1606 S18 1

charles ives

symphony no. 4

With a Preface by JOHN KIRKPATRICK

ASSOCIATED MUSIC PUBLISHERS

— New York/London

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First performance by the American Symphony Orchestra under Leopold Stokowski, New York, April 26, 1965.

Recorded by Columbia Records: ML 6175/MS 6775.

INSTRUMENTATION

DISTANT CHOIR

MVMT. I: 2 Solo Violins*

Solo Viola

(and/or A Clarinet, ad lib.)

Harp

MVMT. IV: 5 Solo Violins

2 Harps

WOODWINDS

2 Piccolos

3 Flutes

2 Oboes

Brass

4 C Horns

(parts in F)

(parts in Bb)

(parts in Bb)
3 Trombones

6 C Trumpets

Tuba

2 C Cornets

3 Bb Clarinets

3 Bassoons

KEYBOARD INSTRUMENTS

Orchestral Piano, 4-Hands

Solo Piano Celesta

Organ "Ether Organ" (Theremin?),

optional

OPTIONAL WOODWINDS (One Player)

Eb Alto Saxophone

Bb Tenor Saxophone

Eb Baritone Saxophone

PERCUSSION

Timpani Snare Drum

Military Drum

Tom-Tom ("Indian Drum")

Bass Drum

Triangle

Cymbals

Bells-high, low

(two players)

2 Gongs—light, heavy

Includes "Battery Unit", Mvmt. IV:

Snare Drum

Small Timpani or Medium Drum

Cymbals and Bass Drum

Gong

CHORUS (SATB)

STRINGS

Duration: about 30 minutes

Performance material available on rental from the publishers.

For performance under a single conductor, a second set of orchestral parts was edited by Gunther Schuller in preparation for the second performance of the Symphony on November 28, 1965. Under his direction the work was played by the Orchestra of Radio Free Berlin; no assistant conductors were required. This version, also on rental, is available upon request.

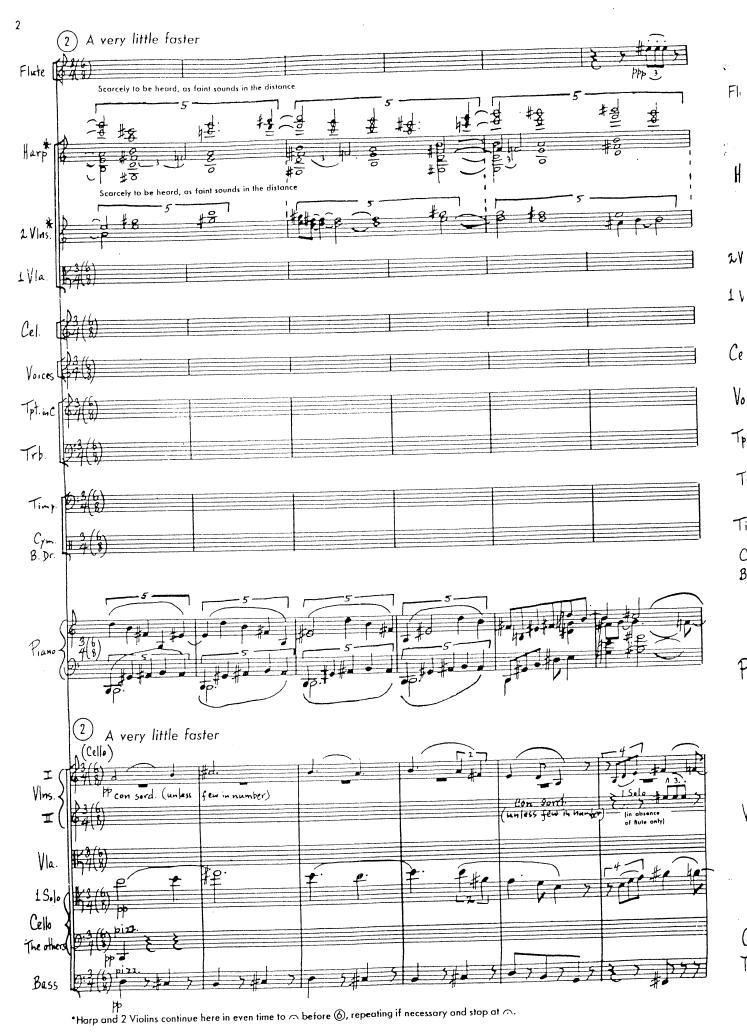
^{*} Recent examination of the Reis manuscript of Movement I (m.2-26,30-33,35-36,41) has disclosed faint marginal notations by Ives indicating four Solo Violins (con sordini) in the Distant Choir. In addition to the two Violins already notated in this score, another starts on c" and a fourth on e" (C.E.I.: "very faint, as fa] shadow [a] maj[or] 3rd hig[her]"), these two doubling the top major 3rds of the Harp part.

Symphony No. 4



^{*}Harp may be struck again at beginning of measure if sound does not carry enough.

^{**}Piano if no Trumpet



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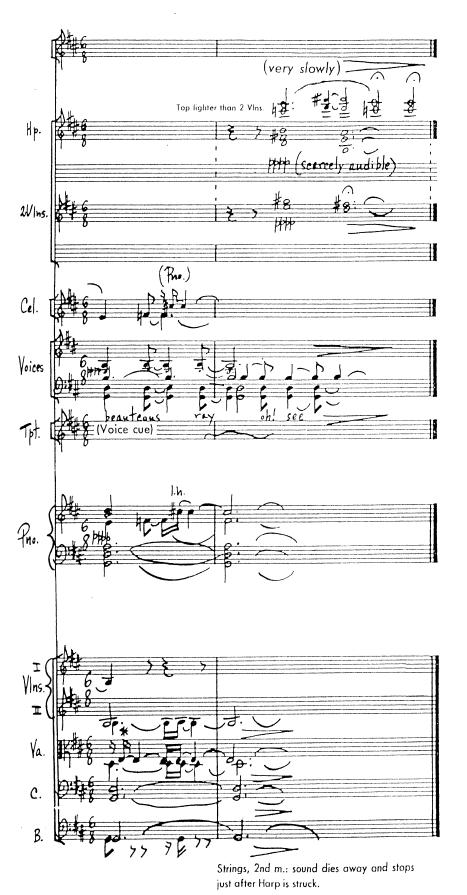
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*If 6 singers, 3 hum from "see" (1st m.), 3 sing words (hum only at end, these with the words "Oh dost").

^{**}Female Voices: low G to be used only if there is a contralto with a "good G".



Harp, 2nd m.: plays when the strains of last Piano chord are dying away. Not necessarily on same beat.

Celesta, 1st m.: C# not to be played if Piano is used.

Piano, 1st m.: two upper notes lighter than "E".

Upper Viola "E ξ " should be scarcely audible and softer than lower Viola's "D".

CONDUCTOR'S NOTE

"A 'Conductor's Note' to the second movement of a fourth symphony by Charles E. Ives, published in the January (1929) edition of *New Music*, a Quarterly publishing modern compositions. Henry Cowell, Editor; The New Music Society of California, Publisher, 1950 Jones Street, San Francisco, California."

