

## PREFACE

Charles Ives took up intensive work on his *Symphony No. 2* in New York in 1907, at the time of his courtship and engagement to Harmony Twichell.<sup>1</sup> It was Ives's first major orchestral work after his *Symphony No. 1*, written ten years before at Yale College under the watchful eye of Horatio Parker. *Symphony No. 1* was fully based on European models, owing much to Dvořák and Tchaikovsky. Ives later faulted Parker as being "governed too much by the German rule," and clearly there had been disagreements between teacher and student over Ives's First Symphony. Parker discouraged Ives's kaleidoscopic key changes in the exposition of *Symphony No. 1*'s opening movement—"hogging all the keys at one meal" was his expression. More telling, Parker rejected Ives's proposed slow movement for the symphony, probably because it introduced gospel (or "camp meeting") tunes.<sup>2</sup> Yet from those very sketches come the most haunting passages in the central movement of *Symphony No. 2*, neatly encapsulating the way in which Ives's Second Symphony both departs from and draws from his First. It is also an early illustration of how Ives asserted his independence and forged his own style by drawing on the vernacular music of his childhood and college years. As J. Peter Burkholder puts it, Ives's ambition in *Symphony No. 2* was "to create a symphony in the European Romantic tradition that is suffused with the character of American melody, wedding the two traditions in a single work."<sup>3</sup> How Ives went about achieving this synthesis will be explored below.

## EARLY PERFORMANCES

*Symphony No. 2* was fully copied in ink by Ives's copyist George Price around 1909–10 (see Facsimile 1). Soon thereafter, Ives had performance parts copied for the first and third movements. The only performance from that time that he recalled was “in the fall of 1910 or 1911,” when Edgar Stowell, conductor of the Music Settlement School orchestra, tried over the first movement “and conducted it . . . at one of the school concerts.”<sup>4</sup> No other performances are documented. Ives may have lent Price's ink copy of the full score to Walter Damrosch, who in March 1910 had conducted in Carnegie Hall a Saturday morning reading of two movements from Ives's *Symphony No. 1*. Though Damrosch encouraged Ives to engage the New York Symphony for a reading of another symphony (which could have been either his *Symphony No. 2* or *No. 3*), Ives never pursued the suggestion.<sup>5</sup>

In the following decades Ives's achievements as a modernist gradually became known among the musical public. The nostalgic nature of *Symphony No. 2*, though remaining dear to Ives, was out of step with the modernist spirit, and it would be another forty years before its time finally came. Leonard Bernstein's premiere of the symphony in Carnegie Hall with the New York Philharmonic on Washington's Birthday, 22 February 1951, was a triumph, and Bernstein's signature 1958 recording, released in 1960, set a performance tradition for the next forty years.<sup>6</sup>

Listeners familiar with Ives the modernist, however, could hardly have been disappointed by the symphony's conclusion. Since the 1930s Ives had been working out a tag compressing *Reveille* and *Columbia, Gem of the Ocean* (see Facsimile 2) to replace his original ending—the tried-and-true tonic unison (given as an ossia, p. 135 of this edition). For Bernstein's 1951 premiere of the symphony and its publication soon after, Ives appended the tag's “final terrific discord” (p. 134 of this edition), as Henry Cowell described it, which Ives had told Cowell “was the formula for signifying the very end of the last dance of all: the players played any old note, good and loud, for the last chord.”<sup>7</sup>

## THE “OVERTURE HABIT” AND SYMPHONY NO. 2

In *Symphony No. 2* Ives borrows not only from tunes popular in his youth, but also from some of his own ear-

lier compositions, including several overtures, some early organ music, and a “Revival Service” for string quartet (all lost). In his introduction to the 1951 publication, Ives wrote that the second theme of the last movement was “partly from an early short piece called *The American Woods*,” and went on to say that “the part suggesting a Steve Foster tune, while over it the old farmers fiddled a barn dance with all its jigs, gallops and reels, was played in Danbury on the Old Wooster House Bandstand in 1889.”<sup>8</sup> In 1932, Ives had been more specific, writing that the symphony

was the result of the overture habit, common about two generations ago. The [Adagio cantabile] was a part from a Revival Service for string quartet, and played in Center Church, [New Haven]—but this was revised (à la Brahms at Parker's suggestion), and scored in 1909 or 1910, when the symphony was copied out in ink by Mr. Price. . . . Some of the themes in this symphony suggest Gospel Hymns and Steve Foster. (The last movement was a kind of overture—played partly as a shorter piece by Father's Orchestra [in] 1889, [and by] the Danbury Band—[with the tune] *The Red White and Blue* and old barn-dance fiddles on top.)<sup>9</sup>

*The Red White and Blue* is another name for the patriotic song *Columbia, the Gem of the Ocean*, which, with accompanying fiddle tunes, is the principal unifying feature of *Symphony No. 2*.

Ives's characteristically offhand remarks about his earlier works and the “overture habit” provide a key to the unusual formal structure of this five-movement symphony. Although Ives does not refer specifically to the common form of overture—a slow introduction leading through a concluding half cadence to a “sonata-allegro” movement—he was entirely familiar with the structure not only as organist and concertgoer but also through the repertoire staples of his father's band and orchestra.<sup>10</sup> The symphony's five movements are best seen as a symmetrical structure in which the third (middle) movement functions as a meditative interlude between two introduction-and-allegro “overtures” that are thematically related—principally to each other, but also to the middle movement. Ives provides further unity in this symphony through his reliance on its principal key of F in movements two, three, and five, in its pastoral, meditative, and triumphal guises respectively, and by his extensive use of harmonic relationships a minor third apart.<sup>11</sup>

## MOTIVIC MATERIALS

The following is a movement-by-movement description of the thematic materials in *Symphony No. 2*; some extramusical elements relevant to these materials are discussed in the section that follows.

