vlas. *div.*

Vlcs. *div.*

Cbs. *div.*

383 a2

Fls. 1/2

Obs. 1/2

A Clars. 1/2

Bsns. 1/2

Cbsn.

F Hns. 1/2, 3/4

D Trpts. 1/2

Trbns. 1/2

Tuba 3

Timp.

Vlns. 1, 2

Vlas.

Vlcs.

Cbs.

387

Fls. 1/2

Obs. 1/2

A Clars. 1/2

Bsns. 1/2

Cbsn.

F Hns. 1/2, 3/4

D Trpts. 1/2

Trbns. 1/2

Tuba 3

Timp.

Vlns. 1, 2

Vlas.

Vlcs.

Cbs.

CC

a2

ff

[ff]

non div.

[ff]

[ff]

[ff]

[ff]

Stringendo e animato poco a poco

393

Fls. 1/2

Obs. 1/2

A Clars. 1/2

Bsns. 1/2

Cbsn. 1/2

F Hns. 1/2

D Trpts. 1/2

Trbns. 1/2

Tuba 3

Timp. 1/2

Vlins. 1/2

Vlas. 1/2

Vlcs. 1/2

Cbs. 1/2

Stringendo e animato poco a poco

ff

399

Fls. 1/2

Obs. 1/2

A Clars. 1/2

Bsns. 1/2

Cbsn. 1/2

F Hns. 1/2

D Trpts. 1/2

Trbns. 1/2

Tuba 3

Timp. 1/2

Vlins. 1/2

Vlas. 1/2

Vlcs. 1/2

Cbs. 1/2

arco

DD

404

Fls. $\frac{1}{2}$ ff

Obs. $\frac{1}{2}$ ff

A Clars. $\frac{1}{2}$ ff

Bsns. $\frac{1}{2}$ ff

Cbsn. ff

F Hns. $\frac{1}{2}$ ff

D Trpts. $\frac{1}{2}$ ff

Trbns. $\frac{1}{2}$ ff

Tuba ff

Timp. ff

Vlins. 1 ff *div.* $\frac{3}{4}$ *unis.*

Vlins. 2 ff *div.* $\frac{3}{4}$ *unis.*

Vlas. ff *div.* $\frac{3}{4}$ *unis.*

Vlcs. ff

Cbs. ff

408

Fls. $\frac{1}{2}$ ff

Obs. $\frac{1}{2}$ ff

A Clars. $\frac{1}{2}$ ff

Bsns. $\frac{1}{2}$ ff

Cbsn. ff

F Hns. $\frac{1}{2}$ ff

D Trpts. $\frac{1}{2}$ ff

Trbns. $\frac{1}{2}$ ff

Tuba ff *Tuba 8ba ad lib.*

Timp. ff

Vlins. 1 ff *div.* *non div.*

Vlins. 2 ff *div.* *non div.*

Vlas. ff *div.* *non div.*

Vlcs. ff

Cbs. ff

DESCRIPTION OF SOURCES

Numbers in parenthesis preceded by "f" refer to microfilm frame numbers in the Ives Collection at Yale University's Irving S. Gilmore Music Library.