In the following, reference is made to the asterisks on the pages in the printed score [renumbered in the present edition]. The letters (in a circle) over some of the parts indicate the degree of prominence these may take.*

PAGE 15: The recitative of the basses controls this page. (If there are a few basses, some of the cellos may play with them [8va.].) The first bassoon may be interchanged as indicated with a tenor or baritone saxophone. It is rather essential that trumpets be not substituted for the cornets. The number of trumpets depends to a certain extent upon the size of the orchestra. At least three are required; at Sec. 31, 34, and from Sec. 38 on, more are advisable. The triangle may be taken by the high bell player, though a separate player is advisable. It is assumed that the low and high bells present a continuous scale and of like quality. The tympani are tuned (and not changed) as low and as high as will give suitable resonance preferably a little under or over an octave, but not an exact octave. The light gong may be a small cymbal (hung and fairly taut). The solo piano from the third measure to end of page may not be played in the exact time relation indicated by the measure divisions, but there is rather a brief accelerando and crescendo and an easing down towards end of bass recitative. It is better not to have the orchestra piano in the front of the orchestra nor next to the solo piano.

Page 16: Omit solo piano in the second and third measures if a quarter-tone piano is not available; also omit it in the first and third measures of page 17 and at Sec. 3, page 18, in the first and second measures for the same reason.

PAGE 24: Sec. 7. — If few strings, primo piano may be omitted to Sec. 8. It is preferable to have no double-stopping here. Throughout the movement there is little double-stopping indicated. The players may use it at their discretion, to better bring out the accent and rhythm, especially if the string orchestra is not large.

PAGE 26: Sec. 8. — The instruments are divided here into two separate orchestras; the lower continuing the proceeding adagio, while the upper, including woodwind, brass, tympani and both pianos, breaks suddenly in, cancelling the sounds of the lower orchestra unless its players can be placed near enough to the majority of listeners or the upper orchestra removed sufficiently so that it may, in a way, be heard through the lower. Both groups may keep in the time relation indicated on this page, but at about the beginning of the next page the upper orchestra begins to play gradually faster and faster until the "collapse" indicated on page 29, but which will occur sooner - perhaps towards the end of page 28. Care must be taken that the lower orchestra in no way increases its tempo or intensity through here. After the upper orchestra has stopped, the lower must sound quietly on as if it had been oblivious of the disturbance. During this passage it may be advisable to have one of the players in the upper orchestra act as a separate conductor.

PAGE 31: Sec. 10. — The 3 overlapping rhythms distributed in various parts and supported by bass-drum, snare-drum with triangle respectively, are incorrectly lettered. (Composer's error and not the engraver's.)

The Basses, Cellos, First Gong and Bassoons should be (A). Violas, Bass-drum, Trombones, Tuba, Tenor Sax. and Secondo Piano should be (B).

The Snare-drum, Triangle, Trumpets, Clarinets should be (C).

In the third measure, the flutes take a fourth rhythm, but it is relatively unimportant and not supported by any percussion. It may be marked (E) or (F). (This passage is an illustration of a matter discussed in the footnote. If the instruments here could be grouped and placed apart from each other and at varying distances from the audience, the rhythms would better stand out in their perspective.)

PAGE 47: Sec. 18. — Two tenor trombones may reinforce the trumpets here, though this may not be necessary if the orchestra is not large.

PAGE 48: Second Measure. — If the snare-drum player takes the unit of the bass-drum as his basic pulse, it will be easier to play.

PAGE 54: All the percussion with the saxophones or bassoons play in Sec. 20 as a single and independent group. There may be a slight ritardando as well as a decrescendo in this passage which may extend into Sec. 22. If so, one of their number acting as leader for these few measures will simplify the playing.

PAGE 56: Sec. 23.—If the low bell be used here, the player should be near the strings, especially to the second violins playing the extra part. It is but to clarify in an unobtrusive way the lower notes of the extra string parts at the beginning of each group of five. The number of players for the extra string parts in the following pages depends to a great extent on the piano tone and the acoustics of the hall.

Page 57: Third Measure (Strings). — The pizzicato may be omitted if the percussion instruments here give a sufficient sense of rising pitch.

PAGE 59: Third Measure. — The extra strings and bell may continue a little further and gradually stop after the rhythms in the più mosso get going.

PAGE 65: First Measure. — The high bell may not take the time literally in this measure, but rather as a short ritardando.

PAGE 69: Second Half Last Measure. — The brass may be omitted from here to the measure before Sec. 31 if the pianos stand out sufficiently and if the string orchestra is not large.

PAGE 71: First Measure. — The snare-drum will take his phrases more easily by listening carefully for the accented beat of the Indian drum (the third of the three-beat group) as indicated by the dotted lines. The cornet part in this Sec. 31 should cut its way down through the mass. Probably Mr. Theremine's ether-organ could be used effectively here.

PAGE 75: The "hold" just before Sec. 33 ceases the moment the *largo* is started, but not before. The extra violin starting on this hold may play ahead with his phrase and continue it "impromptu" until Sec. 34. This part should be scarcely audible. In Secs. 33, 36, 37 it is better, if possible, to have celesta and solo violin at a distance or off the stage.

Page 76: There may be a slight "hold" before Sec. 34 — preferably not.

PAGE 78: The quarter-tone notes in the strings at Sec. 35 may not be taken exactly; a slight rise and fall in pitch, less than a semi-tone, will do. The last chord in all parts, except those playing at Sec. 36, should stop just as the *largo* begins and

not before. (In this and similar places, what is wanted, in a way, is the suggestion of the feeling one may have when entering a church; and as the street noises are suddenly shut out, the organ is heard quietly playing an old hymn which has ministered in the church for generations.)

PAGE 78: Second Measure. — The primo piano plays here only if there is no quarter-tone piano available.

PAGE 83: More trumpets than four from here on would be better, especially if the orchestra is quite large.

PAGE 85: The first violins throughout Sec. 39 may play an

* To give the various parts in their intended relations is, at times, as conductors and players know, more difficult than it may seem to the casual listener. After a certain point it is a matter which seems to pass beyond the control of any conductor or player into the field of acoustics. In this connection, a distribution of instruments or group of instruments or an arrangement of them at varying distances from the audience is a matter of some interest, as is also the consideration as to the extent it may be advisable and practicable to devise plans in any combination of over two players so that the distance sounds shall travel, from the sounding body to the listener's ear, may be a favorable element in interpretation. It is difficult to reproduce the sounds and feeling that distance gives to sound wholly by reducing or increasing the number of instruments or by varying their intensities. A brass band playing pianissimo across the street is a different sounding thing than the same band playing the same piece forte, a block or so away. Experiments, even on a limited scale, as when a conductor separates a chorus ...om the orchestra or places a choir off the stage or in a remote part of the hall, seem to indicate that there are possibilities in this matter that may benefit the presentation of music, not only from the standpoint of clarifying the harmonic, rhythmic, thematic material, etc., but of bringing the inner content to a deeper realization (assuming, for argument sake, that there is an inner content). Thoreau found a deeper import even in the symphonies of the Concord church bell when its sounds were rarified through the distant air: "A melody, as it were, imported into the wilderness... at a distance over the woods the sound acquires a certain vibratory hum as if the pine-needles in the horizon were the strings of a harp which it swept . . . a vibration of the universal lyre, just as the intervening atmosphere makes a distant ridge of earth interesting to the eye by the azure tint it imparts."

A horn over a lake gives a quality of sound and feeling that is hard to produce in any other way. It has been asked if the radio might not help in this matter. But it functions in a different way. It has little of the ethereal quality. It is but a photographing process which seems only to hand over the foreground or parts of it in a clump.

The writer remembers hearing, when a boy, the music of a band in which the players were arranged in two or three groups around the town square. The main group in the bandstand at the center usually played the main themes, while the others, from the neighboring roofs and verandas, played the variations, refrains, etc. The piece remembered was a kind of paraphrase of "Jerusalem the Golden", a rather elaborate tone poem for those days. The bandmaster told of a man who, living nearer the variations, insisted that they were the real music and it was more beautiful to hear the hymn come sifting through them than the other way around. Others, walking around the square, were surprised at the different and interesting effects they got as they changed position. It was said also that many thought the music lost in effect when the piece was played by the band altogether, though, I think, the town vote was about even. The writer remembers, as a deep impression, the echo part from the roofs played by a chorus of violins and voices.

