

Ives, Charles (Edward)

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Charles Ives.

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(*b* Danbury, CT, Oct 20, 1874; *d* New York, NY, May 19, 1954). American composer. His music is marked by an integration of American and European musical traditions, innovations in rhythm, harmony, and form, and an unparalleled ability to evoke the sounds and feelings of American life. He is regarded as the leading American composer of art music of the early 20th century.

1. Unusual aspects of Ives's career.

Ives had an extraordinary working life. After professional training as an organist and composer, he worked in insurance for 30 years, composing in his free time. He used a wide variety of styles, from tonal Romanticism to radical experimentation, even in pieces written during the same period, and in his mature music frequently used multiple styles within a single work as a formal and expressive device. His major works often took years from first sketch to final revisions, and most pieces lay unperformed for decades. His self-publications in the early 1920s brought a small group of admirers who worked to promote his music. Around 1927 he ceased to compose new works, focusing instead on revising and preparing for performance the works he had already drafted. By his death he had received many performances and honors, and much of his music had been published. His reputation continued to grow posthumously, and by his centenary in 1974 he was recognized worldwide as the first composer to create a distinctively American art music. Since then his music has been frequently performed and recorded and his reputation has broadened further, resting less on his innovations or nationality and more on the intrinsic merits of his music.

The unique circumstances of Ives's career have bred misunderstandings. His work in insurance, combined with the diversity of his output and the small number of performances during his composing years, led to an image of Ives as an amateur. Yet he had a 14-year career as a professional organist and thorough formal training in composition. Since he developed as a composer out of the public eye, his mature works seemed radical and unconnected to the past when they were first published and performed. However, as his earlier music has become known, his deep roots in 19th-century European Romanticism and his gradual development of a highly personal modern idiom have become clear. The first of Ives's major works to appear in performance and publication, such as *Orchestral Set no.1: Three Places in New England*, the *Concord Sonata*, and movements of the *Symphony no.4* and *A Symphony: New England Holidays*, were highly complex, incorporated diverse musical styles, and made frequent use of musical borrowing. These characteristics led some to conclude that Ives's music could be understood only through the programmatic explanations he offered and was not organized on specifically musical principles. Yet by analyzing his techniques in depth and tracing their evolution through his earlier works, scholars have demonstrated the craft that underlies even seemingly chaotic scores and have shown the close relationship of his procedures to those of his European predecessors and contemporaries.

One result of Ives's unusual path is that the chronology of his music is difficult to establish beyond general outlines. His practice of composing and reworking pieces over many years often makes it impossible to assign a piece a single date. That he worked on many compositions and in many idioms simultaneously makes the

chronological relationships between works still more complex. There is often no independent verification of the dates Ives assigned to his works, which can be years or decades before the first performance or publication. It has been suggested that he dated many pieces too early and concealed significant revisions in order to claim priority over European composers who used similar techniques (Solomon, C1987) or to hide from his business associates how much time he was spending on music in the 1920s (Swafford, C1996). Recent scholarship, however, has established firmer dates for the types of music paper Ives used and refined estimated dates for various forms of his handwriting, allowing most manuscripts to be placed within a brief span of years (Sherwood, C1994 and E1995, building on Kirkpatrick, A1960, and Baron, C1990). These methods have often come to support Ives's dates, confirming that he did indeed develop numerous innovative techniques before his European counterparts, including polytonality, tone-clusters, chords based on 4ths or 5ths, atonality, and polyrhythm. Where a discrepancy exists—in the case of several longer works for example—this may well result from his practice of dating pieces by their initial conception, the first ideas worked out at the keyboard or in sketches now lost. The dates provided here are, then, estimates based on the manuscripts when extant, supplemented by contemporary documents and Ives's testimony.

2. Youth, 1874–94.

The Iveses were one of Danbury's leading families, and they were prominent in business and civic improvement and active in social causes, such as the abolition of slavery. Ives's father George E. Ives (1845–94) was an exception in making music a career. He took lessons on the flute, violin, piano, and cornet, following which, during 1860–62, he studied harmony, counterpoint, and orchestration with the German-born musician Carl Foeppel in New York. After Civil War service as the youngest bandmaster in the Union Army and two more years in New York, he returned to Danbury and pursued a variety of musical activities, performing, teaching, and leading bands, orchestras, and choirs in and near Danbury, and sometimes touring with traveling minstrel shows. He also worked in businesses connected to the Ives family. He married Mary ("Mollie") Elizabeth Parmalee (1850–1929) on 1 January 1874, and Charles was born on 20 October the same year, followed by J. Moss (1876–1939), who became a lawyer and judge in Danbury.

As a youth Ives was exposed to the entire range of music-making in Danbury, from the band music and gospel hymns he associated with his father to the cultivated repertoire fostered by the local school of music. He studied the piano and organ from a young age with a series of teachers and was playing in recitals by his early teens. He became an accomplished performer in three musical traditions:

American vernacular music, Protestant church music, and European classical music. Additionally, he was an avid athlete and was captain of several baseball and football teams.

Ives played the drums with his father's band, and the spirit of band performance echoes in many works of his maturity. He wrote marches for piano, band, and theater orchestra, several of which adopt the by then longstanding practice of setting a popular song in one section of the march. His first publicly performed piece may have been the march *Holiday Quickstep*, written when he was 13; despite the work's somewhat old-fashioned style, the review in the *Danbury Evening News* of the January 1888 premiere called him "certainly a musical genius" and declared "we shall expect more from this talented youngster in the future."

At the age of 14 he became the youngest salaried church organist in the state, and he worked regularly as one until 1902. He wrote anthems and sacred songs for church services, at first using hymn texts and a hymn-like style, as in *Psalm 42*. The hymns he knew from church, and the gospel hymns he knew from camp-meeting revivals where his father sometimes led the singing with his cornet, he later regularly borrowed or reworked as themes in sonatas, quartets, and symphonies. He heard some classical music in concert performances in Danbury, New York, and Chicago (at the 1893 World's Fair) and learned rather more through his own study and performance of works by Bach, Handel, Beethoven, Rossini, Schubert, Mendelssohn, Wagner, John Knowles Paine, and others on the piano or organ, including many transcriptions. His virtuoso *Variations on "America"* (1891-2) shows just how skilled an organist Ives was while still in his late teens. Many of the distinctive features of Ives's mature music stem from his experience as an organist, including his penchant for improvisation, virtuosic demands on performers, orchestration with layering or juxtaposition of contrasting timbres (akin to contrasting ranks of pipes on the organ's different keyboards), spatial effects (based on alternating Great and Swell keyboards), and frequent use of pedal points, fugal textures, and hymn tune elaborations, all characteristics of the organ repertoire (Burkholder, D2002).

Although he had many teachers for performance, his father taught him harmony and counterpoint and guided his first compositions. Several of these take existing works as models, following the traditional practice of learning through imitation, such as the *Polonaise for two cornets and piano* (c1887-9), modeled on the sextet from Donizetti's *Lucia di Lammermoor*. At the same time, Ives's father had an open mind about musical theory and practice and encouraged his son's experimentation. Bitonal harmonizations of *London Bridge*, polytonal canons and fugues, and experiments with whole-tone pieces, triads in parallel motion, and chromatic lines moving in contrary motion to create expanding or contracting wedges, all dating from the early 1890s, show Ives's interest in testing the rules of traditional music by trying out alternative systems, as if the rules of music theory were as arbitrary as those of

baseball (whose rules changed several times during his youth). Many of Ives's experiments derive from extending European classical precedents: for example, the fugue in four keys (C, F, B \flat , E \flat) that opens his *Song for Harvest Season* was modeled on a fugal modulating sequence in the same keys in Mendelssohn's organ *Prelude and Fugue in C Minor*, op.37, no.1, which Ives played in church and in recital. At the time, Ives apparently conceived of such experimentation merely as playing with music theory, a private activity shared primarily with his father, rather than regarding these new systems as a serious basis for composing concert music. On still another musical plane, it was his father whom he credited with teaching him the songs of Stephen Foster, whose tunes he would later borrow and whose simple diatonic lyricism informs many of Ives's own melodies.

Ives moved to New Haven in early 1893 to attend Hopkins Grammar School and prepare for entrance examinations at Yale. He pitched for the Hopkins baseball team and led them to victory over the Yale freshmen in April 1894 for only the second time in the school's history. He was the organist at St. Thomas's Episcopal Church for a year, and then moved to Center Church on the Green in September 1894, the same month he matriculated at Yale. Just six weeks later, on 4 November, his father died suddenly of a stroke. Leaving home, starting university, and especially the death of his principal teacher and supporter marked a sharp break from the past and the end of his youth.

3. Apprenticeship, 1894–1902.

Ives began his time at Yale as a virtuoso organist and an experienced composer of popular and church music but with limited exposure to classical music. He continued to compose vernacular works including songs, marches, and glee club and fraternity-show numbers. Several works were published, including three glees, a march, and an 1896 presidential campaign song for William McKinley. His church music also grew in maturity. The choirmaster at Center Church, John Cornelius Griggs, was a supportive colleague and mentor and became a lifelong friend. For the Center Church choir, which was led by a quartet of paid soloists, Ives wrote anthems such as *Crossing the Bar* in a chromatic late-Romantic style modeled on the anthems of Dudley Buck, the leading composer of music for quartet choir, with whom he briefly studied the organ around 1895. Later, he gradually adopted the elevated choral style of his teacher at Yale, Horatio Parker, in works such as *All-Forgiving*, *look on me*.

But it was in classical music that Ives learned the most. For the first time, he had regular access to chamber and orchestral concerts. He audited Parker's courses in harmony and music history during his first two years, and then studied counterpoint, instrumentation, and strict composition with Parker. In his senior year he took the

capstone course in free composition (as an unregistered student because he lacked one prerequisite); Parker's willingness to admit him to the class shows his high esteem for Ives's potential as a composer. Ives assimilated the German lied by resetting texts from well-known examples, typically incorporating some aspects of the model's structure or contour while seeking a different figuration and mood. He later recalled that his *Feldeinsamkeit* earned the praise of Parker's teacher George Chadwick for taking "a more difficult and almost opposite approach" that was "in its way almost as good as Brahms" and "as good a song as [Parker] could write." Comparison of Ives's earlier exercises with the works of his last term at Yale shows how much he learned from Parker, whose thorough instruction provided the firm foundation he needed in theory and composition.

Ives began his Symphony no.1 under Parker, and later recalled that the second and fourth movements were accepted as his final thesis, although he continued to work on it after graduation. In this work there are strong echoes of the symphonic masterpieces he used as models, especially Schubert's "Unfinished" in the first movement, Dvořák's "New World" in the slow movement and the work as a whole, Beethoven's Ninth Symphony in the scherzo, and the third movement of Tchaikovsky's "Pathétique" in the finale. Yet even the most direct references are reworked in fresh and interesting ways. Ives owed to Parker his new-found skills in counterpoint, thematic development, orchestration, and composing large forms, along with the concept, foreign to the utilitarian music of Danbury, of music as an experience to be savored for its own sake. The simultaneous citation of the familiar and assertion of an individual personality is a distinguishing Ives trait, evident even in the music he wrote in a late-Romantic style. This work also set the pattern for Ives's later symphonies and for many of his sonatas in linking movements through the cyclic repetition of themes.

Although he studied music diligently, Ives may not have intended to make music his career. He took the usual round of Greek, Latin, German, French, mathematics, history, and political science, and he remembered especially fondly his English and American literature courses with William Lyon Phelps, who helped to form Ives's taste in poetry. A Yale education was regarded as a preparation for success in business, and much of the social life on the all-male campus was organized around groups through which one could develop friendships and potentially useful connections. Ives was no great scholar outside his music courses, but he was well-regarded and socially successful, chosen as a member of the Delta Kappa Epsilon fraternity and of Wolf's Head, one of Yale's elite secret senior societies. Songs of both groups figure in later works recalling his college days, such as *Calcium Light Night* and the middle movement of the Trio for Violin, Violoncello, and Piano. One of his best friends was David Twichell, who invited him to Keene Valley in the Adirondacks for a family vacation in August 1896; there Ives met his future wife, David's sister Harmony (1876-1969).

After graduation in 1898, he moved to New York, living for the next decade in a series of apartments, all wryly dubbed Poverty Flat, with other bachelors with Yale connections. Through his father's cousin, Ives gained a position in the actuarial department of the Mutual Insurance Company. In early 1899 he moved to Charles H. Raymond and Co., agents for Mutual, where he worked with sales agents and developed ways to present the idea of insurance. There he met Julian Myrick (1880–1969), who would later become his partner.

While working in insurance, Ives did not give up all hope of a musical career. He continued to serve as an organist, first in Bloomfield, New Jersey (where for the first time he was also choirmaster), and then from 1900 at the Central Presbyterian Church in New York, a prestigious post. After university, he ceased writing vernacular music and sought to consolidate his training as a composer of church music and art music in the Parker mold. He continued to write lieder to established texts and composed a seven-movement cantata, *The Celestial Country*, modeled in its format on the quartet choir cantatas of Buck and in specific details on Parker's oratorio *Hora novissima*, whose 1893 premiere had established Parker's reputation.