- s1** = Pencil outline sketch for mvt. i, 1 p. (f0001), at end "go by first score p - 2 meas / & send back—76 So. Middle" and patch, 1 p. (f6558).
- s2** = Pencil sketch of opening theme for mvt. i (mm. 1-8), 1 p. (f6422) and patch, 1 p. (f6558).
- s3** = Two rejected opening themes for mvt. iii: 8 mm., 1 p. (f0102); 15 mm., 1 p. (f6422).
- s4** = Misc. pencil sketches for mvt. iv (bottom 6 staves torn off), in 2-stave systems, 4 pp. (f0127-30), mm. 29ff, 116ff, 290ff, & 336-72.
- S1** = Fragment of early pencil score-sketch of mvt. iv (bottom 6 staves torn off), in 5-stave systems, 103 mm. extant with large gaps in continuity, 8 pp. (f0131-38), mm. 1-19, 30-45, 52-64, 75-88, 219-27, 319-24, 376-85, & 392-94ff.
- S2** = Pencil score-sketch, in 3- to 7-stave systems.
- i: t.p. (f3084), "~~C E Ives 65 Cent Par West N~~ C E Ives / 70 W 11 / 1st movement / I"; 29 pp. (f0002-30), at bottom of p. 10 "from X [m.255] copy for M Guilforth [?] - & return to 76 So. Middle. YC [Yale Campus]," on last p. "Schtet [sic] / 1st Sym / 1st mvt / 1898[-]1900 [changed to: 1902]."
 - ii: 6 pp. (f0085-89, 0091).
 - iii: 4 pp. (f0103-06), headed "Scherzo Zebra Efranichgradich." (A short score in ink may have existed; see **p** below).
 - iv: t.p. (f0139) "76 So[uth] M[iddle] / copy (see score in safe) / IV / After ink copy / cut down and paste at end / of Book"; 23 pp. (f0140-62), at end "Dec 28-1897 / 76 S M / N[ew] H[aven] Ct."
- p** = Pencil patches for **S2**, in 2- to 4-stave systems.
- i: 10 pp. (f0031-40, 6422), mm. 102-112 ["10 meas p 4 (II theme Expos)"], 119-20, 171-74 (rej.), 180-81, 196-229, 201ff, 204-28, 249-56, 441, 484-500, & 508-09.
 - ii: 2 p., mm. 1-8 (rej.), 39-40 & 67ff (f0090, 0092).
 - iii: 5 p., mm. 38-41, 38-56, 38-57, 111-54, & 132-42 (f0107-11); f0111, in ink in 3-stave systems, may be the lone surviving section of a complete score-sketch, or arr. for keyboard, rather than a patch.
- M** = Ives' pencil full score, in 16-stave systems, all instruments at concert pitch using only treble and bass clefs.
- i: t.p. (f0041) "C E Ives / 70 W 11 / #1 Sym D min / 1897[-]1899 / 2nd and 4th movement (& 3rd?) / accepted as part of Thesis, Parker course / June 1898—not the 1st / 1st movement composed over / for Prof. Parker. / (not kept)"; 43 pp. (f0042-84), at end "Finished 76 So. Middle YALE II [*recte* I, or else Ives' "1895" is a year too early] [with a smiley face] / May 29-1895."
 - ii: 9 pp. (f0093-101), only pp. 2, 4-7, 9-11 and 13 extant.
 - iii: t.p. (f0112) "C E Ives / 70 W 11st / NY / *Schirmers 15th St Mr. Schirmer / 3663—John 445 Chelsea* [italic typeface, not in Ives' hand] / C E Ives / 70 W 11 / III"; 14 pp. (f0113-26), headed "copy from old score, Danbury [...?]."
 - iv: t.p. (f0163) "#4 IV / 1st Sym / started Xma[s] vacation 1897— / finished May 1898 / (4th M. / copied 1903 / full parts)"; 40 pp. (f0164-203), mm. 1-164 & 217-414 (originally 44 pp. whose pp. 18-21 [mm. 165-216] were left blank and later used elsewhere).
- N** = Ink score by Copyist 4 (c1908-10), with pencil addenda by Ives, some inked in by the copyist, 16-stave systems, new pagination for each mvt., bound in black calf (transpositions: C1 in B₁, Hn in F, Tpt in B₁).
- flyleaf (f0204): "Sym. D min. #1. / Chas E. Ives / 70 W. 11— / 1st part copied - 5/10 / 1898- / for Thesis / (fall Term / 1897—)."
- i: 54 pp. (f0205-58), headed "Symphony in D minor I. / begun Aug 1897 / finished May 1898 / Spring Term / H[oratio] W[illiam] P[arker]."
 - ii: 12 pp. (f0259-70), headed "Chas E. Ives 1898" [inked over erasures].
 - iii: 16 pp. f0271-86), headed "Chas E. Ives 70 W 11."
 - iv: 66 pp. (f0287-352), headed "Chas E. Ives / 76 So Mi[ddle] 70 W 11"; at end "Finis ≅ May 1898" [originally "Finis 1897?"].

SELECTED CRITICAL COMMENTARY

The following notes are selected for their relevance to performance considerations. The full commentary is available for study at the Yale University Music Library, New Haven and for purchase from the publisher. All pitches are cited at concert (sounding) pitch. Pitches are designated in italics: CC (the lowest C on the piano), C, c, c1 ("middle C"), c2, c3, c4, c5 (the highest pitch on the piano).