Somewhat similar effects may be obtained indoors by partially enclosing the sounding body. For instance, in a piece of music which is based in its rhythmic side principally on a primary and wider rhythmic phrase and a secondary one of shorter span, played mostly simultaneously — the first by a grand piano in a larger room which opens into a smaller one in which there is an upright piano playing the secondary part, if the listener stands in the larger room about equi-distant from both pianos, but not in a direct line between them (the door between the rooms being partially closed), the contrasting rhythms will be more readily felt by the listener than if the pianos be in the same room. The above suggests something in the way of listening that may have a bearing on the interpretation of certain kinds of music. In the illustration above, the listener may choose which of these two rhythms he wishes to hold

approximate glissando resembling harmonics, in the last part of the measures.

PAGE 92: At fourth beat, first measure, to Sec. 44, it is well, especially if orchestra is large, to have some of the trumpets play with the cornets.

PAGE 93: Last Measure. — Primo piano continues the phrase faster and faster until at Sec. 45 it is twice as fast as it was the first time played beginning at the end of page 78.

PAGE 98: Last Measure. — The low bell and the B natural in the solo piano sound on after the last notes of the violas.

in his mind as primal. If it is the shorter spaced one and played after the longer has had prominence and the listener stands in the room with the piano playing this, the music may react in a different way — not enough to change its character, but enough to show possibilities in this way of listening. As the eye, in looking at a view, may focus on the sky, clouds or distant outlines, yet sense the color and form of the foreground, and then, by bringing the eye to the foreground, sense the distant outlines and color, so, in some similar way can the listener choose to arrange in his mind the relation of the rhythmic, harmonic and other material. In other words, in music the ear may play a rôle similar to the eye in the above instance.

Some method similar to that of the enclosed parts of a pipe organ played by the choir or swell manuals might be adopted in some way for an orchestra. That similar plans, as suggested, have been tried by conductors and musicians is quite certain, but the writer knows only of the ways mentioned in the instances above.

When one tries to use an analogy between the arts as an illustration, especially of some technical matter, he is liable to get in wrong. But the general aim of the plans under discussion is to bring various parts of the music to the ear in their relation, as the perspective of a picture brings to the eye. As the distant hills, in a landscape, row upon row, grow gradually into the horizon, so there may be something corresponding to this in the presentation of music. Music seems too often all foreground even if played by a master of dynamics.

Among the physical difficulties to a satisfactory working out are those of retarded sounds that may affect the rhythmic plan unfavorably and of the cancellation of sounds as far as some of the players are concerned, though the audience in general may better hear the various groups in their intended relation. Another difficulty, probably less serious, is suggested by the occasional impression in hearing sounds from a distance, that the pitch is changed to some extent. That pitch is not changed by the distance a sound travels unless the sounding body is moving at a high velocity is an axiom of acoustics; that is, the number of the vibrations of the fundamental is constant; but the effect does not always sound so at least to the writer - perhaps because, as the overtones become less acute, the pitch seems to sag a little. There are difficulties transcending those of acoustics. The cost of trial rehearsals, duplicate players, locations or halls suitably arranged and acoustically favorable, is very high nowadays. The plan will seem to some little more than another way of increasing the already heavy burdens of conductors, orchestras and their management. In fact, most of the remarks in this rather long footnote are somewhat out of place in a "Conductor's Note". It is far from the intention to have these taken as an issuance of instructions. The writer has but taken the opportunity to get some things out of his system that have been there for some time; whether the process will help or not help music presentation is another matter. Nor does anything that has been said mean to imply that music which might be benefited by a certain arrangement, etc., of players, cannot be given acceptably well in the usual way, with sufficient rehearsals and care in preparation.

The matter of placement is only one of the many things which, if properly examined, might strengthen the means and functions of interpretation, etc. The means to examine seem more lacking than the will to examine. Money may travel faster than sound in some directions — but not in the direction of musical experimentation or extension. If only one one-hundredth part of the funds that are expended in this country for the elaborate production of opera, spectacular or otherwise, or of the money invested in soft-headed movies with their music resultants, or in the manufacture of artless substitutes for the soul of man, putting many a true artist in straightened circumstances — if only a small part of these funds could be directed to more of the unsensational but important fields of musical activity, music in general would be the gainer.

Most of the research and other work of extending and distributing the premises, either by the presentation of new works or any other ways, has been done by societies and individuals against trying obstacles. Organizations like the "Pro-Musica" Society, with its chapters throughout this and foreign countries, the "League of Composers", the "Friends of Music" (in its work of uncovering neglected premises of the past), and similar societies in the cities of this and other countries, are working with little or no aid from the larger institutions and foundations who could well afford to help them in their cause. The same may be said of individual workers, - writers, lecturers and artists who take upon theraselves unremunerative subjects and unremunerative programs for the cause, or, at least for one of the causes they believe in - the pianist and teacher 1 who, failing to interest any of the larger piano companies in building a quarter-tone piano for the sake of further study in that field, after a hard day's work in the conservatory, takes off his coat and builds the piano with his own hands, - the self-effacing singing teacher 2 who, by her genius, character and unconscious influence, puts a new note of radiance into the life of a shop-girl, - the open-minded editor of musical literature3, and the courageous and unselfish editor of new music quarterlies4 who choose their subject-matter with the commercial eye closed.

Individual creative work is probably more harmed than helped by artificial stimulants, as contests, prizes, commissions and subsidies; but some material aid in better organizing the medium through which the work is done and interpreted will be of some benefit to music as a whole. In his interesting treatise, "Music: A Science and an Art" (Alfred A. Knopf, New York), Professor Redfield says: "The States of Europe have reached sufficient maturity to recognize the wisdom of extending governmental support to musical institutions. America is yet too young, perhaps, to take this point of view; possibly the attitude of American governments toward music is one inherent in democracy." Although in some instances, if there be especially able men at the head as there are in the Music Division of the Library of Congress, the government's aid may be a favorable influence, yet, it is probably better in this country, for a while at least, to keep music out of politics; it might become softened up as some tenets of morality and personal conduct seem to have been by the contact. It may be better to trust the people and the individual. They, after enough opportunity to examine the premises and so get at the underlying facts, whether in a fundamental matter of music or of economics, may work out their own problems better than statesmanesque politicians can for them. "As compared with the endowment of an additional musical foundation providing for the instruction of interpretive artists" of which he says, "there is in America an over-supply" — though probably only an over-supply of a certain kind — "the endowment of a school for musical research should commend itself. . . . If . . . the musical philanthropist establishes an institution for conductors and composers or for the improvement of musical instruments and music itself, through research in the fundamentals of music, then he is entering a field where the harvest is great and the laborers few. Every one who contributes according to his ability to the improvement in the world of music, is choosing probably one of the most prolific fields for the expenditure of his efforts, for human betterment." But the voice born the day after Adam and every day since, keeps on chanting, "there's nothing in all this -- there's nothing in art to-day worth developing, worth reading, worth looking at or listening to - art is dead" - and somebody says to Rollo, "How do you get that way?"