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Ives, Charles Edward 3. Apprenticeship, 1894–1902.: Ex.1 Opening theme of String Quartet no.1, 3rd movt, and its source

He also pursued some new avenues. Parker had focused on German music; now Ives wrote French chansons, modeled on those of composers such as Massenet. He reworked some of the German songs with new English texts; it would become characteristic of him to reshape older pieces into newer ones, often in different media. In

similar fashion, he developed what may have been church service music from his Yale years into a string quartet that used paraphrased hymn tunes as themes. The opening theme of the First Symphony had used elements of two hymns, but the String Quartet no.1 established the pattern for many later works in that it derived virtually every one of its themes from a hymn tune source. Unaltered hymn tunes were too predictable and repetitive in rhythm, melody, and harmony to serve well as themes for movements in classical forms, so Ives ingeniously reshaped them into irregular, Brahmsian themes ripe for development, while preserving a hymn-like, American character. Ex.1 shows the derivation of the opening theme of the third movement from its source, the hymn-tune *Nettleton* ("Come, Thou Fount of Ev'ry Blessing"). With this work Ives began to integrate the different traditions he had learned, bringing the spirit and sound of Protestant hymnody into the realm of art music.

Most remarkably, Ives's experimentation took on a new seriousness. Armed with techniques learned from Parker and perhaps inspired by compositional systems of the Middle Ages and Renaissance that Parker described in his music history lectures, such as organum, counterpoint, and rhythmic stratification, Ives began to produce, not mere sketches or improvised "stunts," but finished pieces that explore new procedures. Most significant is a series of sacred choral works, mainly psalm-settings, that Ives may have tried out with singers where he was organist, although no performances are registered. *Psalm 67* uses transformations of a five-note chord (arranged to create the impression of bitonality) to harmonize a simple melody in a style resembling Anglican chant. *Psalm 150* features parallel triads that are dissonant against sustained triads. *Psalm 25* deploys angular, dissonant two-voice canons over pedal points and includes a whole-tone passage that expands from a unison to a whole-tone cluster spanning almost three octaves. In *Psalm 24* the outer voices move in contrary motion, expanding from a unison in each successive phrase and moving first by semitones (often displaced by octaves), then by whole tones, 3rds, 4ths, 4ths and tritones, and finally 5ths; after the golden section of the work, there is a contraction, phrase by phrase, using the same intervals in reverse order, to make an approximate palindrome.

Each piece finds new ways to establish a tonal center, create harmonic motion and resolution, and regulate counterpoint. The technique chosen often responds to the text; for example, the central image of *Processional: Let There Be Light* is perfectly conveyed by the procession of chords formed of 2nds, 3rds, 4ths, and 5ths, through increasingly dissonant chords of 6ths and 7ths, to pure octaves. In these systematic experiments in compositional method, Ives established what was to become a 20th-century tradition of experimental composition, one that included the work of Henry Cowell, Charles Seeger, Ruth Crawford Seeger, John Cage, and many later composers. These experimental works remained distinct from his concert music, which continued to use the language of European Romanticism.

The climax of Ives's apprenticeship was the premiere of *The Celestial Country* at the Central Presbyterian Church in April 1902, his most ambitious piece to be performed up to that point. It received pleasant, if mild, reviews from the *New York Times* and *Musical Courier*. Yet soon after, Ives resigned as organist, the last professional position in music he was to hold. He recalled that he left behind much of his church music, which was later discarded by the church, so that what survives of his anthems, songs, and organ music for services is only part of what may have been a much larger body of work. Ives apparently concluded that he did not want or would not achieve a career like that of Parker, who survived as a composer by serving as a church organist and teaching at Yale. Ives would later ironically describe this as the time he "resigned as a nice organist and gave up music."

4. Innovation and synthesis, 1902–8.

Having abandoned music as a career, Ives cast his lot with insurance. However, in 1905 the New York state legislature launched an investigation of scandals in the insurance business, with Mutual and the Raymond agency as particular targets. Although Ives was not implicated, higher executives were, including two of Ives's relatives, and the agency was ultimately dissolved. The investigation coincided with two bouts of illness for Ives in the summer of 1905 and late 1906, diagnosed as neurasthenia (nervous exhaustion) with irregular heartbeat, a condition associated at the time with overwork, especially among upper-class businessmen (Magee, C2001). The usual prescribed remedy was a rest cure. Ives spent the late summer of 1905 at Saranac Lake in the Adirondacks with David Twichell and family, including Harmony, by then a registered nurse. While recuperating from the second, more serious illness over Christmas 1906 at Old Point Comfort, Virginia, Ives finalized plans with Myrick to launch an agency affiliated with Washington Life, which had begun as a Mutual subsidiary; it appears that Mutual's management helped with the arrangements. Ives & Co. opened on 1 January 1907, with Myrick as Ives's assistant. The two became central figures of the generation that professionalized the insurance business and cleaned up its image after the 1905 scandals. The ideals Ives stated and pursued as a businessman were, ironically, those articulated at the New York legislature's hearings by the president of Mutual: that life insurance was not a scheme for profit, but a way for each policyholder to provide for his family while "participating in a great movement for the benefit of humanity at large" through mutual assistance.

The year 1905 also began the other key partnership of Ives's adulthood, as he renewed his acquaintance with Harmony Twichell. Their courtship was slow, hindered by long absences, infrequent times together, and Ives's shyness. She wrote poems, some of which he set to music in a tonal, Romantic style meant to please her and her family, and they planned an opera that never materialized. Their

friendship grew in intensity until they professed their love for each other on 22 October 1907. They were married on 9 June 1908 by Harmony's father, the Rev. Joseph Twichell, at his Congregational church in Hartford, and settled in New York.

Harmony rekindled Ives's interest in composition after three years in which he had composed little. Without a church position, he had evenings and weekends free for composition, and forgoing regular performance allowed Ives freedom to explore without having to please anyone but himself. No longer a Parker apprentice, nor a composer of popular or sacred music, Ives entered a period of innovation and synthesis.

Ives now sought increasingly to integrate vernacular and church style into his concert music. In his *Second Symphony* (begun by 1902, completed c1907–9), the major work of this period, he introduced for the first time both hymn tunes and American popular songs into a piece in the classical tradition. The framework is still European, a cyclic five-movement symphony in late Romantic style with direct borrowings from Bach, Brahms, Wagner, Dvořák, and Tchaikovsky; the final two movements are modeled on the finale of Brahms's *First Symphony*. But the themes are all paraphrased from American melodies, reshaped to suit sonata and ternary forms. Like many symphonies that employ national material, the work celebrates the nation's music while conforming to an international style. What is especially striking is that the national material is not primarily folk music (only three fiddle tunes fit that category) but rather types of popular music, including Stephen Foster songs, patriotic songs, popular songs, gospel songs, and hymn tunes. From this time on, most of Ives's major works would integrate sounds and melodies of popular music into classical genres. This was a radical departure from the traditional focus on privileging folk material, but it was a choice that represented his own experience and that of many urban Americans, who were more familiar with popular music from several generations than with any folk music.

In other pieces, such as the improvisations and sketches that became the *Ragtime Dances*, Ives began to create a more modern and individual idiom that drew on American melodic and rhythmic characteristics, including ragtime, the currently popular style. Ives had grown familiar with ragtime at Yale and in New York, primarily East Coast performing styles and Tin Pan Alley ragtime songs, and he was one of the first composers to integrate its gestures into classical genres. In such works, Ives was writing music about music, evoking the sounds and spirit of American music-making, placing both himself and his listeners in the role of spectators. The many guises the *Ragtime Dances* would eventually assume—from a set of dances for theater orchestra to movements in his *Piano Sonata no.1*, *Set for Theatre Orchestra*, and *Orchestral Set no.2*, and passages in his second *Quarter-Tone Piece* for two pianos—illustrate again his penchant for reworking his own music into new forms.

Ives, Charles Edward 4. Innovation and synthesis, 1902–8.: Ex.2
 Scherzo: All the Way Around and Back, bars 17–18

He continued experimenting, especially now in chamber music, whose greater range of sonorities allowed him to extend traditional counterpoint and increase the independence between the parts to create an effect of separate layers. Works such as the *Fugue in Four Keys on "The Shining Shore," From the Steeples and the Mountains*, and *The Unanswered Question* display polytonal and atonal canons, multiple layers distinguished by rhythm, pitch content, and sonority, and the combination of atonal and tonal planes, often with a program to explain the unusual musical procedures. For example, *Scherzo: All the Way Around and Back* gradually builds up six distinct layers, subdividing each bar into 1, 2, 3, 5, 7, and 11 equal divisions respectively, over which a bugle plays fanfares in common time (Ex.2); the piece is palindromic, swelling to a climax and returning in an exact retrograde, a musical analogue to "a foul ball [in baseball]—and the base runner on 3rd has to go all the way back to 1st." Several of his experimental works use such images from baseball, which became a proving ground for musical ideas as it had been for his athletic abilities in his teens (Johnson, D2004). In works like this Ives developed approaches using interval cycles, pitch class sets, and other organizing principles that he later used to great effect in his mature music.

5. Maturity: modernist nationalism, 1908–18.

Ives's wife Harmony played a crucial role in his development. As he noted in his *Memos*, her unwavering faith in him gave him confidence to be himself, although she did not claim to understand all of his music. Moreover, she helped him to find the purpose and the subject matter for his mature work. She wrote to him in early 1908 stating that

inspiration ought to come fullest at one's happiest moments—I think it would be so satisfying to crystallize one of those moments at the time in some beautiful expression—but I don't believe it's often done—I think inspiration—in art—seems to be almost a consolation in hours of sadness or loneliness & that most happy moments are put into expression after they have been memories & made doubly precious because they are gone.

This upholds the Romantic idea of music as an embodiment of individual emotional experience, but adds two elements that were to become characteristic of Ives's mature music: capturing specific moments that are individual and irreplaceable, and doing so through memory. Her interest in Ives's father and family revived his own, and several pieces over the next decade recall the town band (*Decoration Day, The Fourth of July, Putnam's Camp*), the American Civil War (*The "St Gaudens" in Boston Common*), camp meetings (Symphony no.3, Violin Sonata no.4, *The Rockstrewn Hills Join in the People's Outdoor Meeting*), and other memories Ives connected to his father. Harmony's interest in literature rekindled his, which had apparently lain dormant since college, and he produced a series of works on Emerson, Browning, Hawthorne, Thoreau, and others. Her sense of idealism about America echoed in him, stimulating a rush of pieces on American subjects. The socially committed Christianity of the Twichells reinforced that of the Ives family, as Ives took up subjects from Matthew Arnold's *West London* to the movement to abolish slavery (*Study no.9: the Anti-Abolitionist Riots in the 1830s and 40s*). Although her influence and support were crucial, Harmony was of course not his only inspiration; some pieces respond to current events or set poetry he read in newspapers, and several works begun in the mid-1910s focus on war or memorials to war, inspired by the 1911–15 50th anniversary of the Civil War and by the events of World War I.

Ives's successes in insurance must also have bolstered his self-confidence. After Washington Life was sold in 1908, he took Myrick into full partnership in an agency with Mutual, launched on 1 January 1909. Within a few years, they were selling more insurance than any agency in the country, during a time of dramatic expansion in the industry. Their secret lay in recruiting a wide network of agents to sell policies for them and in preparing detailed guidelines for selling insurance, summarizing the best arguments to be made.

Ives established the first classes for insurance agents at Mutual and helped to devise and promote “estate planning,” a method still used to calculate the amount of life insurance one should carry based on a family’s expected expenses and income should they lose their main breadwinner. His pamphlet *The Amount to Carry* became a classic of its kind. He composed during the evenings, at weekends and on vacations, finding particular inspiration at a weekend cabin on Pine Mountain in Connecticut and during family vacations in the Adirondacks. Family letters suggest that Harmony chose these getaways, at rural locations suitable for rest cures, as part of Ives’s ongoing treatment for neurasthenia, but increasingly composition seems to have played a role as a relief from the pressures of business.

The works of 1908–18 have been aptly described as examples of modernist nationalism (Magee, C2008), using modernist techniques to ruminate on American music and culture. Ives continued to use American melodies as themes, but turned from the traditional ternary and sonata forms of the First Quartet and Second Symphony to a new pattern that has been called cumulative form. In the outer movements of the Symphony no.3, most movements of the four violin sonatas and the Piano Sonata no.1, and several other works from c1908–17, the borrowed hymn tune used as a theme appears complete only near the end, usually accompanied by a countermelody (often paraphrased from another hymn). This is preceded by development of both melodies, including a statement of the countermelody alone. The harmony may be dissonant, and the key is often ambiguous until the theme appears, but the music remains essentially tonal. Cumulative form drew on traditional sources, including thematic development and recapitulation; the 19th-century conventions of a large work culminating with a hymn-like theme and of combining themes in counterpoint; and the church organist practice of preceding a hymn with an improvised prelude on motives from the hymn. Indeed, Ives commented that many of these movements developed from organ preludes he had played or improvised in church, all now lost. However, Ives’s synthesis was new. The avoidance of large-scale repetitions, inherent in older forms, allowed him to use hymns essentially unaltered as themes, for the rhythmic and melodic plainness and lack of harmonic contrast that made them unsuitable for the opening theme of a sonata form were perfect for the culmination of a movement. The process of developing motives and gradually bringing them together in a hymn paralleled, on a purely musical level, the experience Ives remembered of hymn-singing at the camp-meetings of his youth, as individuals joined in a common expression of feeling. The combination in many of these works, such as the Third Symphony, of source tunes from the camp-meeting repertoire with hymns from middle-class mainline churches, all in a compositional framework derived from European symphonies and sonatas, embodies a reconciliation of rural and urban, lower- and middle-class, and American and European traditions.