N, the ink score by Copyist 4, is the principal source for this edition. Ives' pencil full score **M** is used as a secondary reference for amplification and clarification and occasional correction; the score-sketch **S2** offers some clarifications.

Movement I

M. 1 Tempo: **S2** has "~~Allegro modo-vivace~~"; **M** has "Allegro" with "con moto" added later (at m. 2) below Cl (in parentheses) and above Va (all of which **N** follows faithfully).

2-9 Cl: **S2** has "Oboe & Bassoon," with "& Clar." added showing that Ives first thought of this tune in octaves or doubled. In **M**, the tune is only on the Cl line but it is possible that Ives intended it to be *à2*.

242-49 Cl: **M** has this line notated on the Fl staff, with "3 Gr. Fl (preferable) / (if 3 flutes are not available let 1 clar play lower fl. part)"; **N** gives the Fl 3 line to clarinet.

270: **S2** has "pp but largamente."

317 Brass: **M** has "*f*" here while other parts are "*ff*".

341 & 343 Vn 1 & 2, Va: For a better parallel to mm. 18 & 20, these slurs (which appear in **N** only) should be omitted.

348 Vn 1 & 2, Va: **M** has beneath Vn 2, 1st beat, what may be either an overlong accent mark or a rather short decrescendo wedge; nothing appears in **N**, but, for a better parallel to m. 49, both an accent and a decrescendo seem appropriate here in each upper string part.

437-39 Vc: Tremolo slashes are lacking in **N** and are added here; perhaps m. 440 can be tremolo as well (**M** has no tremolo in any part).

441 Tpt: **M** has "*f*" here, "*ff*" at m. 449.

467, 469, 473, 475-76, 479-82 Vns, Va, Vc: **M**, apparently due to haste, is wildly inconsistent in the application of tremolo slashes; **N** follows dutifully. The situation is rationalized here, but Ives may have intended all values of a quarter note and greater to be trem. in all string parts except Bases for mm. 467-76.

Movement II

7 E Hn, 1st ♯: **N** shows an adjustment from a rhythm of eighth and two sixteenths to as seen here; same at m. 31 E Hn and m. 32 Bn; at 110 the change is seen in both **M** and **N**.

8 E Hn: The dot on the first eighth note is supplied from **S2** and is confirmed by parallel from m. 111; **M** offers no evidence since it is missing mm. 1-8.

41 Vc: Ives overlooked giving any solution for ending the *sordini*; perhaps he would have allowed the mutes to continue to m. 49, but here we call for individuals to remove mutes *ad lib.* over several measures.


65 Tempo: **M** has "animando," crossed out and replaced by "stringendo."

97-100 Vn 1 & 2, Va: **M** has double slashes in m. 97 only (single slashes thereafter); **N** has single slashes. This is rationalized here as double slashes for all parts (essentially tremolo).

97-100 Vc: Both **M** and **N** have single slashes (as if sixteenth notes); this is altered here to double slashes (essentially tremolo).

103 Fl: On **M**, Ives pencilled a flat before the second quarter note *e*3, and wrote "E_b" above. No other part doubling this line was altered but clearly Ives wanted this to be at least an optional change in Fl 1 & 2, Hn 1 & 3, Solo & Vn 1, and Va.

Movement III


69 Va, 1st-2nd : Both **M** and **N** have *b_b-c#1* (as seen here), but Ives altered this in pencil on **N** by crossing out the flat and circling the sharp. This is inconclusive: the flat is in the signature anyway and Ives' circling is usually a marking for omission, therefore this could mean *b_b-c#1* (or possibly *b_b-c#1*).


Movement IV


11 Str: **M** has just "*m*" for the Vn 1 & 2 dynamic (taken here to mean "*mf*"); **N** has nothing.


75 Tempo: Ives added "slower" in pencil on **N**. Following this would require beginning a return to *Tempo I^o* at m. 116 (perhaps *poco a poco*). The appearance of the second theme in the recapitulation (m. 240) could be similarly treated.

75-78 Vn 1: Only **M** has the countertheme shown here in cue-sized notes (written over the whole rests).

76 Vn 2, 3rd : On both **S2** and **N** Ives crossed out the second note *g#1* and made the first note *c#1* into a quarter note (as seen here); the original version is given here in cue-sized notes.


83 Ob & Vn1, 3rd : On both **S2** and **N** Ives crossed out the second note *g#1* and made the first note *c#1* into a quarter note (as seen here); the original version is given here in cue-sized notes.