In closing, and to go still further afield, it may be suggested that in any music based to some extent on more than one or two

rhythmic, melodic, harmonic schemes, the hearer has a rather active part to play. Conductors, players, and composers, as a rule, do the best they can and for that reason get more out of music and, incidentally, more out of life - though, perhaps, not more in their pockets. Many hearers do the same, but there is a type of auditor who will not meet the performers halfway by projecting himself, as it were, into the premises as best he can, and who will furnish nothing more than a ticket and a receptive inertia which may be induced by the predilections or static ear habits - a condition perhaps accounting for the fact that some who consider themselves unmusical will get the "gist of" and sometimes get "all set up" by many modern pieces, which some of those who call themselves musical (this is not saying they're not) - probably because of long acquaintance solely with certain consonances, single tonalities, monorhythms, formal progressions and structure - do not like. Some hearers of the latter type seem to require, pretty constantly, something, desirable at times, which may be called a kind of eareasing and under a limited prescription; if they get it, they put the music down as beautiful; if they don't get it, they put it down and out — to them it is bad, ugly or "awful from beginning to end". It may or may not be all of this, but whatever it is will not be for the reason given by the man who doesn't listen to what he hears.

"Nature cannot be so easily disposed of," says Emerson. "All of the virtues are not final" — neither are the vices.

The hope of all music — of the future, of the past, to say nothing of the present — will not lie with the partialist who raves about an ultra-modern opera (if there is such a thing), but despises Schubert, or with the party man who viciously takes the opposite assumption. Nor will it lie in any cult or any idiom or in any artist or any composer. "All things in their variety are of one essence and are limited only by themselves." The future of music may not lie entirely with music itself, but rather in the way it makes itself a part with — in the way it encourages and extends, rather than limits, the aspirations and ideals of the people — the finer things that humanity does and dreams of. Or to put it the other way around, what music is and is to be may lie somewhere in the belief of an unknown philosopher of a half century ago, who said:

"How can there be any bad music? All music is from heaven. If there is anything bad in it, I put it there — by my implications and limitations. Nature builds the mountains and meadows and man puts in the fences and labels."

He may have been nearer right than we think.

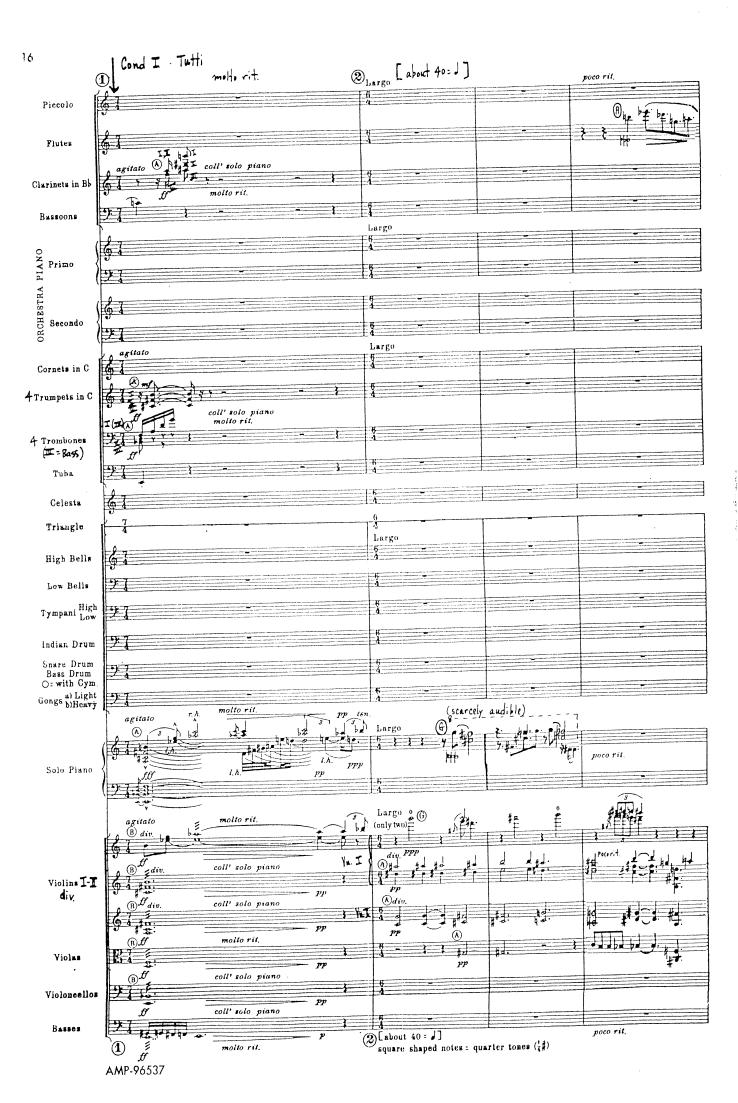
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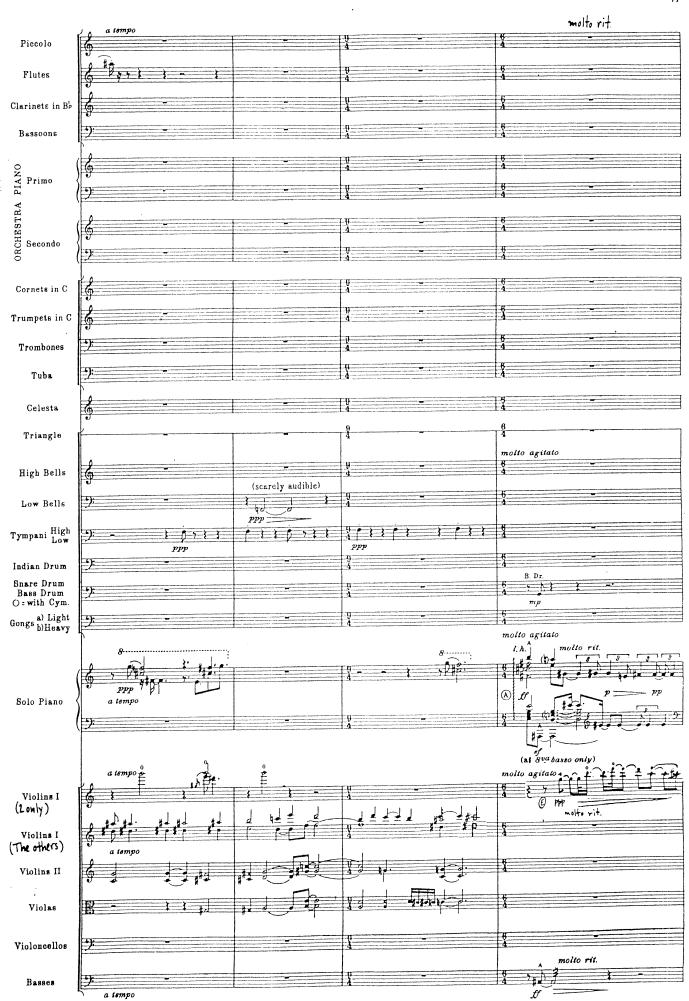
Henry Cowell has offered the following identifications of the references in luck's text:

- 1 Hans Barth, pianist, composer, and inventor, whose Concerto for Quarter-Tone Piano and Strings was premiered in 1930 (the year after this New Music publication) by Leopold Stokowski with the Philadelphia Orchestra.
- 2 Katherine Bellamann, wife of Henry Bellamann (see Preface).
- 3 Minna Lederman [3], editor of Modern Music, the quarterly review of the League of Composers.
- 4 Henry Cowell, composer and founder (1927) of the New Music quarterly.