Ives, Charles Edward 5. Maturity: modernist nationalism, 1908-18.: Ex.3
The Housatonic at Stockbridge

In other works, Ives sought to capture American life, especially American experiences with music, in a more directly programmatic way. *The Housatonic at Stockbridge* (Ex.3) evokes a walk by the river Ives and his wife shared soon after their marriage. The main melody (given to second violas, horn, and English horn), harmonized with simple tonal triads (in the lower strings and brass, notated enharmonically), suggests a hymn wafting from the church across the river, while repeating figures in distant tonal and rhythmic regions (upper strings), subtly changing over time, convey a sense of

the mists and rippling water. Like this work, most of Ives's music about life experiences is composed in layers, distinguished by timbre, register, rhythm, pitch content, and dynamic level, to create a sense of three-dimensional space and multiple planes of activity; here the earlier experiments in layering bear rich fruit. *Central Park in the Dark* pictures the noises and music of the city against the background sounds of nature, rendered as a soft series of atonal chords in parallel motion. In *From Hanover Square North*, background ostinatos represent city noises in New York, over which commuters on a train platform gradually come together to sing a hymn for those lost in the sinking of the *Lusitania* that morning. When suggesting a memory of his youth, as in *Putnam's Camp*, *The Fourth of July*, and *Washington's Birthday*, Ives often infused the background with a collage of tunes related by motif or genre to his main theme, evoking the way one memory will summon up others in a stream of consciousness. Songs such as "The Last Reader" and "The Things Our Fathers Loved" suggest a similar fount of memory through a patchwork of fragments from songs of the past. These collages and patchworks present a multiplicity of references, but they build on Ives's experience with more traditional forms of borrowing.

These programmatic pieces and songs mix tonality with atonality, traditional with experimental procedures, direct quotation with paraphrases and original melodies. Having developed an impressive range of tools, Ives used them all in his mature works, choosing whatever was appropriate to fit the image, event, or feeling he was attempting to convey. Ives wrote in 1925, "why tonality as such should be thrown out for good, I can't see. Why it should be always present, I can't see. It depends, it seems to me, a good deal—as clothes depend on the thermometer—on what one is trying to do." Ives's willingness to break rules, even his own, for expressive ends places him with the likes of Monteverdi, Beethoven, Mahler, Strauss, and Berg as an essentially dramatic and rhetorical composer. Like them he often coordinated diverse styles within a single movement, using the contrasts to delineate sections and create form as well as for emotional effect. Though this eclecticism has been criticized by those who value systems, refinement, and homogeneity more than rhetorical power, many others have found the mix of elements in Ives's music an apt expression of the heterogeneity of modern, especially American, life.

In 1912 Ives and his wife bought farmland in West Redding, near Danbury, and built a house, soon settling into a pattern of spending May to November in West Redding and the rest of the year in New York. Unable to have children after Harmony miscarried in April 1909 and underwent an emergency hysterectomy, they found a partial outlet for their parental energies in Moss's six children, often hosting one or two of them for extended periods. They opened a cottage on their property to poor families from the city through the Fresh Air Fund; the second family to visit had a sickly infant daughter, whom they cared for and eventually adopted as Edith Osborne Ives (1914–56).

From time to time Ives sought out performances or at least readings of his music, and this encouraged him to have clean scores and parts copied by a series of professional copyists. Walter Damrosch conducted an informal reading of movements from the First Symphony in March 1910; attempts to interest him in the Second and Third had no result. Periodically, Ives invited or hired professional musicians to try out some of his music; the reactions he recorded in his *Memos* ranged from incomprehension to apoplectic criticism of its dissonance and complexity. The United States' entrance into World War I in April 1917 inspired him to write the song "In Flanders Fields" to a text by a Mutual medical examiner, and Myrick arranged for a performance at a meeting of insurance executives. Later the same month David Talmadge (violin teacher to Ives's nephew Moss White Ives) and Stuart Ross performed the Third Violin Sonata for an invited audience at Carnegie Chamber Music Hall.

6. Completions and last works, 1919–29.

The war pulled Ives away from composition into work for the Red Cross and Liberty Loan appeals. He even tried to enlist in 1918 to serve six months in France with the YMCA but did not pass the physical examination. On 1 October 1918, he suffered a debilitating illness, apparently a serious recurrence of his cardio neurasthenia, which kept him from work for a year.

Mindful of his mortality, Ives set about finishing and making available the music he had been composing. Two months in early 1919 were spent on a rest cure at Asheville, North Carolina, where he completed his Second Piano Sonata, subtitled *Concord, Mass., 1840–60*, with musical impressions of Emerson, Hawthorne, the Alcotts, and Thoreau, and wrote most of an accompanying book of *Essays before a Sonata*, his most detailed statement of his aesthetics. The importance of transcendentalism in the sonata and essays has obscured other influences, including those of Beethoven, Debussy, Liszt, and Skryabin on the sonata (and on much of Ives's other music) and those of Romantic aesthetics and liberal Christianity on his philosophy. The famous distinction Ives makes in the essays between "substance" (more or less, the spiritual content of a work) and "manner" (the means of its expression) derives largely from a 1912 essay on Debussy by Ives's friend John C. Griggs. The sonata and the essays were privately printed in 1920–21 and sent free to musicians and critics whom he hoped to interest in his music. Most reviews were mocking, and the sonata's programmaticism and nationalism were out of step with the postwar mood, but a perceptive notice by Henry Bellamann praised the sonata's "loftiness of purpose" and its "elevating and greatly beautiful" moments. Bellamann became Ives's first advocate, lecturing and writing on his music, and Ives later set two of Bellamann's poems.

Moderately

f

cresc.

l.h.

mp

p

a

b

c

d

a

3

Walk-ing strong-er un-der dis-tant skies, Faith e'en needs to mark the

sen - ti-men-tal pla - ces; Who can tell where

Truth may ap - pear, to guide the journ - ey!

Ives, Charles Edward 6. Completions and last works, 1919-29.: Ex.4
Resolution

Between 1919 and 1921 Ives gathered most of his songs, including 20 new ones, 20 adapted to new texts, and 36 newly arranged from works for chorus or instruments, into a book of *114 Songs*, privately printed in 1922. Many of the songs use words by Ives or by

Harmony, while others set a wide range of texts, from the great English and American poets Ives studied with Phelps at Yale to hymns and poems he found in newspapers, or other such sources. The volume encompasses the diversity of Ives's output, from the vast clusters that open *Majority* and the quartal chords and whole-tone melody of *The Cage* to his German lieder and parlor songs from the 1890s. The late songs include a new style for Ives: more restrained, simpler, and with less overt quotation, although still often dissonant and full of contrasts used to delineate phrases and highlight the text. This is illustrated in the song *Resolution* (Ex.4), which features four distinctive figurations in its brief eight measures, each using a different collection of pitches and each subtly linked to images in the text: in *a*, a pentatonic melody with dotted rhythms recalls American folksong style, associated with rugged strength and the outdoors, while the wide spacing in voice and piano evokes the spaciousness of "distant skies"; in *b*, tonal harmonies and secondary dominants suggest hymnody, representing faith; *c* mimics the style Ives associated with sentimental parlor songs, with an undulating melody in dotted rhythm over harmonies tinged with chromaticism, while the reiterated chords and emphasis on G create a sense of marking place; *d* is again diatonic, suggesting Romantic song through a leap and descent; and *a* returns at the close, as "journey" harks back to "walking."

Once again Ives distributed his publication to musicians and critics, hoping to attract some interest, with little initial success; John Philip Sousa found some songs "most startling to a man educated by the harmonic methods of our forefathers," and the *Musical Courier* called Ives "the American Satie, joker par excellence." Nevertheless, several of the songs were given their premieres in recitals in Danbury, New York, and New Orleans, between 1922 and 1924, and were apparently well received. Ives also completed or revised many other works between 1919 and the early 1920s, including the First Piano Sonata, the Second Violin Sonata, and most movements of *A Symphony: New England Holidays, Orchestral Set no.1: Three Places in New England, Orchestral Set no.2*, and the Symphony no.4. Many of these multi-movement cycles brought together movements first conceived separately, sometimes at different times. The Second Violin Sonata was first performed in 1924 to respectful reviews, but the others had to wait.

In 1923 Ives met E. Robert Schmitz, pianist and head of the Franco-American Musical Society, later renamed Pro-Musica Society. The relationship was mutually beneficial; Ives supported the Society financially (though anonymously), and Schmitz arranged performances of the newly composed *Three Quarter-Tone Pieces* for two pianos in 1925, the first two movements of the recently completed Fourth Symphony in 1927, and the piano piece *The Celestial Railroad* in 1928. The symphony was a summation of all Ives had done, drawing on more than a dozen earlier works and encompassing the range of his techniques from pure tonality to the most rhythmically complex textures any conductor had ever seen. It traces a mystical inner journey: the brief opening movement poses

“the searching questions of What? and Why? which the spirit of man asks of life” (in the words of Bellamann’s program note) by means of a choral setting of the hymn tune “Watchman, Tell Us of the Night”; the second movement, adapted from *The Celestial Railroad*, is a dream-like collage based on Hawthorne’s tale of the same name, a satire of the search for an easy way to heaven; the third movement, based on the first movement of the First Quartet, depicts religious “formalism and ritualism” through a tonal fugue on hymn tunes; and after these two false answers to the questioning prelude the finale suggests the truer path through a meditation on *Bethany* (“Nearer, My God, to Thee”) in cumulative form. Despite the work’s novelty and complexity, it won encouraging reviews from Olin Downes of the *New York Times* and Lawrence Gilman of the *Herald Tribune*, two of the leading critics of the day.

Ives stopped composing new works by early 1927; as Harmony later told John Kirkpatrick, “he came downstairs one day with tears in his eyes and said he couldn’t seem to compose any more—nothing went well—nothing sounded right.” Theories abound for his cessation, from the psychological effects of his double life in business and music to the physical illnesses he continued to endure. He may have exhausted himself from the push to complete the Fourth Symphony and other major works. He had started no new orchestral compositions since an attempt at a third orchestral set in c1921, which remained unfinished. The early 1920s had produced a few songs and his choral masterpiece *Psalm 90*, essentially rewritten from scratch around 1923. Around the same time he returned to his ambitious *Universe Symphony* (begun c1915), the capstone of his exploration of systematic methods of composition, which features over 20 wholly independent musical strands, each moving in its own subdivision of a metric unit eight seconds in length. This too would remain unfinished, finally appearing in three separate realizations in the 1990s. His last new work was the song “Sunrise” in August 1926, left incomplete. He had still received very few performances, and no professional publications since the 1890s. Ives may have followed the same steps as most composers—first conceiving a piece, then drafting, revising, completing and copying it, and seeing it through to performance and publication—but instead of doing this for each piece in a short span of time, he did it for dozens of pieces at once, stretched over decades.

7. Revisions and premieres, 1929–54.

After years of health problems, eventually diagnosed as diabetes (for which he was among the first to receive insulin treatments), Ives retired from business on 1 January 1930. His music was written, but its public career was just beginning. After Bellamann and Schmitz, Ives found an ever-increasing series of advocates who promoted and performed his music. Most important was Henry Cowell, whose activities in support of new American music (including Ives’s own) Ives supported financially. Cowell’s quarterly *New Music*, whose first

issue in 1927 brought Cowell to Ives's attention, printed several Ives works, starting with the second movement of the Fourth Symphony in 1929, and Cowell's New Music Society sponsored the premiere of the First Violin Sonata in San Francisco in 1928. In the late 1920s and 30s, Cowell wrote a series of appreciations of Ives's music emphasizing its pioneering use of innovative techniques and reframing Ives as a uniquely American experimentalist composer, one who created the first truly American art music by using American tunes and representing in art music distinctively American folk performance traditions. Also at Cowell's urging, Nicolas Slonimsky approached Ives for a piece for his Boston Chamber Orchestra, and Ives responded by rescoring *Three Places in New England*, which Slonimsky performed in New York, Boston, Havana, and Paris in 1931 to generally favorable reviews. The combination in this and other works of modernist sounds, nationalist subjects, and recognizable borrowings from familiar American tunes was well suited to the Depression-era interest in cultivating a wide audience for modern classical music. That September, Slonimsky conducted the premiere of *Washington's Birthday* at a New Music Society concert in San Francisco, and the following year he conducted *The Fourth of July* in Paris, Berlin, and Budapest. In May 1932 Hubert Linscott and Aaron Copland presented seven of Ives's songs at the first Yaddo Festival of Contemporary American Music, and Ives began to be seen as a forerunner of the current generation of American modernists. These seven songs, *The Fourth of July*, and the *Set for Theatre Orchestra* were published in 1932, followed by more songs in 1933 and 1935, *Three Places in New England* in 1935, *Washington's Birthday* in 1936, and *Psalm 67* in 1939. Numerous songs were given premieres in recitals during the 1930s in New York, San Francisco, Boston, Dresden, Vienna, Paris (with Messiaen at the piano), and elsewhere. The January 1939 New York premiere of the *Concord Sonata* by John Kirkpatrick (who had played the world premiere the previous November in Cos Cob, Connecticut) drew high praise from Gilman in the *Herald Tribune*, who called it "exceptionally great music... the greatest music composed by an American, and the most deeply and essentially American in impulse and implication." More premieres followed, including the Fourth Violin Sonata in 1940, the Symphony no.3 and the String Quartet no. 2 in 1946, and the Piano Sonata no.1 in 1949, each more than two decades after its completion. Ives was elected to the National Institute of Arts and Letters in 1945, and the Symphony no.3 won the Pulitzer Prize in 1947. Bernstein conducted the New York PO in the premiere of the Symphony no.2 in 1951, over 40 years after its completion, and the Symphony no.1 was finally performed for the first time in 1953, almost half a century after it was finished.