87 Ob, 3rd : On both **S2** and **N** Ives crossed out the second note *c#2* and made the first note *f#2* into a quarter note (as seen here); the original version is given here in cue-sized notes.

136 Va & Vc, last : At m. 140, **M** has "arco," implying that Ives had meant *pizzicato* here (along with the Basses); **N** has nothing.

140 Va & Vc, last : Only **M** has "arco."


144-47 Vn 1 & 2: On **N**, Ives added slurs and dots rather hastily (making some inconsistencies) which the copyist then entered in ink (with some faulty understanding of Ives' intentions); here the situation is rationalized, but only within each part.

146 Vn 1, 2nd : Both **M** and **N** have these two eighths slurred; the slur is omitted here for consistency.

232-39 Fl, Ob, Cl: On **N**, for Fl at m. 238, Ives added staccato dots (omitted here) above the quarter notes, possibly in error (overlooking the function of lyrical imitation of the Vns & Tbn 1) or perhaps intending that all the quarter notes in this passage should be articulated as in mm. 226-29.

240 Tempo: On **N**, Ives added in pencil (now erased) "Dear **M** — / somewhat slower here / but not exactly changing the tempo." (see note for m. 75).

240-43 Vn 2: **M** has only the first 2 measures of this countertheme which Ives gives complete in mm. 75-78 (Vn 1); it is supplied here in full, shown in cue-sized notes.

241 Va, 3rd : On both **S2** and **N**, Ives crossed out second note *c#1* and made the first note *f#1* into a quarter note (as here); the original version is given here in cue-sized notes.

248 Vc, 3rd \downarrow : On both **S2** and **N**, Ives crossed out second note $c\sharp 1$ and made the first note $f\sharp 1$ into a quarter note (as here); the original version is given here in cue-sized notes.

275-80 Vn 2: **M** calls for doubling of Vn 1, carried out in **N** but later scratched out.

283 Hn 3: Both **M** and **N** have the first note as $e 1$ (sounding pitch), possibly an error, but the line is not in the score-sketch **S2** and there is no parallel for comparison.

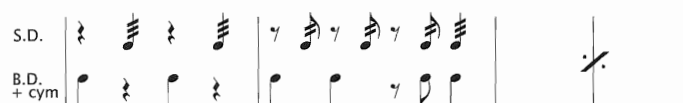
287 Tbn: The dynamic marking in **M** is just "*m*" (interpreted here as "*mp*"); **N** has nothing.

312 Tempo: **S2** has "accel. a poco...."

323 Tempo: **N** has "animando" (omitted here) in the Hn; **M** has it in Hn and low strings in addition to the general *animando* at m. 326.

336-38: On **N**, Ives added, for some of the lines, a confusion of ink and pencil markings requesting both a swell in mm. 336-37 and what must be a general crescendo from the "*p*" of m. 336 to the "*f*" of m. 347. To clarify these two ideas, Ives' "cresc." markings of mm. 336 and 337 are moved to m. 338 exclusively and given to all parts.

356-71 Perc: In an undated pencil draft for a letter to Godfrey Turner (of Arrow Music Press, in response to Turner's letter of 14 Oct 1946) Ives writes in a postscript: "From the last meas. on p. 56 [of **N** = m. 356], a snare and Bass drum with cymbals, were used in one performance—playing mostly the Drum Corp beat as"



This is realized through m. 371 in an optional percussion part; additional material is editorially constructed for m. 372 to the end.

339 Bn, Tb 1 & 2, (Vc): Both **M** and **N** have slur of second quarter note through the last sixteenth, but Ives' slur added later on **M** (as used here) is an improvement.

371 Tempo: **M** has "piu rallen." (altered to "piu rit."), **N** has "poco rall."; we accept Ives' change on **M**.

376 Tempo: **S2** and **M** have both "Allegro veloce" and "Allegro con fuoco"; **N** has "Allegro veloce con fuoco," with the "veloce" scratched out.

380 Ob, 2nd \downarrow : **S2** has the scale as here as part of continuous sixteenth notes in this measure; Ives overlooked these pitches in both **M** and **N**.

394 Woodwinds: Both **M** and **N** have "stringendo e animato" (above the strings) and "stringendo poco" (above and below the Ww).