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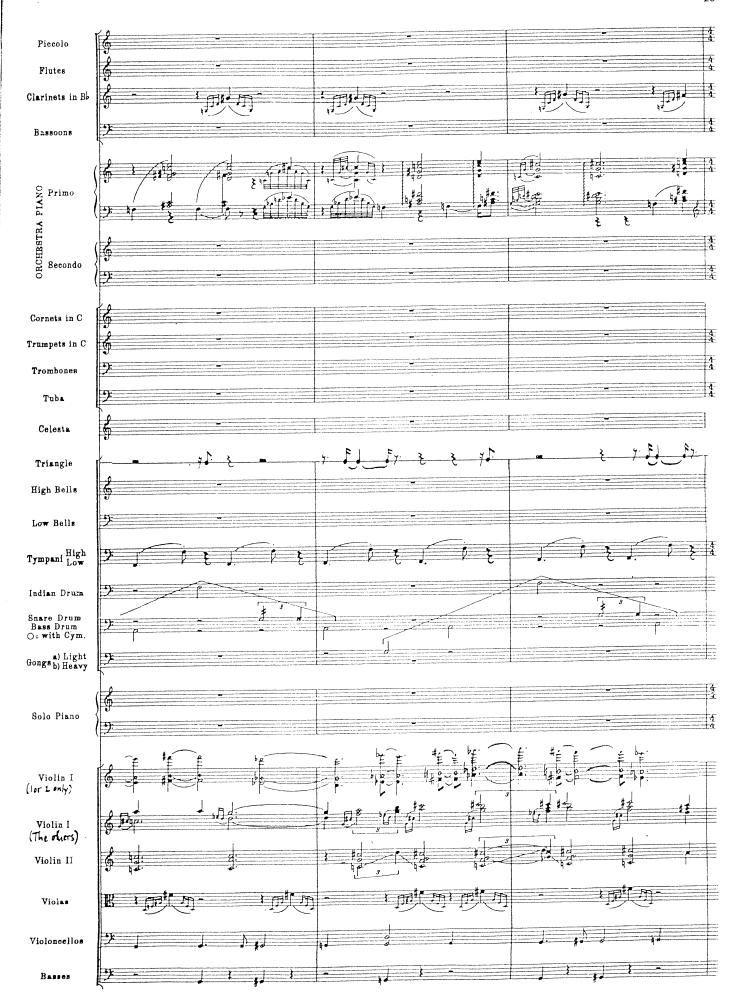