Throughout this time, Ives continued to work on his music, copying the full score for *Thanksgiving* during a year in Europe with Harmony in 1932-3, recording his own piano performances and improvisations in London and New York, adding a new ending to the Second Symphony, and pulling old pieces out of his piles of manuscripts. He had photocopies made of his manuscripts and sent them to those who expressed interest in a work. In the early 1930s

he dictated reminiscences about his life and his music, intended only to provide information for those writing about him, but published four decades later as *Memos*. Although in *Essays before a Sonata* he had seemed a follower of Beethoven, in *Memos* he emphasized his experimental works and his invention of novel techniques, presenting himself as the pioneer Cowell and others seemed to want him to be, and credited so much influence to his father that he obscured for decades his deep debts to Parker, to the 19th-century Romantic tradition, and to older contemporaries such as Debussy, Strauss, and Skryabin. He worked for years on a revised edition of the *Concord Sonata*, finally published in 1947. His health gradually weakened, and in May 1954 he died of a stroke while recovering from an operation.

Music continued to appear after his death, and his reputation continued to grow. Harmony Ives gave his manuscripts to the Library of the Yale School of Music in 1955, and John Kirkpatrick published a meticulous catalog in 1960. The first biography, by Henry and Sidney Cowell in 1955, was followed by a steady stream of theses and articles. The Fourth Symphony was finally played in its entirety in 1965. *Memos* and other writings appeared in 1972. The Charles Ives Society, which became active in 1973, has sponsored a series of critical editions of individual works with Kirkpatrick and James B. Sinclair the most prominent editors. The 1974 centennial brought the first festivals devoted to Ives's music, and there have been several since. He is now regarded as one of the leading composers of his time from any nation, with a secure place in the concert repertoire and a growing body of scholarly studies of his music and life.

Although the legend of Ives as an isolated, idiosyncratic, and uniquely American figure was useful to those seeking to promote his music in the 1920s through 1950s, it led to a distorted picture of him. As a result, much of the scholarship on Ives has been revisionist, correcting earlier misimpressions and reframing him to suit new perspectives. Influenced by Cold War politics, the Cowells' 1955 biography already portrayed Ives differently than Cowell had done in the 1930s, now highlighting his individualism and links to Transcendentalism. Later biographies by Frank Rossiter (C1975), J. Peter Burkholder (C1985), Stuart Feder (C1992), Jan Swafford (C1996), and Gayle Sherwood Magee (C2008) have repeatedly challenged earlier views, revealing an Ives who was very much of his time, influenced by a variety of intellectual currents beyond Transcendentalism, and much less isolated or idiosyncratic than he once appeared. Other studies have revealed Ives's strong links to European composers from Bach and Beethoven to Debussy and Skryabin, have shown how his techniques from musical borrowing to pitch organization draw on traditional practices while also developing new innovations, and have shown how his political views, use of gendered language, and activities both in and outside music relate to contemporary currents in American life. Successive waves of reconsideration are deepening our understanding of his unusual career and of the genesis, structure, and meaning of his music. The

picture that is emerging is increasingly well-rounded, embracing the contrasts and contradictions that both Ives and his music so richly embodied.

See also Borrowing; Experimental music

Works

A chronological listing of Ives's works is neither possible nor appropriate as dates for many works are uncertain, and Ives tended to work on a number of pieces simultaneously, often taking years from first sketch to final revision

This work-list follows the ordering, numbering and title style in James B. Sinclair, *A Descriptive Catalogue of the Music of Charles Ives* (New Haven, 1999), grouping works by genre and numerically or alphabetically within each genre. Most incomplete works, exercises, arrangements of works by others, unidentified fragments, and lost or projected works are omitted. Dates are of manuscripts when extant; these are based on Gayle Sherwood's datings of the manuscripts by paper type and handwriting, and they may not reflect the entire period of composition if the earliest sketches or final revisions do not survive. Dates in square brackets are from Ives's own hand but represent pieces or stages of composition for which no manuscripts are extant. Printed works are published in New York unless otherwise stated (reprints are not listed). For full details of publication and first performances, see Sinclair.

MSS in **NH**, photocopies in **NYp**, **Wcg**

crit. edn	critical edition sponsored by The Charles Ives Society
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real.	realized by
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rej.	rejected
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	derived from
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	developed into
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Principal publishers: Arrow, Associated, Mercury, Merion, New Music, Peer, Peters, Presser, G. Schirmer

Orchestral

Symphonies

1	Symphony no.1	c1898- c1902, c1907-8	Washington, DC, 26 April 1953	ed. R. Cordero (1971); crit. edn J. Sinclair (1999)
	i. Allegro	c1898- c1902, c1908		first theme <318 (itself <339)
	rej. ii. Largo	c1898-9		inc.; <2/iii
	ii. Adagio molto	c1898-9, c1907-8		
	iii. Scherzo: Vivace	c1898-9, c1907-8		
	iv. Allegro molto	[1898], c1907-8		part of coda <part of 122/ii
2	Symphony no.2	[1899- 1902], c1907-9	New York, 22 Feb 1951	ed. H. Cowell and L. Harrison (1951); corr. edns (1988, 1991); crit. edn J. Elkus (2007)
	i. Andante moderato	c1907-8		?>lost org sonata, lost ov.
	ii. Allegro	c1908-9		?>lost ovs.

	iii. Adagio cantabile	c1908-9		>1/rej. ii; portion <part of 105
	iv. Lento (maestoso)	c1908		?>lost ov. or lost org sonata
	v. Allegro molto vivace	c1907-9, new ending c1950		?>lost ov./ovs.; portions <part of 105
3	Symphony no.3: The Camp Meeting, small orch	[1904], c1908-11	New York, 5 April 1946	ed. L. Harrison (1947); rev. and corr. edn H. Cowell (1964); crit. edn K. Singleton (1990)
	i. Old Folks Gatherin'	c1909-10		>lost org prelude
	ii. Children's Day	c1908-10		>lost org postlude
	iii. Communion	c1909-11		>lost org communion piece; <222
	rej. iv. Allegro	c1910		inc.; <9/i
4	Symphony no.4, pf, orch, opt. SATBB	c1912-18, c1921-5	New York, 26 April 1965 [complete work]	(1965)
	i. Prelude	c1916-17, c1923-4	New York, 29 Jan 1927	portion >386 or part of 60/iii

	ii. Allegretto	c1916-18, c1923-5	New York, 29 Jan 1927	>116 (itself >88/ii, which borrows from 36); ?>lost Hawthorne Concerto; (San Francisco, 1929)
	iii. Fugue	c1912-13, c1923-4	New York, 10 May 1933	>57/i
	iv. Largo	c1915-16, c1921-4		?>lost slow march; ending>ending of 58/iii
5	A Symphony: New England Holidays	assembled ? c1917-19	Minneapolis, 9 April 1954 [complete work]	
	i. Washington's Birthday, small orch	[1909-13], c1915-17	San Francisco, 3 Sept 1931	(San Francisco, 1936); crit. edn J. Sinclair (1991)
	ii. Decoration Day	[1912-13], c1915-20, rev. c1923-4	Havana, 27 Dec 1931	early version <64; crit. edn J. Sinclair (1989)
	iii. The Fourth of July	[1912], c1914-18, rev. c1930- 31	Paris, 21 Feb 1932	portions > or < parts of 315; portion > trio of 24; (San Francisco and Berlin, 1932); crit. edn W. Shirley (1992)

	iv. Thanksgiving and Forefathers' Day, orch, opt. SSATTB	c1911-16, rev. 1933		?>lost 1904 version; >lost 1897 org prelude and postlude; crit. edn J. Elkus (1991)
6	Universe Symphony	1915-28	Greeley, CO, 29 Oct 1993 [i and iv, ed. D. Porter]; Cincinnati, 28 Jan 1994 [real. L. Austin]; New York, 6 June 1996 [real. J. Reinhard]	portions >part of 49/1; chord structures used in 319
	i. Prelude no. 1	c1923		
	ii. Prelude no. 2	c1923		inc.
	iii. Prelude no.3, lost			
	iv. Section A	1915-28		
	v. Section B	1923-8		inc.
	vi. Section C	1923-8		inc.

Orchestral sets

	i. The "St Gaudens" in Boston Common (Col. Shaw and his Colored Regiment)	c1915-17		>version for piano (Black March)
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	ii. Putnam's Camp, Redding, Connecticut	c1914-15, c1919-20		>36 and 24
	iii. The Housatonic at Stockbridge	[1908], c1912-17, rev. c1921		>early song version; <266
8	Orchestral Set no.2	assembled c1919	Chicago, 11 Feb 1967	crit. edn J. Sinclair (2001)
	i. An Elegy to Our Forefathers	c1915-19, c1924-5		
	ii. The Rockstrewn Hills Join in the People's Outdoor Meeting	c1915-16, c1920-22		>43/iii, borrows from 43/i and ii
	iii. From Hanover Square North, at the End of a Tragic Day, the Voice of the People Again Arose, orch, opt. unison vv	1915-c1916, c1918-19, c1926, c1929		
9	Orchestral Set no.3	assembled c1921		transcr. of MSS in Porter, 1980
	i.	c1921-2, c1925-6	Fullerton, CA, 16 March 1978 [real. D. Porter]	>3/rej. iv
	ii. An Afternoon/ During Camp Meetin' Week—One Secular Afternoon (In Bethel)	c1912-14, c1921-2		inc.; partly >24; portion >part of 51; borrows from 104

iii.	c1921	inc.; borrows from 27
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Sets for chamber orchestra

i. Scherzo: The See'r	[1913], c1915-16		=18/ii; <344; portions reworked in 128/ii
ii. A Lecture	[1909], c1915-16		<377
iii. The Ruined River	[1912], c1915-16		>or <186 and 308 (itself <14/i and 17/ i); portions reworked in 128/ii
iv. Like a Sick Eagle	[1909], c1915-16		=19/i; <288
v. Calcium Light Night	[1907], c1915-16	New Haven, 22 Feb 1956 [ed. and arr. H. Cowell]	portion borrowed from 70, reused in 117/i
vi. Allegretto sombreoso	c1915-16	New York, 10 May 1951	<280; (1958)
11 Set no.2	assembled c1916-17	New Haven, 3 March 1974 [ed. K. Singleton]	
i. Largo: The Indians	[1912], c1916-17		<283 (itself <14/ii and 17/ ii), <19/iii; first half <part of 128/ii

	ii. "Gyp the Blood" or Hearst!?	?1912, c1916-17		?inc.; crit. edn real. K. Singleton (1978)
	iii. Andante: The Last Reader	[1911], c1916-17		<18/i, 286
12	Set no.3	assembled c1919	New York, 6 Dec 1962 [arr. G. Schuller]	
	i. Adagio sostenuto: At Sea	c1918-19		<213; ?<16/i; (1969)
	ii. Luck and Work	c1919	New York, 10 May 1951	<or>293; <19/ii
	iii. Premonitions	c1918-19		<328
13	Set no.4: Three Poets and Human Nature	?c1925-30		not fully orchestrated
	i. Robert Browning			>324; arr. D. Porter
	ii. Walt Whitman			>384; arr. G. Smith
	iii. Matthew Arnold		New Haven, 20 Oct 1974 [real. J. Kirkpatrick]	>388

14	Set no.5: The Other Side of Pioneering, or Side Lights on American Enterprise	?after c1925	<17
	i. The New River		=17/i; >308 (itself > or <10/iii and 186)
	ii. The Indians		=17/ii; >283 (itself >11/i)
	iii. Charlie Rutlage	New Haven, 3 March 1974	>226; crit. edn K. Singleton (1983)
	iv. Ann Street		=17/iii; >211; not fully orchd
15	Set no.6: From the Side Hill	?c1925-30	
	i. Mists	New Haven, 3 March 1974	>301 version 2; crit. edn real. K. Singleton (Bryn Mawr, PA, 1976)
	ii. The Rainbow		>330 (itself >45)
	iii. Afterglow		>207
	iv. Evening	New Haven, 3 March 1974	>244; crit. edn real. K. Singleton (1983)
16	Set no.7: Water Colors	?c1925-30	

	i. At Sea		>213, ? >12/i; not fully orchd
	ii. Swimmers	New Haven, 3 March 1974 [real. J. Sinclair]	>366
	iii. The Pond	New Haven, 3 March 1974	>332; crit. edn real. K. Singleton (1977)
	iv. Full Fathom Five		>324; orchestration lost
17	Set no.8: Songs without Voices	?c1930	New York, 21 April 1930 [in a version for tpt, pf]
	i. The New River		=14/i
	ii. The Indians		=14/ii
	iii. Ann Street		=14/iv
18	Set no.9 of Three Pieces	assembled ? 1934	
	i. Andante con moto: The Last Reader		>11/iii (itself <286)
	ii. Scherzo: The See'r		=10/i
	iii. Largo to Presto: The Unanswered Question		=50 rev. version

19	Set no.10 of Three Pieces	assembled ? 1934		
	i. Largo molto: Like a Sick Eagle			=10/iv (itself <288)
	ii. Allegro-Andante: Luck and Work			>12/ii (itself >293)
	iii. Adagio: The Indians			>11/i (itself <283, which <14/ii and 17/ii)
20	Set for Theatre Orchestra	assembled c1915	New York, 16 Feb 1932 [complete work]	(San Francisco, 1932)
	i. In the Cage	[1906], c1907-8, rev. c1911-12		<or >221
	ii. In the Inn	[1904-11], c1915-16, rev. c1929-30		>43/i and 87/iib; portions reworked in 128/ii
	iii. In the Night	[1906], c1915-16, rev. c1929-30	St. Paul, MN, 7 Dec 1931	>80 and lost choral hymn-anthem

Overtures

24	Overture and March "1776," small orch	[1903-4]; c1909-10	New Haven, 3 March 1974	outer sections <portions of 7/ii; part of trio <part of 5/iii; partly <9/ii; portion used in 74; crit. edn real. J. Sinclair (Bryn Mawr, PA, 1975)
25	Overture in G Minor	c1899		inc.
27	Robert Browning Overture	c1912-14, rev. c1936-42	New York, 14 Oct 1956	portions <portions of 324; borrowed from in 9/iii; ed. H. Cowell and L. Harrison (1959)

Marches

29	March no.2, with "Son of a Gambolier," small orch	1892, c1895	New Haven, 3 March 1974	<or >110; crit. edn K. Singleton (1977)
31	March no.3, with "My Old Kentucky Home," small orch	c1895	New Haven, 19 Oct 1973	portion <part of 396; crit. edn K. Singleton (Bryn Mawr, PA, 1975)
33	March: The Circus Band, chbr orch, opt. SSATTBB	c1898-9, arr. c1932-3		early version >115; final version >229 (itself >115); arr. G. Roberts (1969)

Other orchestral

Allegretto
sombreoso: see 10/vi

	Ann Street: see 14/iv			
	Calcium Light Night: see 10/v			
34	Central Park in the Dark, small orch	[1906], c1909, rev. c1936	New York, 11 May 1946	crit. edn J.-L. Monod and J. Kirkpatrick (Hillsdale, NY, 1973)
	Charlie Rutlage: see 14/iii			
35	Chromâtimelôdtune, small orch	c1923	New York, 6 Dec 1962 [real. G. Schuller]; New Haven, 3 March 1974 [real. K. Singleton]	real. and arr. G. Schuller (1963)
36	“Country Band” March, small orch	[1905], c1910– 11, c1914	New Haven, 3 March 1974	inc.; borrows from 43/i; <part of 7/ii; portions borrowed in 88/ii (itself <116, which <4/ii) and in 262 (itself <182, 188, 371); crit. edn real. J. Sinclair (Bryn Mawr, PA, 1974)
	Decoration Day: see 5/ii			
	Evening: see 15/iv			

	The Fourth of July: see 5/iii			
37	The General Slocum	[1904], c1909- 10	New York, 29 Nov 1970 [real. G. Schuller]	inc.
38	The Gong on the Hook and Ladder/ Firemen's Parade on Main Street, small orch	arr. c1934	New York, 22 April 1934	>70; (San Francisco, 1953); (1960); corr. edn J. Sinclair (1979)
	"Gyp the Blood" or Hearst?! Which is Worst?!: see 11/ii			
	Holidays Symphony: see 5			
	Mists: see 15/i			
40	The Pond, small orch	[1906], c1912- 13	New York, 22 April 1934	<332, 16/iii; crit. edn J.-L. Monod and J. Kirkpatrick (Hillsdale, NY, 1973)
41	Postlude in F	c1898- 9	New Haven, 6 June 1971	>lost org postlude; crit. edn K. Singleton (1991)
43	Four Ragtime Dances, small orch	[1902- 11], c1915- 16, c1920- 21		crit. edn J. Sinclair (1990)

	i. no.1		New Haven, 22 April 1976	partly >46; <87/iib, 20/ii; portions reworked in 8/ii, 36, 128/ii
	ii. no.2		New Haven, 21 Oct 1974	partly >46; <87/ia; portions reworked in 8/ii
	iii. no.3		New Haven, 25 Feb 1976	<8/ii
	iv. no.4		New Haven, 21 Oct 1974	<87/ivb; portion reworked in 128/ii
45	The Rainbow, small orch	1914	Danbury, 11 April 1969	<330, 15/ii; (1959)
46	Skit for Danbury Fair	[1902], c1909	West Redding, CT, 17 Aug 1974 [real. K. Singleton]	inc.; portions <portions of 43/i (itself <87/iib, 20/ii), 43/ii (itself <87/ia)
47	Take-Off no.7: Mike Donlin—Johnny Evers	1907	West Redding, CT, 17 Aug 1974 [real. K. Singleton]	inc.
48	Take-Off no.8: Willy Keeler at Bat	c1907	West Redding, CT, 17 Aug 1974 [real. K. Singleton]	inc.

	Thanksgiving and Forefathers' Day: see 5/iv			
	Three Places in New England: see 7			
49	Tone Roads et al.			
	i. Tone Roads no.1	c1913-14	San Francisco, 10 Aug 1950	portion <part of 6; (1949)
	ii. Tone Roads no.2			lost
	iii. Tone Roads no.3	c1911, c1913-14	New York, 20 Dec 1963	(1952)
50	The Unanswered Question, 4 fl/(2 fl, ob, cl), tpt/(ob/eng hn/cl), str orch/str qt	1908, rev. c1930-35	New York, 11 May 1946 [rev. version]; New York, 17 March 1984 [first version]	rev. version = 18/iii; (Montevideo, 1941); (1953); both versions, crit. edn P. Echols and N. Zahler (1985)
	Washington's Birthday: see 5/i			
51	Yale-Princeton Football Game	[1899], c1910-11	New York, 29 Nov 1970 [real. G. Schuller]; New Haven, 2 Oct 1976 [real. J. Sinclair]	?inc.; portion <part of 9/ii

Band

53	March in F and C, with "Omega Lambda Chi"	1895-6		>111; ed. and arr. K. Brion (1974)
54	March "Intercollegiate," with "Annie Lisle"	c1895	Washington, DC, 4 March 1897	>112; (Philadelphia, 1896); ed. and arr. K. Brion (Hackensack, NJ, 1973)
55	Runaway Horse on Main Street	c1907-8	New Haven, 18 Nov 1977 [real. J. Sinclair]	inc.; partly <portion of 226

Chamber ensemble

String quartets

	i. Chorale	c1897-8		<lost org fugue; <4/iii
	ii. Prelude	c1900, c1909		? <lost org prelude
	iii. Offertory	c1897-8, c1909		>lost org prelude
	iv. Postlude	c1900, c1909		>lost org postlude
58	String Quartet no.2	c1913-15	New York, 11 May 1946	(1954); corr. edn J. Kirkpatrick (1970)

i. Discussions	[1911], c1913-14	
ii. Arguments	[1907], c1913-14	
iii. The Call of the Mountains	[1911-13], c1914-15	ending <ending of 4/ iv

Sonatas for violin and piano

i. Allegretto moderato	[1902-3], c1909-10, rev. c1911- 12	>lost org postlude; portion <part of 61/ii
rej. ii. Largo	[1901], c1909-10	<73; pubd as Largo for Violin and Piano, ed. P. Zukofsky (1967)
ii. Largo	[1902, 1908], c1911-12	<60/ii
rej. iii. Scherzo	c1908-9	inc.; <part 61/ ii
iii. Largo-Allegro	[1908-10], c1911-13	inc.; <61/i
60 Sonata no.1 for Violin and Piano	assembled c1914 or c1917	San Francisco, 27 Nov 1928 (1953)

	i. Andante– Allegro vivace	[1906], c1910–12, c1914, rev. c1917		
	ii. Largo cantabile	c1914, rev. c1917		>59/ii
	iii. Allegro	[1909], c1911–12, rev. c1917– 18, c1924– 5		portion >lost song “Watchman”; <386; used in 4/i
61	Sonata no.2 for Violin and Piano	assembled c1914–17	New York, 18 March 1924	mostly >59; ed. J. Kirkpatrick (1951)
	i. Autumn	c1914, rev. c1920–21		>59/iii; ending <265
	ii. In the Barn	c1914, rev. c1920–21		>59/rej. iii, part of 59/i
	iii. The Revival	c1915–17, rev. c1920– 21		>63/rej. iv
62	Sonata no.3 for Violin and Piano	1914	New York, 22 April 1917	ed. S. Babitz and I. Dahl (1951)
	i. Adagio			>lost org prelude
	ii. Allegro			>lost org toccata, lost ragtime piece
	iii. Adagio cantabile			>lost org prelude

63	Sonata no.4 for Violin and Piano: Children's Day at the Camp Meeting	assembled c1914-16	New York, 14 Jan 1940	(1942)
	i. Allegro	c1911-12		>lost sonata for tpt and org
	ii. Largo-Allegro (conslugarocko)-Andante con spirito-Adagio cantabile-Largo cantabile	c1914-15		
	iii. Allegro	c1916		>lost piece for cornet and str; portion <214
	rej. iv. Adagio-Faster	[1906, 1909-10], c1915-17		<61/iii

Other chamber

64	Decoration Day for Violin and Piano	arr. c1919	New Haven, 19 Oct 1973	>early version of 5/ii
65	From the Steeples and the Mountains, tpt, trbn, 4 sets of bells	[1901], c1905-6	Waltham, MA, 26 April 1963	(1965)
69	Fugue in Four Keys on "The Shining Shore," fl, cornet, str	c1903	New Haven, 3 March 1974	crit. edn real. J. Kirkpatrick (Bryn Mawr, PA, 1975)

70	The Gong on the Hook and Ladder/ Firemen's Parade on Main Street, str qt/ str qnt, pf	c1912		<38; portion borrowed in 10/v, 117/i
71	Hallowe'en, str qt, pf, opt. b drum/timp/any drum	[1911], c1914	New York, 22 April 1934	(1949)
72	In Re Con Moto et al., str qt, pf	[1913], c1915-16, rev. c1923-4	New York, 11 Feb 1970	(1968)
	Largo for Violin and Piano: see 59/rej. ii			
73	Largo for Violin, Clarinet and Piano	arr. ?1934	New York, 10 May 1951	>59/rej. ii; (1953)
	Largo cantabile: Hymn: see 84/i			
74	Largo risoluto no.1, str qt, pf	c1908-9	Washington, DC, 4 May 1958	portions < or >parts of 24, 82; (1961)
75	Largo risoluto no.2, str qt, pf	c1909-10	Washington, DC, 4 May 1958	(1961)
76	An Old Song Deranged, cl/ eng hn/1v, hp/ gui, vn/va, va, 2 vc	arr. c1903	New Haven, 3 March 1974	>361
78	Polonaise, 2 ? cornets, pf	c1887-9		?inc.