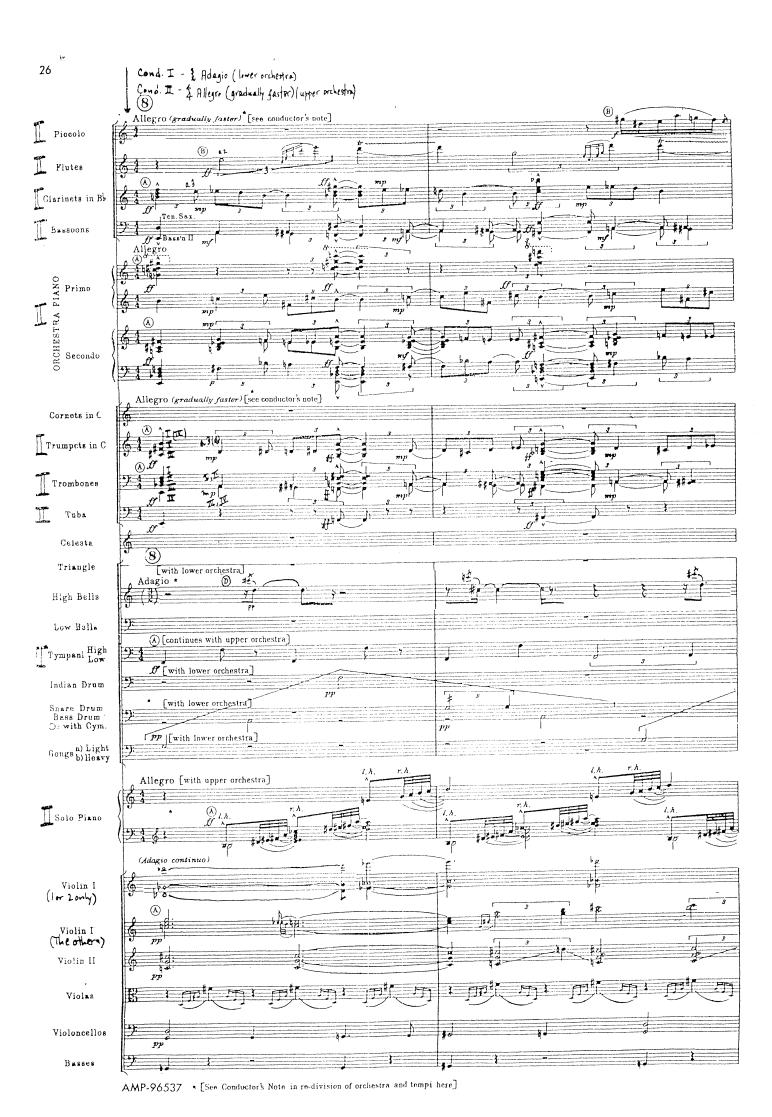








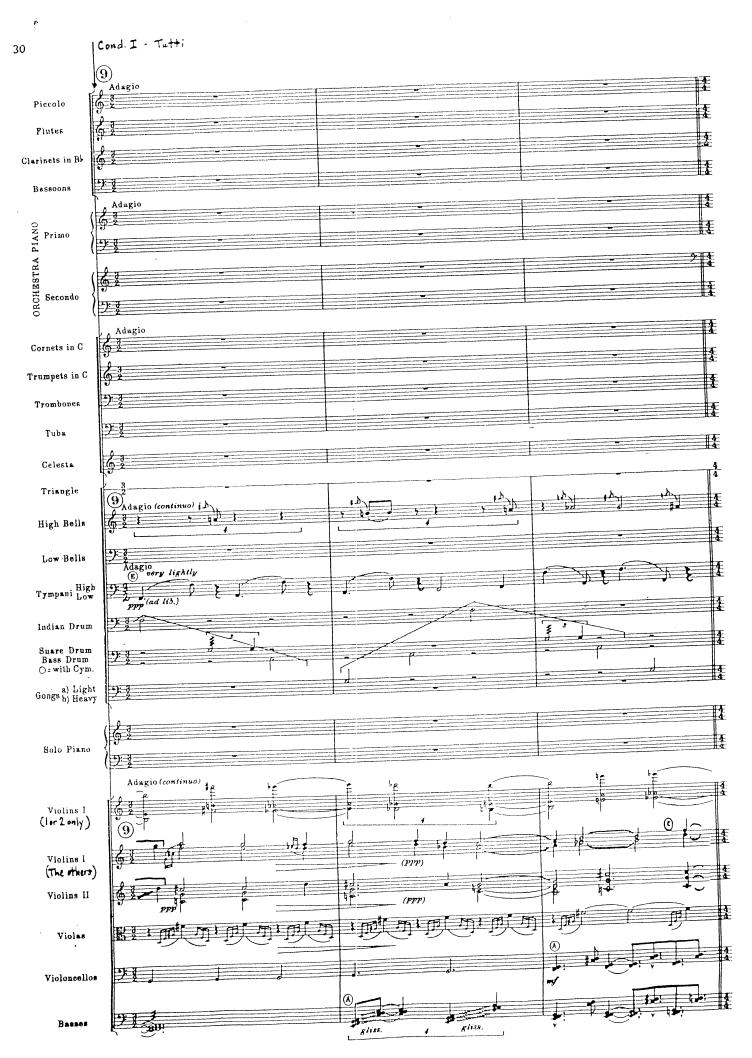
















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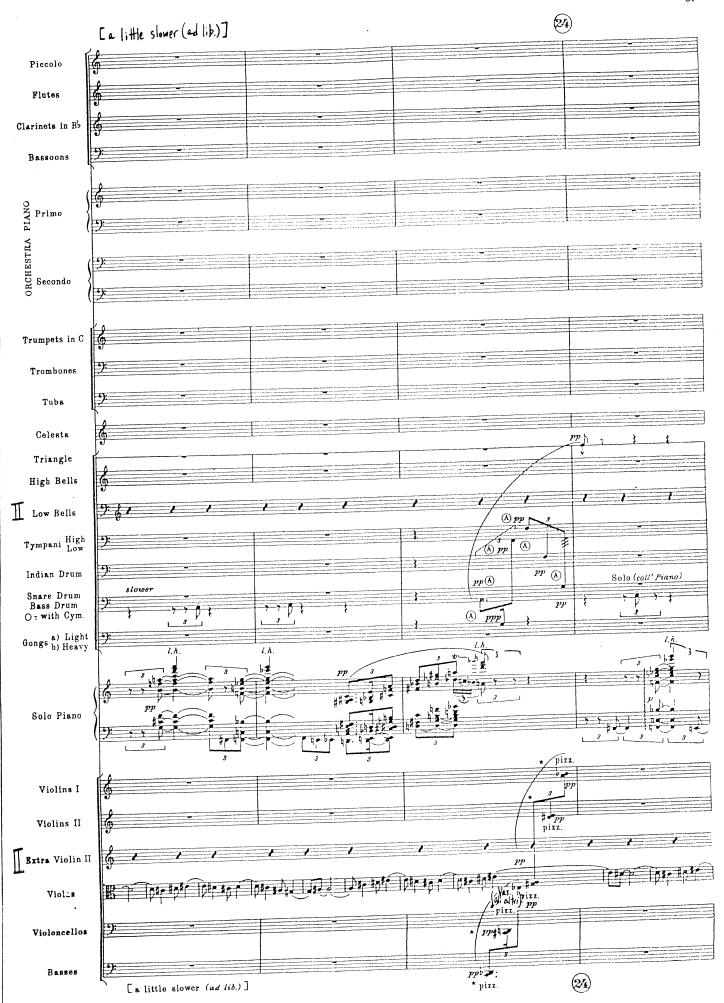
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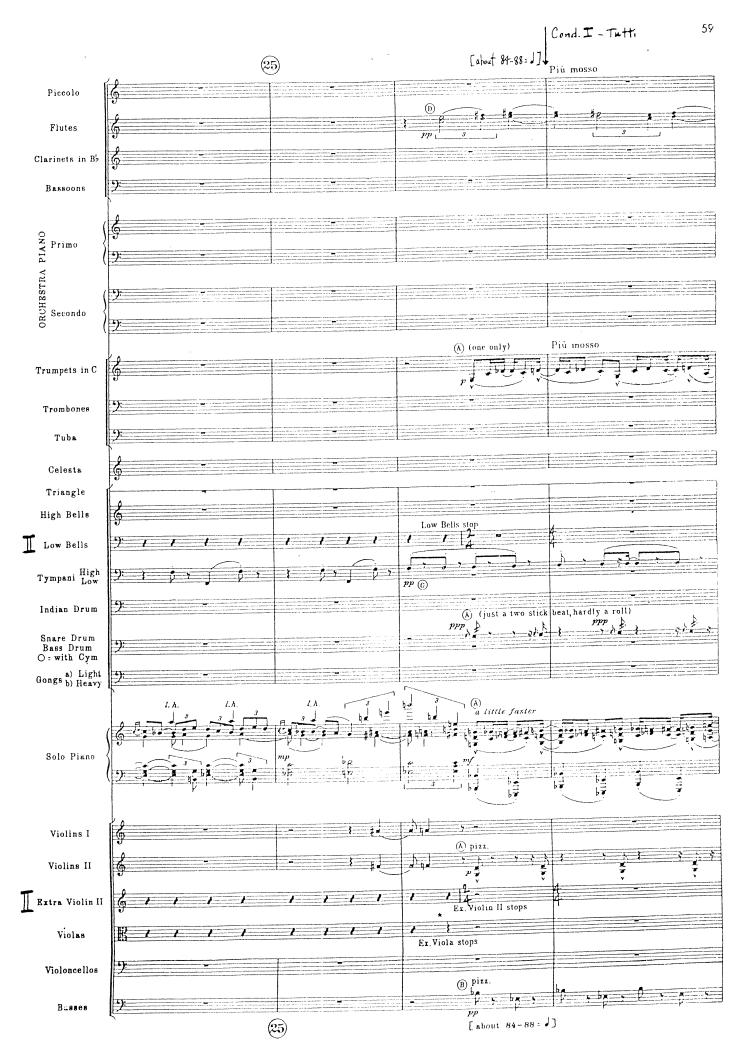
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Violoncellos

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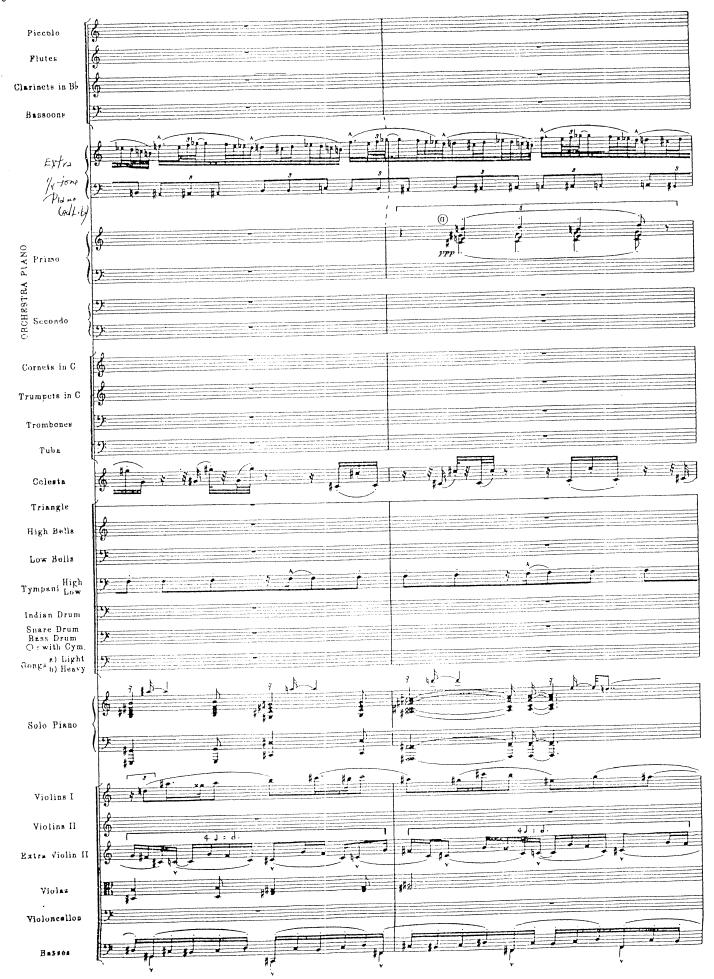




