79	Practice for String Quartet in Holding Your Own!, str qt	1903		<middle section of 84/ii
80	Prelude on "Eventide," Bar/trbn, 2 vn/echo org, org	[by 1902], c1907-8	New Haven, 21 Oct 1974	<20/iii
81	Scherzo: All the Way Around and Back, cl/fl, bugle/tpt, bells/hn, vn, 2 pf/pf 4 hands	c1907-8		(1971)
82	Scherzo: Over the Pavements, pic, cl, bn/bar sax, tpt, 3 trbn, cymbal, b drum, pf	c1910, rev. c1926-7	New York, 20 Dec 1963	portions >parts of 85 (also used in 87/iva, 107, 321); portions > or <part of 74, part of 90; (1954)
83	Scherzo for String Quartet	1904		<outer sections of 84/ii
84	A Set of Three Short Pieces	assembled ? c1935	Syracuse, NY, 8 Feb 1965	
	i. Largo cantabile: Hymn, (str qt, db)/str orch	[1904], c1907-8		<267; (1966)
	ii. Scherzo: Holding Your Own!, str qt	assembled c1935		combines 83 and 79; (1958)

	iii. Adagio cantabile: The Innate, str qt, pf, opt. db	c1908-9		<284; (1967)
85	Take-Off no.3: Rube Trying to Walk 2 to 3!!, cl, bn, tpt, pf	c1909		portions <parts of 82, 87/iva, 88/ii, 107, 321
86	Trio for Violin, Violoncello and Piano	c1909-10, rev. c1914-15	Berea, OH, 24 May 1948	(1955); crit. edn J. Kirkpatrick (1987)
	i. Moderato	c1909-10		
	ii. Presto ("TSIAJ" or Medley on the Fence or on the Campus!)	c1909-10		"TSIAJ" stands for "This Scherzo Is A Joke"
	iii. Moderato con moto	c1909-10, rev. c1914-15		portions >209

Piano

Sonatas

	i. Adagio con moto-Allegro con moto-Allegro risoluto-Adagio cantabile	c1909-10, c1915-16, rev. c1921, c1926-7		>lost organ piece
	ii. Allegro moderato-Andante	c1915-16, c1920-21		>43/ii

	iib. Allegro-Meno mosso con moto (In the Inn)	c1915-16, c1920-22		>43/i; <20/ii; portions reworked in 128/ii; (San Francisco, 1932)
	iii. Largo-Allegro-Largo	c1915-16, rev. c1921-2		
	iva.	c1921		portion >part of 85 or 82 (also used in 107)
	ivb. Allegro-Presto-Slow	c1921	>43/iv; portion reworked in 128/ii	
	v. Andante maestoso-Adagio cantabile-Allegro-Andante	c1920-22, rev. c1926-7		portion >part of 122/iv; borrows from 106
88	Sonata no.2 for Piano: Concord, Mass., 1840-60	c1916-19; rev. 1920s-40s	Cos Cob, CT, 28 Nov 1938 [complete work]	(Redding, CT, 1920); edn (1947)
	i. Emerson	c1916-19	Paris, 5 March 1928	>22; uses portions of 90, 91, 97, 99; portion used in 107; <123
	ii. Hawthorne	c1916-17		>lost Hawthorne Concerto; borrows from 36, 85, 262; <116 (itself <4/ii)

	iii. The Alcotts	c1916-17	3 Aug 1921	>lost Alcott Overture
	iv. Thoreau	c1918-19	Hartford, CT, 12 Dec 1928	portions <parts of 373
89	Three-Page Sonata	[1905], c1910-11, rev. c1925-6	New York, 25 April 1949	ed. H. Cowell (1949); crit. edn J. Kirkpatrick (Bryn Mawr, PA, 1975); other edns in Joyce (E1970), Baron (D1987)

Studies

91	Study no.2: Andante moderato-Allegro molto	c1910-11, rev. c1925	New York, 23 March 1968	borrowes part of 90; <part of 22, 123/i; portion used in 88/i; portion = 117/ii
93	Study no.5: Moderato con anima	c1912-13	New York, 23 March 1968	crit. edn A. Mandel (Bryn Mawr, PA, 1988)
94	Study no.6: Andante	c1912-13	New York, 23 March 1968	
95	Study no.7: Andante cantabile	c1912-13	New York, 23 March 1968	
96	Study no.8: Trio (Allegro moderato-Presto)	c1912-13	New Haven, 21 Nov 1966	borrowes from 125

97	Study no.9: The Anti- Abolitionist Riots in the 1830's and 1840's	c1912- 13	New York, 3 April 1950	<parts of 22, 123/i; portions used in 88/i; ed. H. Cowell (1949)
99	Study no.11: Andante	c1915- 16		inc.; > or <part of 22; portion <part of 88/i, part of 123/iv
100	Study no.15: Allegro moderato	c1917- 18	New York, 23 March 1968	inc.
101	Study no.16: Andante cantabile	c1917- 18	Middletown, CT, 19 April 1991	inc.; real. J. Kirkpatrick and D. Berman (with 103)
103	Study no.19: Andante cantabile	c1914	Middletown, CT, 19 April 1991	inc.; real. J. Kirkpatrick and D. Berman (with 101)
104	Study no.20: March (Slow Allegro or Fast Andante)	c1917- 19	New York, 23 March 1968	portion borrowed in 9/ii; crit. edn J. Kirkpatrick (Bryn Mawr, PA, 1981)
105	Study no.21: Some Southpaw Pitching	c1918- 19	New York, 3 April 1950	>parts of 2/iii and 2/v; ed. H. Cowell (1949); crit. edn J. Kirkpatrick (Bryn Mawr, PA, 1975)

106	Study no.22: Andante maestoso- Allegro vivace	c1918- 19, c1922- 3		portion borrowed in 87/v; ed. H. Cowell (San Francisco, 1947); crit. edn J. Kirkpatrick (Bryn Mawr, PA, 1973)
107	Study no.23: Allegro	c1920- 22	New York, 23 March 1968	portion >part of 85 or 82 (also used in 87/iva); portions >part of 22, part of 88/i; portion used in 123/ii; crit. edn J. Kirkpatrick (Bryn Mawr, PA, 1990)

Marches

110	March no.2 for Piano, with "Son of a Gambolier"	1895		inc.; > or <29; <353
111	March no.3 for Piano, with "Omega Lambda Chi"	c1895- 6		<53
112	March no.5 for Piano, with "Annie Lisle"	c1895		<54
113	March no.6 for Piano, with "Here's to Good Old Yale"	c1895- 6	New York, 16 Feb 1975	three versions, first and third inc., third without borrowed tune; second <lost chbr orch arr.
114	March in G and C for Piano, with "See the Conquering Hero Comes"	c1896- 7		

115	March for Piano: The Circus Band	c1898-9		<229, 33 (early version)
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Other works

117	Three Improvisations	1938	recorded New York, 11 May 1938	transcr. from recording and ed. G. and J. Dapogny (1983)
	i. Improvisation I			borrow from 10/v or 70
	ii. Improvisation II			=part of 91
	iii. Improvisation III			borrow from 96 or 125
118	Invention in D	c1898	New York, 16 Feb 1975	
119	Minuetto, op.4	1886		
120	New Year's Dance	1887		?inc.
	Three Protests: see 124			
122	Set of Five Take-Offs	c1909	New York, 23 March 1968	crit. edn J. Kirkpatrick (1991)
	i. The Seen and Unseen?			
	ii. Rough and Ready et al.			borrow part of 1/iv coda

	iii. Song without (good) Words/The Good & the Bad (new & old)			
	iv. Scene Episode			portion <part of 87/v
	v. Bad Resolutions and Good WAN!			
123	Four Transcriptions from "Emerson"	c1923- 4, c1926- 7	New York, 12 March 1948 [complete work]	
	i. Slowly	c1923- 4, c1926- 7	New York, 6 Jan 1931	>part of 88/i, part of 22; borrows from 90, 91, 97
	ii. Moderato	c1926- 7		>part of 88/i, part of 22; borrows from 107
	iii. Largo	c1926- 7		>part of 88/i, part of 22
	iv. Allegro agitato- Broadly	c1926- 7		>part of 88/i, part of 22; borrows from 99
124	Varied Air and Variations	c1920- 22	New Haven, 18 May 1967	portions ed. as Three Protests (San Francisco, 1947); ed. J. Kirkpatrick and G. Clarke (Bryn Mawr, PA, 1971)

125	Waltz-Rondo	1911	Syracuse, NY, 8 Feb 1965	crit. edn J. Kirkpatrick and J. Cox (1978); portions borrowed in 96, 117/iii
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Two pianos

i. Largo	New York, 14 Feb 1925 or 9 April 1929	
ii. Allegro	New York, 14 Feb 1925	reworks parts of 308 [or 10/iii or 186], 283 [or 11/i], 344 [or 10/i], 43/i [or 87/iib or 20/ii], 43/iv [or 87/ivb]
iii. Chorale	New York, 8 Feb 1925	>lost quarter-tone chorale for str, reconstructed by A. Stout (1974)

Organ

134	Canzonetta in F	c1893-4	New Haven, 21 Oct 1974
135	Fugue in C Minor	c1898	New Haven, 21 Oct 1974 ?inc.
136	Fugue in E ^b	c1898	New Haven, 21 Oct 1974
137	Interludes for Hymns	c1898-1901	New Haven, 21 Oct 1974

140	Variations on "America"	1891-2, additions c1909-10, rev. c1949	Brewster, NY, 17 Feb 1892	polytonal interludes added c1909-10; ed. E.P. Biggs (1949)
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Choral

Sacred (more than one movement)

Introduction before no.1	added c1912-13	
i. Prelude, Trio, and Chorus		>inc. or lost anthem
Prelude before no.2	added c1912-13	
ii. Aria for Baritone		<307
iii. Quartet		
Interlude before no.4	added c1912-13	
iv. Intermezzo for String Quartet		
Interlude after no.4	added c1912-13	
v. Double Quartet, a cappella		
vi. Aria for Tenor		<252
Introduction to no.7	added c1912-13	

	vii. Chorale and Finale			
144	Communion Service, SATB, org	c1894		
	i. Kyrie			three settings, the first inc.
	ii. Gratias agimus			
	iii. Gloria tibi			
	iv. Sursum corda			
	v. Credo			inc.
	vi. Sanctus			two settings
	vii. Benedictus			
	viii. Agnus Dei			
145	Three Harvest Home Chorales, SATB divisi, 4 tpt, 3 trbn, tuba, org	c1902, c1912-15	New York, 3 March 1948	ed. H. Cowell (1949)
	i. Harvest Home (G. Burgess)	c1902, c1915		
	ii. Lord of the Harvest (J.H. Gurney)	c1915		
	iii. Harvest Home (Alford)	c1912-15		

Psalms

147	Psalm 24, SSAATTBB	c1901, rev. c1912- 13		(1955)
148	Psalm 25, SSAATTBB, org	c1901, rev. c1912- 13	Washington, DC, 24 Oct 1967	org part inc.; crit. edn J. Kirkpatrick and G. Smith (Bryn Mawr, PA, 1979) [org part reconstructed]
149	Psalm 42, T, SATB, org	c1891- 2		org part inc.
150	Psalm 54, SSATBB	c1902	Los Angeles, 18 April 1966	ed. J. Kirkpatrick and G. Smith (Bryn Mawr, PA, 1973)
151	Psalm 67, SSAATTBB	c1898- 9	New York, 6 May 1937	(1939)
152	Psalm 90, SSAATTBB, bells (4 players), org	1923- 4	Los Angeles, 18 April 1966	ed. J. Kirkpatrick and G. Smith (Bryn Mawr, PA, 1970)
153	Psalm 100, SSAATTBB, boys' choir (TrTrAA), opt. bells, opt. vns/org	c1902	Los Angeles, 18 April 1966	ed. J. Kirkpatrick and G. Smith (Bryn Mawr, PA, 1975)
154	Psalm 135, SSAATTBB, tpt, trbn, timp, drums, org	c1902, rev. c1912- 13		crit. edn J. Kirkpatrick and G. Smith (Bryn Mawr, PA, 1981)

155	Psalm 150, SSAATTBB, boys' choir (TrTrAA), opt. org	c1898-9	Los Angeles, 18 April 1966	ed. J. Kirkpatrick and G. Smith (Bryn Mawr, PA, 1972) [org part added by ed.]
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Other sacred

159	Benedictus in E, T/S, SATB, org	c1894		
161	Bread of the World (R. Heber), unison vv, org	c1896-7		inc.
164	Crossing the Bar (A. Tennyson), SATB, org	c1894		org part inc.; ed. J. Kirkpatrick (1974) [org part reconstructed]
165	Easter Anthem, SATB, org	c1890-91		inc.
166	Easter Carol, S, A, T, B, SATB, org	c1896, rev. c1901	New York, 7 April 1901	crit. edn of rev. version J. Kirkpatrick (1973)
167	Gloria in Excelsis, A, unison vv, org	c1893-4		inc.
169	I Come to Thee (C. Elliott), SATB, ?org	c1896-7		no org in sources; opening figure reused in 219; crit. edn J. Kirkpatrick (1983) [org part added by ed.]

170	I Think of Thee, My God (J.S.B. Monsell), SATB	c1895- 6		inc.; <375
173	The Light That Is Felt (J. Whittier), B, SATB, org	c1898		inc.; <287
174	Lord God, Thy Sea Is Mighty, SATB, org	c1900- 01		org part mostly missing; crit. edn J. Kirkpatrick (1983) [org part reconstructed]
176	Processional: Let There Be Light (J. Ellerton), (TTBB and/or 4 trbn)/SSAATTBB, org/str orch, org/ 4 vn	c1902- 3, rev. c1912- 13, late 1930s	Danbury, 25 March 1966	choral/kbd reduction (1955); full score (1967); first version for SATB, org
178	Turn Ye, Turn Ye (J. Hopkins), SATB, org	c1896		org part inc.; (1952); crit. edn J. Kirkpatrick (Bryn Mawr, PA, 1973) [org part reconstructed]

Secular works for chorus and ensemble

180	An Election (Ives), unison male vv divisi, orch	[1920], c1923	New York, 16 Oct 1967	< or >313; borrows part of 184 or 289
181	General William Booth Enters Into Heaven (V. Lindsay), unison vv divisi, chbr orch	arr. 1934	Los Angeles, 18 April 1966	arr. of 255 by J.J. Becker under Ives's supervision

182	He Is There! (Ives), unison vv, orch	c1918- 21	Norwalk, CT, 19 Oct 1959	>262 (itself partly >187 and borrowing from 36); <188, 371
183	Johnny Poe (B. Low), TTBB, orch	c1927-9	Miami, 20 Oct 1974	inc.; crit. edn real. J. Kirkpatrick (1978)
184	Lincoln, the Great Commoner (E. Markham), unison vv divisi, orch	c1922-3	New York, 16 Oct 1967	>289; (San Francisco, 1932)
185	The Masses (Majority) (Ives), unison vv divisi, orch	c1916, rev. c1920- 21	New York, 16 Oct 1967	<294
186	The New River (Ives), unison vv divisi, orch	c1915	New York, 15 April 1934	> or <10/iii, 308 (itself <14/i and 17/i); portions reworked in 128/ii; (1971)
187	Sneak Thief (Ives), unison vv divisi, tpt, pf	1914	New Haven, 21 Oct 1974	inc.; portion reworked in 262
188	They Are There! (A War Song March) (Ives), unison vv, orch	adapted 1942	Danbury, 25 March 1966 [with pf]; New York, 16 Oct 1967 [with orch]	>182 and 371 (themselves >262); ed. L. Harrison (1961)
189	Two Slants (Christian and Pagan)	c1912- 14, c1916- 17	Los Angeles, 18 April 1966	<380

	i. Duty (R.W. Emerson), unison male vv, orch			
	ii. Vita (Manilius), unison vv, org			
190	Walt Whitman (W. Whitman), SATB, chbr orch	c1914- 15, rev. c1920- 21	Los Angeles, 18 April 1966	inc.; >384 and lost earlier version

Secular partsongs

193	The Boys in Blue, TTBB	c1895- 6	New Haven, 21 Oct 1974	
194	For You and Me!, TTBB/SATB	? 1895- 6		(1896); ed. and arr. C.G. Richter (Hackensack, NJ, 1973)
195	My Sweet Jeanette, TTBB	c1900		?inc.
196	O Maiden Fair, Bar, TTBB, pf	c1900		inc.
200	Serenade (H. Longfellow), SATB	c1895- 6	New Haven, 14 Oct 1973	
201	A Song of Mory's (C.E. Merrill jr), TTBB	c1896	New Haven, 21 Oct 1974	(New Haven, 1897)
202	The Year's at the Spring (R. Browning), SATB	c1892		

Songs

Editions

A 114 Songs (Redding, CT, 1922, 2/1975)
A* in A and also in 50 Songs (Redding, CT, 1923, from plates of A)
B Seven Songs (1932)
C Thirty-Four Songs (San Francisco, 1933)
D Nineteen Songs (San Francisco, also as Eighteen [sic] Songs)
E Four Songs (1950)
F Ten Songs (1953)
G Twelve Songs (1954)
H Fourteen Songs (1955)
J Nine Songs (1956)
K Thirteen Songs (1958)
L Sacred Songs (1961)
M Eleven Songs and Two Harmonizations, ed. J. Kirkpatrick (1968)
N Three Songs (1968)
P Forty Earlier Songs, crit. edn J. Kirkpatrick (1993)
Q 129 Songs, crit. edn H.W. Hitchcock (Middleton, WI, 2004)

205	Abide with me (H.F. Lyte)	c1890–91, rev. c1921	New York, 11 April 1962	new acc. added c1921; K, L, Q
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206	Aeschylus and Sophocles (W.S. Landor), 1v, pf, str qt/str orch	1922- c1924	Los Angeles, 2 April 1951	>inc. Fugue in Four Greek Modes; D, Q
207	Afterglow (J.F. Cooper jr)	1919	New York, 6 Feb 1933	<15/iii; A, C
208	Allegro (Ives)	adapted after c1902-3	Danbury, 25 March 1966	>345; A, K, Q
209	The All-Enduring	c1898- c1900		? >lost TTBB version; <parts of 86/iii; P
210	Amphion (Tennyson)	adapted after c1896-7		>275; A*, F, Q
211	Ann Street (M. Morris)	1921	New York, 6 Feb 1933	<14/iv, 17/ iii; A, C, Q
212	At Parting (F. Peterson)	c1897- c1900	Milwaukee, 28 March 1950	?>lost earlier version; C, Q
213	At Sea (R.U. Johnson)	arr. 1921	New York, 17 Nov 1936	>12/i; <16/ i; A*, C, Q
214	At the River (R. Lowry)	arr. [1916]	Vienna, 15 Feb 1935	>part of 63/iii; A, C, Q
216	Aug (D.G. Rossetti, after Folgore)	1920		A, G, Q
217	Autumn (H. Twichell)	c1907-8	New York, 24 Feb 1939	A, J, Q

	Ballad from Rosamunde: see 337 (1st version)			
218	Because of You	1898		P
219	Because Thou Art	c1901–2		opening figure >169; P
No.	Title and instrumentation	Dates	First known performance	Remarks and editions
220	Berceuse (Ives)	adapted c1920	New York, 24 Feb 1939	>395; A*, K, Q
221	The Cage (Ives)	[1906]	Philadelphia, 1 Nov 1962	> or <20/i; A, (San Francisco, 1932), H, Q
222	The Camp Meeting (Ives, C. Elliott)	arr. [1912]		>3/iii; A, K, L, Q
223	Canon [I]	[1893], c1895–6		<224; P
224	Canon [II] (T. Moore)	adapted after c1895–6	New York, 19 April 1942	>223; A, D, Q
225	Chanson de Florian (J.P.C. de Florian)	c1898	New York, 27 Dec 1949	A, (1950), Q
226	Charlie Rutlage (D.J. O'Malley, as collected by J.A. Lomax)	1920/1921	New Orleans, 17 Jan 1924	partly >portion of 55; <14/iii; A*, B, Q
227	The Children's Hour (Longfellow)	c1912–13	Vienna, 15 Feb 1935	A*, C, Q
228	A Christmas Carol (Ives)	before 1898	Los Angeles, 1 Feb 1942	A*, D, Q

229	The Circus Band (Ives)	adapted ? c1899 or ? c1920-21	New Haven, 5 Nov 1966	>115; <33; A*, F, Q
230	The Collection (J. Edmeston)	1920		A, K, L, Q
232	Country Celestial (J.M. Neale, after Bernard of Cluny)	c1895-8		>or <240; <389; P
233	Cradle Song (A.L. Ives)	1919	New York, 5 Feb 1965	A*, D, Q
234	Dec (D.G. Rossetti, after Folgore)	c1913-14		<or >179; A, C, Q
235	Disclosure (Ives)	1921		A*, G, L, Q
No.	Title and instrumentation	Dates	First known performance	Remarks and editions
236	Down East (Ives)	1919	New York, 24 Feb 1939	A, K, L, Q
238	Dreams (Baroness Porteous, trans. A. Streleski)	[1897]		A, J, Q
239	Du alte Mutter (A.O. Vinje, Ger. trans. E. Lobedanz) [Eng. version My dear old mother (trans. F. Corder)]	[1900], c1902	New York, 28 Nov 1922	second setting of Eng. version [see 316]; A, K, Q
240	Du bist wie eine Blume (H. Heine)	c1896-7		>or <232; <389; P
Duty: see 380/a				

241	Ein Ton (P. Cornelius) [Eng. version I hear a tone (trans. C.H. Laubach)]	c1900		<309; P
	An Election: see 313			
242	Elégie (L. Gallet)	c1901-2	Danbury, 17 March 1967	A*, J, Q
243	The Ending Year	1902		?>lost song, arr. J. Kirkpatrick as 357; <382; P
244	Evening (J. Milton)	1921	Saratoga Springs, NY, 1 May 1932	<15/iv; A*, B, Q
245	Evidence (Ives)	adapted [1910]		>394; A, J, Q
	Eyes so dark: see 387			
246	Far from my heav'nly home (Lyte)	c1893-4		M
247	Far in the wood	c1900		<310; P
248	A Farewell to Land (Byron)	c1909-10	Minneapolis, 18 Jan 1944	D, Q
No.	Title and instrumentation	Dates	First known performance	Remarks and editions
249	La Fede (Ariosto)	1920		A*, D, Q
250	Feldeinsamkeit (H. Allmers) [Eng. version In Summer Fields (trans. H.C. Chapman)]	c1897-8	Los Angeles, 12 Nov 1946	A*, D, Q

251	Flag Song (H.S. Durand)	[1898], c1900		(1968), Q
252	Forward into Light (H. Alford)	1902		>143/vi; A, F, L, Q
253	Friendship	c1898-9		P
254	Frühlingslied (Heine)	c1898		<270; P
255	General William Booth Enters into Heaven (V. Lindsay)	1914, rev. c1933	San Francisco, 26 Sept 1933	?>lost version for unison male vv, band; <181; D, Q
256	God Bless and Keep Thee	c1898, c1901-2		M
257	Grace	c1900-03		<390; P
258	Grantchester (R. Brooke)	1920	New York, 13 Nov 1933	A*, J, Q
259	The Greatest Man (A.T. Collins)	1921	New York, 28 Feb 1924	A*, C, N, Q
260	Gruss (Heine)	c1898-9, c1902-3		<398; P
261	Harpalus (anon., coll. T. Percy)	adapted [1902] or c1920	Houston, 3 May 1943	>323; A, C, Q
262	He Is There! (Ives), 1v/vv, pf, opt. vn/fl/fife	1917	Danbury, 18 Jan 1940	portion >part of 187; borrows from 36; <182, 371, 188; portion borrowed in 88/ii; A, Q

Hear My Prayer, O Lord: see 355c				
No.	Title and instrumentation	Dates	First known performance	Remarks and editions
263	Her Eyes	c1898		<299; P
264	Her gown was of vermilion silk	1897		P
265	His Exaltation (R. Robinson)	arr. [1913]		>ending of 61/i; A, J, L, Q
266	The Housatonic at Stockbridge (R.U. Johnson)	arr. 1921	New York, 11 May 1946	>7/iii, early song version; A, G, Q
267	Hymn (J. Wesley, after G. Tersteegen)	arr. 1921	San Francisco, 26 Sept 1933	>84/i; A*, C, Q
268	Hymn of Trust (O.W. Holmes sr), 1v, org/pf	adapted c1899–c1900		inc.; >312; P [org part added by ed. J. Kirkpatrick]
I hear a tone: see 241				
269	I knew and loved a maid	c1898–9, c1901–2		P
270	I travelled among unknown men (W. Wordsworth)	adapted [1901]		>254; A*, F, Q
271	Ich grolle nicht (Heine) [Eng. version I'll not complain (trans. J.S. Dwight)]	c1898–9, rev. c1900–01	Milwaukee, 28 March 1950	A, C, Q [latter two incl. Eng. version]

272	Ilmenau (J.W. von Goethe) [Eng. version Over all the treetops (trans. H. Twichell)]	c1903	Danbury, 8 June 1922	A*, (1952), Q
273	Immortality (Ives)	1921	Vienna, 15 Feb 1935	A*, C, Q
275	In April-tide (C. Scollard)	c1896-7		<210; P
276	In Autumn	c1896		P
277	In Flanders Fields (J. McCrae)	1917, rev. 1919	New York, 15 April 1917	A, H, Q
No.	Title and instrumentation	Dates	First known performance	Remarks and editions
278	In My Beloved's Eyes (W.M. Chauvenet)	c1899		<311; P
	In Summer Fields: see 250			
279	In the Alley (Ives)	[1896]	Danbury, 18 Jan 1940	A, K, Q
280	The "Incantation" (Byron)	arr. 1921		>10/vi; A, C, Q
283	The Indians (C. Sprague)	arr. 1921	Saratoga Springs, NY, 1 May 1932	>11/i (itself <19/iii); <14/ii and 17/ii; first half <part of 128/ii; A*, B, Q
284	The Innate (Ives)	arr. [1916]	Paris, 5 March 1936	>84/iii; A, D, Q

285	Kären (P.K. Ploug, trans. C. Kappey)	c1900, c1905-6	New Haven, 1 March 1968	A*, G, Q
286	The Last Reader (O.W. Holmes)	arr. 1921	New York, 2 Nov 1942	>11/iii, 18/ i; A*, C, Q
287	The Light That Is Felt (Whittier)	adapted c1899- 1900, [1903-4], c1919-20	New Haven, 7 Sept 1961	>173; A*, (1950), Q
288	Like a Sick Eagle (J. Keats)	arr. 1920	New York, 6 Feb 1933	>10/iv (itself <19/ i); A*, C, Q
289	Lincoln, the Great Commoner (E. Markham)	c1919-20	New York, 27 Dec 1949	<184; portions borrowed in 313 (itself <180); A, (1952), Q
291	Die Lotosblume (Heine) [Eng. version The Lotus Flower]	c1897-8, rev. c1900-01 and c1908-9		<362; pubd as alternative text for 362 in A*, C, Q
292	The Love Song of Har Dyal (R. Kipling)	c1899- c1900, c1902-3		P
293	Luck and Work (R.U. Johnson)	c1919-20	Dallas, 7 Feb 1965	> or <12/ii (itself <19/ ii); A, C, E, Q
294	Majority (Ives)	arr. 1921	Paris, 5 March 1936	>185; A, D, Q
No.	Title and instrumentation	Dates	First known performance	Remarks and editions