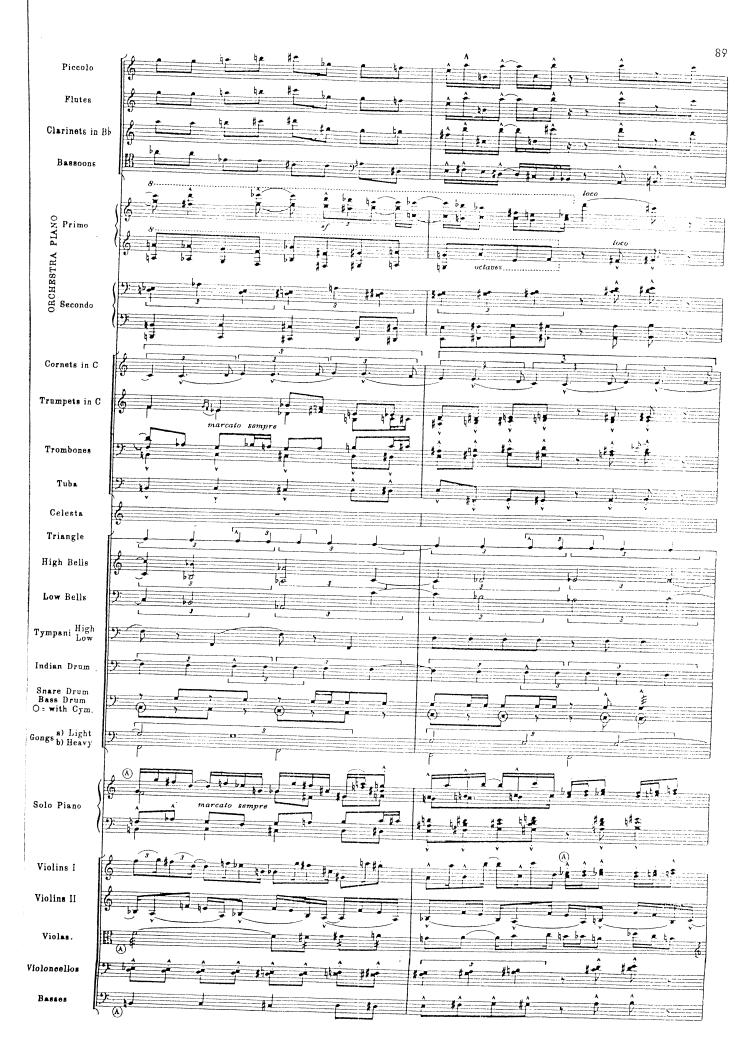


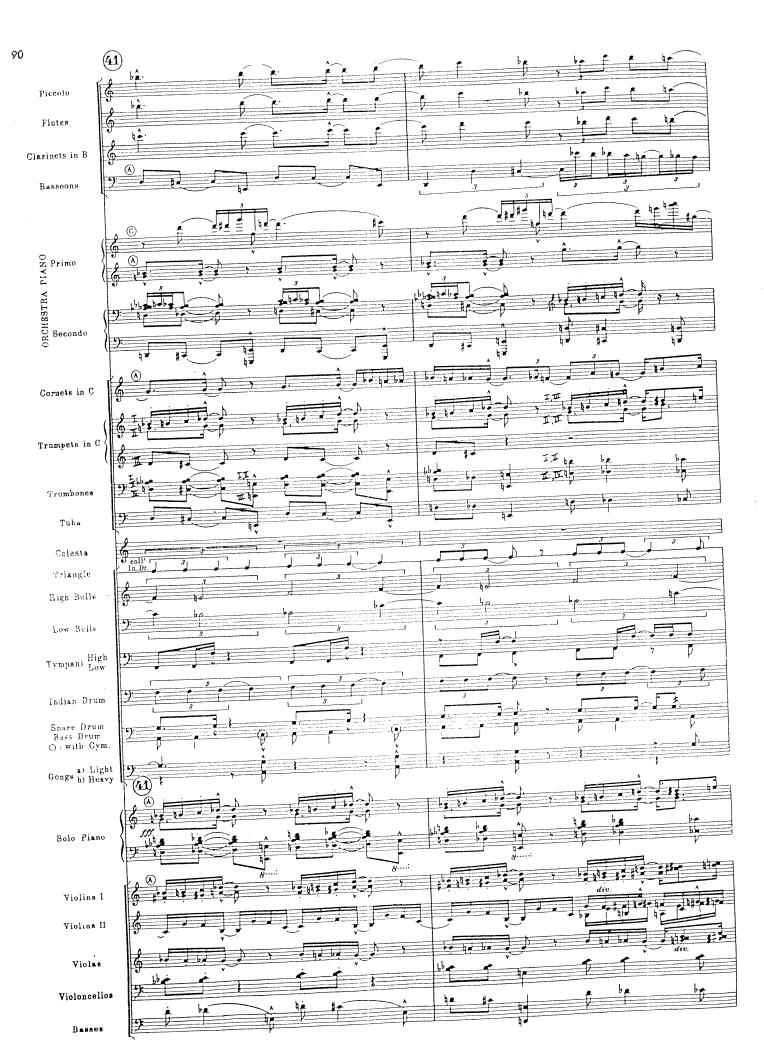
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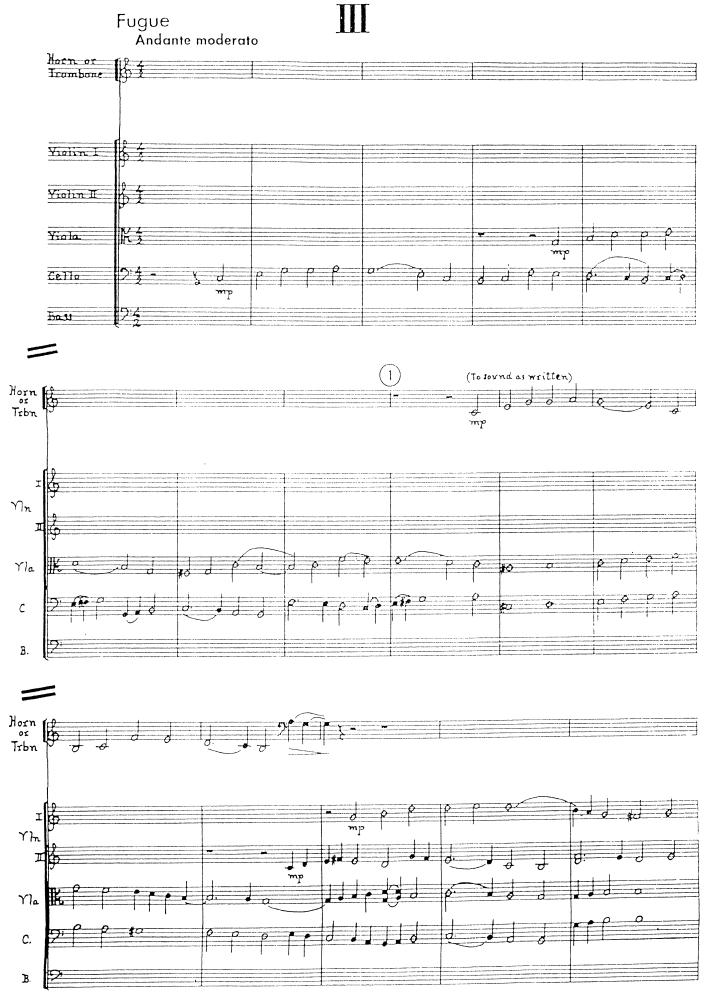


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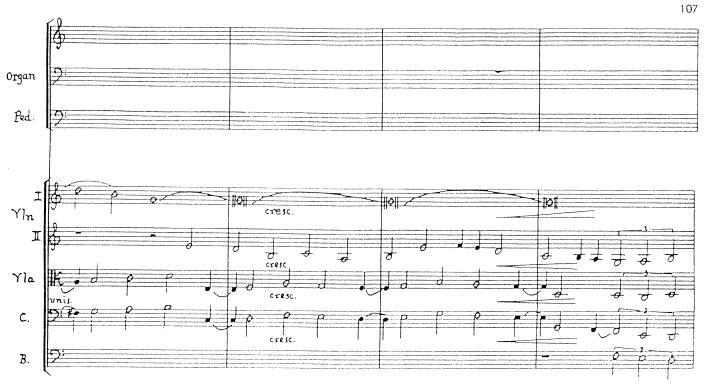