295	Maple Leaves (T.B. Aldrich)	1920	Saratoga Springs, NY, 1 May 1932	A, B, Q
296	Marie (R. Gottschall) [Eng. version trans. E. Rücker]	[1896], c1901–2, second version c1903–4		first version in P; second version A*, H
297	Memories: a. Very Pleasant, b. Rather Sad (Ives)	[1897]	Pittsburgh, 29 April 1949	A, F, Q
298	Minnelied (L.H.C. Hölty)	c1901		<306; P
299	Mirage (C. Rossetti)	adapted [1902]	Minneapolis, 29 May 1955	>263; A*, F, Q
300	Mists [I] (H.T. Ives)	1910, c1912–13		<301
301	Mists [II] (H.T. Ives)	c1912–13, rev. c1920	Vienna, 15 Feb 1935	>300; <15/i; first version inc., second version in A*, C, Q
	My dear old mother: see 239, 316			
302	My Lou Jennine	c1894		P
303	My Native Land [I] (after Heine)	c1897–c1900		?first setting; A, G, Q
304	My Native Land [II] (after Heine)	c1900–01		?second setting; P
306	Nature's Way (Ives)	adapted [1908], c1909–10		>298; A*, H, Q

307	Naught that country needeth (H. Alford)	c1898-9, rev. 1902		>143/ii; A*, H, L, Q
308	The New River (Ives)	1914-15, ?rev. 1921	Dresden, 11 March 1932	> or <10/iii, 186; <14/i, 17/i; portions reworked in 128/ii; A*, C, Q
309	Night of Frost in May (G. Meredith)	adapted [1899] or c1920	New York, 30 March 1940	>241; A*, D, Q
No.	Title and instrumentation	Dates	First known performance	Remarks and editions
310	A Night Song (T. Moore)	adapted ? c1920	New York, 10 Feb 1950	>247; A, (1952), later printings of K, Q
311	A Night Thought (Moore)	adapted c1916	New York, 28 Nov 1922	>278; A*, C, Q
312	No More (W. Winter)	1897	New Haven, 22 Feb 1956	<268; M
313	2 Nov 1920 (An Election) (Ives)	c1921	Bennington, VT, 17 June 1959	> or <180; borrows part of 184 or 289; A, D, (1949), Q
314	An Old Flame (Ives)	c1898, c1901	New York, 15 May 1901	A, K, Q
315	Old Home Day (Ives), 1v, pf, opt. vn/fl/fife	c1920	London, 17 June 1965	portions> or <parts of 5/iii; A*, K, Q

316	The Old Mother (Vinje, trans. Corder)	?1898, c1902		first setting: see also 239; P
317	Omens and Oracles (O. Meredith)	[1899], c1902	Danbury, 17 March 1967	A, F, Q
318	On Judges' Walk (A. Symons)	c1901-2	New Haven, 7 Sept 1961	>first theme of 1/ i; <339; P
319	On the Antipodes (Ives), 1v, pf 4 hands	c1922-3	New York, 11 May 1963	chords derived in part from 6; D, Q
320	On the Counter (Ives)	1920		modeled on 355; A, H, Q
321	"1, 2, 3" (Ives)	1921	Philadelphia, 23 April 1940	portion >part of 85 or 82; A, E, Q
322	The One Way (Ives)	c1922-3		M
323	The Only Son (Kipling)	c1898-9		<261; P
Over all the treetops: see 272				
No.	Title and instrumentation	Dates	First known performance	Remarks and editions
324	Paracelsus (Browning)	1921	Paris, 5 March 1936	portions >parts of 27; <13/i; A*, D, Q
325	Peaks (H. Bellamann)	c1923-4		M
326	A Perfect Day	1902		P

327	Pictures (M.P. Turnbull)	1906	Germantown, PA, 11 Oct 1963	M
328	Premonitions (R.U. Johnson)	arr. 1921	San Francisco, 15 Feb 1934	>12/iii; A, C, Q
329	Qu'il m'irait bien (trans. M. Delano)	c1897-9		A, G, Q
330	The Rainbow (So May It Be!) (Wordsworth)	arr. 1921	New York, 27 Dec 1949	>45; <15/ii; A, C, Q
331	Religion (L.Y. Case)	arr. c1910-11		>lost anthem; A*, G, L, Q
332	Remembrance (Ives)	arr. 1921		>40; <16/iii; A*, G, Q
333	Requiem (R.L. Stevenson)	1911	Paris, 5 March 1936	D, Q
334	Resolution (Ives)	1921	Paris, 5 March 1936	A*, D, Q
335	Rock of Ages (A.M. Toplady), 1v, pf/org	c1892	? Danbury, 30 April 1893	M
336	Romanzo (di Central Park) (L. Hunt)	[1900], c1911	Bennington, VT, 17 June 1959	A, H, Q
337	Rosamunde (H. von Chézy, Fr. paraphrase by Bélanger)	c1898-9, c1901-2		first version (Ger. only) in P; Fr. text substituted in second version in A, H, Q

338	Rosenzweige (K. Stieler)	c1902-3		>345; <208; P
No.	Title and instrumentation	Dates	First known performance	Remarks and editions
339	Rough Wind (P.B. Shelley)	adapted [1902]	New York, 1 March 1932	>318 (itself >first theme of 1/i); A, C, Q
341	A Scotch Lullaby (Merrill)	1896		(New Haven, 1896), M
342	A Sea Dirge (W. Shakespeare)	1925	New Haven, 22 Feb 1956	<16/iv; M
343	The Sea of Sleep	1903		<374; P
344	The See'r (Ives)	c1914-15, arr. 1920	Saratoga Springs, NY, 1 May 1932	>10/i; portions reworked in 128/ii; A, B, Q
345	Sehnsucht (C. Winther, Ger. trans. E. Lobedanz)	c1902-3		<338, 208; P
346	Sept (D.G. Rossetti, after Folgore)	c1919-20	New York, 11 May 1963	A, C, Q
347	Serenity (Whittier)	arr. [1919]	New York, 15 March 1929	>inc. or lost choral version; A, B, Q
348	The Side Show (Ives)	adapted 1921	New York, 24 Feb 1939	>lost piece for 1896 college show; A, G, Q

349	Slow March (L. Brewster, Ives family)	c1887, rev. 1921		A, F, Q
350	Slugging a Vampire (Ives)	adapted [1902] or c1920	New York, 21 Feb 1947	>367; D, Q
	So May It Be!: see 330			
352	Soliloquy (Ives)	c1916–17	Philadelphia, 1 Nov 1962	C, Q
353	A Son of a Gambolier, 1v, pf, opt. fls/vns/other insts	arr. c1919–21		>110; A, J, Q
354	Song (H. Coleridge)	c1897		P
No.	Title and instrumentation	Dates	First known performance	Remarks and editions
355	A Song—For Anything	c1921		A, H, Q; 355c reused for 355a and 355b; in assembling <i>114 Songs</i> Ives combined all three texts to make 355; used as model for 320
	a. When the waves softly sigh (?Ives)	[1892]		

	b. Yale, Farewell! (? Ives)	c1898-9		
	c. Hear My Prayer, O Lord (N. Tate, N. Brady)	c1889-90		
356	Song for Harvest Season (G. Phillimore), 1v (cornet/tpt, trbn, b trbn/tuba)/org	1894, rev. c1932-3	Minneapolis, 18 Jan 1944	C, Q
357	The Song of the Dead (Kipling)	?1898		conjectured first text for music of 243 (itself <382); arr. J. Kirkpatrick, P
361	Songs my mother taught me (A. Heyduk, Eng. trans. N. Macfarran)	[1895], c1899-c1901	Danbury, 17 March 1967	<76; A*, H, Q
362	The South Wind (H. Twichell)	adapted 1908		>291; A*, C, Q
363	Spring Song (H. Twichell)	1907	Danbury, 8 June 1922	?>lost song; A*, G, Q
365	Sunrise (Ives), 1v, pf, vn	1926	New Haven, 7 Sept 1961	crit. edn J. Kirkpatrick (1977)
366	Swimmers (L. Untermeyer)	[1915], ? rev. 1921	San Francisco, 26 Sept 1933	<16/ii; A, C, Q
367	Tarrant Moss (Kipling)	c1902-3	New Haven, 2 June 1960	<350; A, K, Q

369	There is a certain garden	[1893], c1896–8	New Haven, 22 Feb 1956	M
370	There is a lane (Ives)	adapted [1902] or c1920		>393; A*, J, Q
371	They Are There! (Ives), 1v/vv, pf, opt. vn/fl/fife, opt. 2nd pf	adapted 1942	New Haven, 19 Oct 1973	>182, 262 (which borrows from 187 and 36); <188; J, Q
372	The Things Our Fathers Loved (Ives)	1917	New York, 15 March 1929	>inc. or lost orch work; A, H, Q
373	Thoreau (Ives, after H. Thoreau)	arr. c1920	Poughkeepsie, NY, 19 April 1934	portions >parts of 88/iv; A, C, Q
374	Those Evening Bells (T. Moore)	adapted [1907]		>343; A, H, Q
No.	Title and instrumentation	Dates	First known performance	Remarks and editions
375	Through Night and Day (after J.S.B. Monsell)	adapted c1897–8		>170; P
376	To Edith (H.T. Ives)	1919		?>lost song; A*, F, Q
377	Tolerance (R. Kipling)	arr. 1921	Minneapolis, 18 Jan 1944	>10/ii; A, C, Q
378	Tom Sails Away (Ives)	1917	New York, 11 May 1963	A, D, Q

	Ein Ton: see 241			
379	Two Little Flowers (C. Ives, H.T. Ives)	1921	New York, 24 Feb 1939	A*, D, N, Q
380	Two Slants (Christian and Pagan)		Dallas, 7 Feb 1965 [complete work]	>189; A*, C, E, Q
	a. Duty (Emerson)	arr. 1921	Dallas, 7 Feb 1965	
	b. Vita (Manilius)	arr. 1921	Boston, 22 April 1934	
381	Vote for Names! Names! Names! (Ives), 1v, 3 pf	1912		inc.; (1968); ed. N. Schoffman, <i>CMC</i> , no.23 (1977); Q
382	The Waiting Soul (J. Newton)	adapted [1908]		>243; A*, G, L, Q
383	Walking (Ives)	c1912	Saratoga Springs, NY, 1 May 1932	>inc. or lost anthem; A*, B, Q
384	Walt Whitman (Whitman)	c1920-21	Poughkeepsie, NY, 19 April 1934	>lost early version of 190; <190, 13/ii; A*, C, Q
385	Waltz (Ives)	c1894-5, rev. 1921		A, G, Q

386	Watchman! (J. Bowering)	adapted [1913]		>lost early song version or part of 60/iii; <part of 4/i; A*, H, L, Q
387	Weil' auf mir (N. Lenau) [Eng. version Eyes so dark (trans. after E. Rücker and W.J. Westbrook)]	[1902]		A, H, Q
388	West London (M. Arnold)	1921	Colorado Springs, CO, 28 April 1939	>inc. Matthew Arnold Overture; <13/iii; A*, C, Q
No.	Title and instrumentation	Dates	First known performance	Remarks and editions
389	When stars are in the quiet skies (E.G. Bulwer-Lytton)	adapted c1899- c1900	Oxford, OH, 14 May 1950	>240 or 232; A*, C, Q
	When the waves softly sigh: see 355a			
390	Where the eagle cannot see (M.P. Turnbull)	adapted c1906	Saratoga Springs, NY, 1 Oct 1933	>257; A, (1935), early printings of K, L, N, Q
391	The White Gulls (M. Morris, after Russian poem)	c1920-21	Danbury, 8 June 1922	A*, C, Q
393	Widmung (W.M. von Königswinter)	?1898		<370; P

394	Wie Melodien zieht es mir (K. Groth)	c1898- 1900		<245; P
395	Wiegenlied (<i>Des Knaben Wunderhorn</i>)	c1906	Germantown, PA, 11 Oct 1963	<220; P
396	William Will (S.B. Hill)	1896		portion >part of 31; (1896), P
397	The World's Highway (H. Twichell)	1906/1907		A, K, Q
398	The World's Wanderers (Shelley)	adapted after c1898-9	Danbury, 17 March 1967	>260; A*, F, Q
	Yale, Farewell!: see 355b			
399	Yellow Leaves (Bellamann)	1923	New Haven, 22 Feb 1956	M

Arrangements

440	E. Ives: Christmas Carol, 1v, pf, opt. bells	1924/1925	New York, Dec 1925	M
441	In the Mornin', 1v, pf	1929		M

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