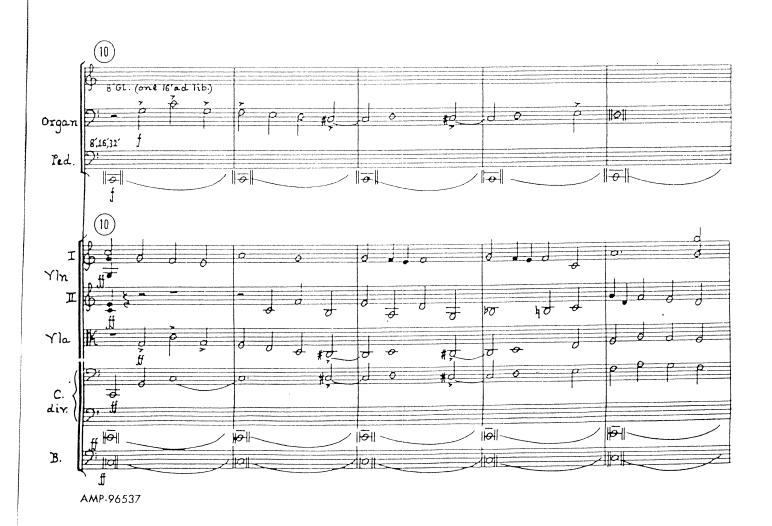


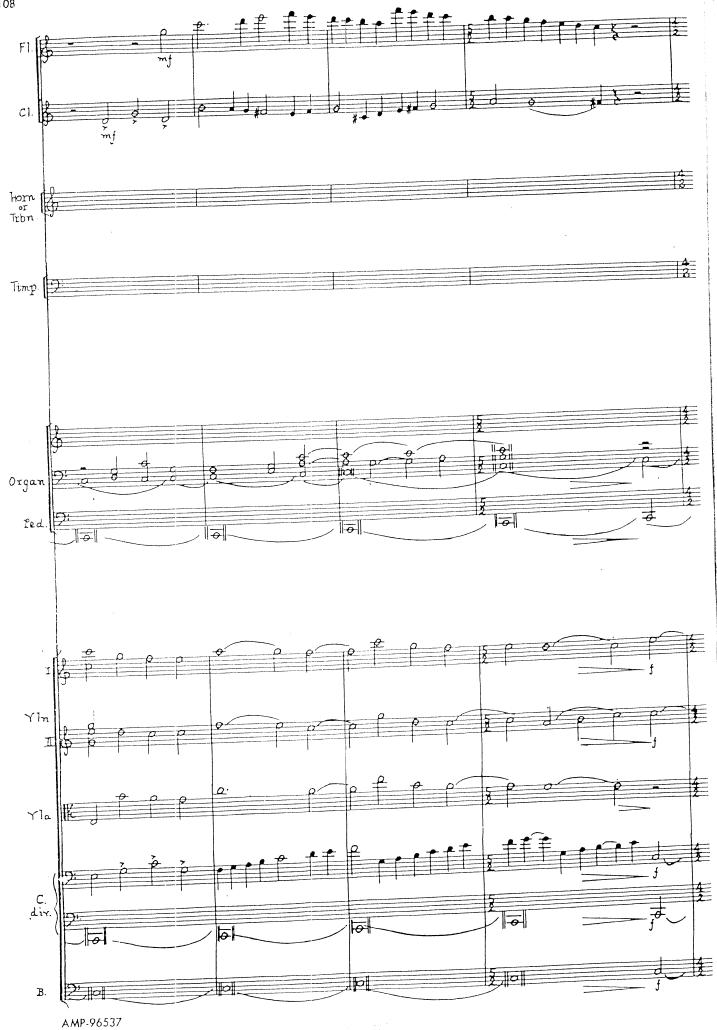














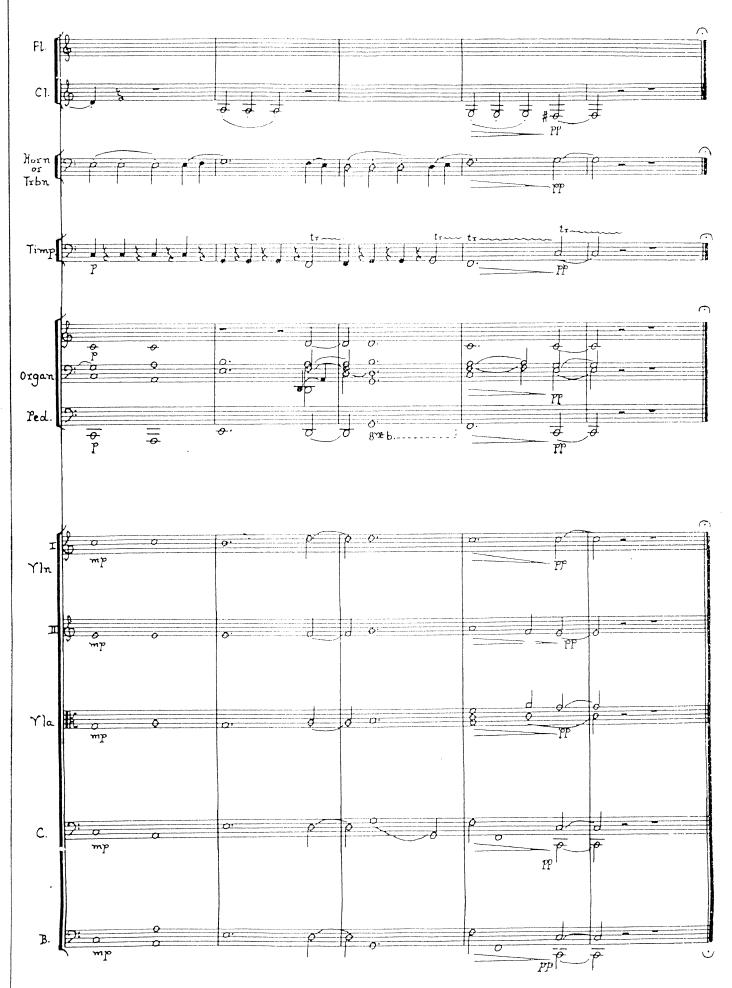
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Except for pages 118 and 119, each double-page spread in this movement is a complete system.







































•"(B.U. == 111)" (m.27) from C.E.I.'s manuscrip)





















*Orch. Piano, m.40: In C.E.I.'s manuscript the upper staves (1st player) are marked 5/4 along with the indication "(with B.U.)"; the bottom staff is marked "2nd player in 3/2".













C.E.I.'s note at m.45: "Notice that in = 3 = there change to even beat on beat"















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V. .



C.E.l.'s note at m.57: "N.B. Bassoons, Horns, Celli have — 3— starting on even 1/2 beat.















C.E.I.'s note, m.64: "3/1 (This measure == 3 B.U.d)"

C.E.L.'s note, m 65. "All descending bass parts must not standout as to hormony and then gradually get less and less."









Gong







*C.E.I.'s featnote, m.75, Dist. Ch. Vins.; "Etc., not indicated this phrase of —5— with bowing of —6— for each Violin gradually reduces to a long tie in one part, 1st then 2nd etc. until only top Violin bows —5—. A pizz, may be used by 2 or 3, not all toward end."









(C.E.I.'s note, m.82, Dist.Ch.Vlns. I: "Perhaps here has reached point where only 2 or 3 Vls. are bowing on -5 -- ."