### I *Andante moderato* (B minor and D major)

A fantasia in modified binary form based on Ives's *Sonata for Organ* and his *Down East Overture* (both lost), this movement introduces the symphony's principal materials: paraphrases of Stephen Foster's *Massa's in de Cold Ground* (m. 1; as *cantus-discantus*, m. 7) and the motto phrase of *Columbia, the Gem of the Ocean* with its accompanying fiddle tune *Pig Town Fling* (m. 67). All will be restated—and in the same order—in the fourth and fifth movements.<sup>12</sup>

An extended half cadence leads to:

### II *Allegro* (A♭ major and F major)

Cast in modified sonata-allegro form, the expository material is a parade of paraphrases, beginning in m. 1 with Henry Clay Work's abolitionist song *Wake Nicodemus* ("for the great Jubilee"), followed by a martial setting of the gospel hymn BRINGING IN THE SHEAVES (m. 42), leading in m. 72 to a quasi-pastoral setting of the college song *Where, O Where Are the Verdant Freshmen?* (a secular parody of the gospel hymn text WHERE, O WHERE ARE THE HEBREW CHILDREN?), merging into Foster's *Old Black Joe* (end of mm. 83–84).

After an extensive development section, the recapitulation appears in the movement's secondary key of F (m. 105), slipping into A♭ for BRINGING IN THE SHEAVES but then—following the exposition's scheme—back to F for *Where, O Where*. A valedictory statement of Lowell Mason's HAMBURG (m. 367) crowns the accelerated coda, concluding with *Wake Nicodemus*—and the ascension of what must be the final celebratory rocket of the "great Jubilee."

This movement is evidently based on Ives's lost overture *Town, Gown and State* for brass band, which may have been the work Ives called "alla Zampa" in a list of works he compiled in 1929.<sup>13</sup> The exposition closely corresponds to the first thematic group of Hérold's *Zampa* overture, with its *alla breve* opening, transitional second episode with descending bass, and final episode whose third-related pastoral accelerates back to *alla breve*. Ives looked to late 19th century Romantic symphonies as his models for the treatment of

his themes and transitions: the exposition's straightforward sequence of tunes is pure Bruckner, as are the arresting contrasts that articulate its overall design.<sup>14</sup>

### III *Adagio cantabile* (F major and B♭ major)

This straightforward ABA' interlude emphasizes ("à la Brahms," as Ives said) the perfect fourth and the major third, both in its melodic contour and in the tonal areas it explores, providing contrast to the symphony's structural emphasis otherwise on minor thirds. The B section focuses principally on Charles Zeuner's MISSIONARY CHANT (a hymn tune borrowed by Ives in many works, partly owing to the resemblance of its opening to the Beethoven's Fifth Symphony motto (see Extramusical Elements below). The refrains and their cadential extensions in A and A' borrow from John Sweney's gospel hymn BEULAH LAND (m. 11) and Samuel Ward's hymn tune MATERNA (m. 15).<sup>15</sup>

### IV *Lento* (maestoso) (B minor and D major) and

### V *Allegro molto vivace* (F major and A♭ major)

At first numbered collectively by Ives as "IV"—as though they were a single "overture"—this pair of movements is likened by Burkholder to the finale of Brahms's *Symphony No. 1*.<sup>16</sup> The fourth movement—an ABA' introduction—recalls the first movement, re-establishing the three themes (*Massa's in de Cold Ground*, *Columbia, the Gem of the Ocean*, and *Pig Town Fling*) that will attain their fullest form in the fifth movement, which begins in spirited fashion following an extended half cadence.

As in Brahms's symphony, Ives's final Allegro is cast in modified sonata-allegro form, with its development postponed. We are reminded again of how Ives had benefited from Parker's instruction: from these simple closed-ended melodies he fashions open-ended themes, and proves ever-resourceful in their development. (Note especially Ives's *cantus firmus* treatment of Foster's triadic *De Camptown Races* [m. 35] and his sequential treatment of *Massa's in de Cold Ground* doubling as ANTIOCH ["Joy to the World"; m. 88]). Further, fleeting paraphrases of Brahms, Dvořák, and Tchaikovsky—and a longer one of Bach—are worked organically into the flow.) In his overall design, Ives reveals a sure sense of musical rhetoric: his big tune, *Columbia, the Gem of the Ocean*, having been conspicuously planted in the first and fourth movements, appears first in the finale as a foreshadowing (m. 162); then, heralded by the

bugler's call (*Reveille*, m. 251), it springs forth in all its glory, joined by the cry *Wake Nicodemus* and jubilant barn-dance fiddlers in a grand quodlibet—a full-blown musical allegory of Emancipation. Ives's immediate models here are the German paragons of the popular overture, with codas that emblazon heavyweight tunes with high-energy fiddling—Weber's *Jubel*, Wagner's Overture to *Tannhäuser*, and Brahms's *Academic Festival Overture* come to mind. And as Cecil Gray aptly noted about Bruckner's finales, Ives makes these paired final movements his "most important of all . . . drawing together and clinching the arguments of the foregoing ones."<sup>17</sup>

## EXTRAMUSICAL ELEMENTS IN THE BORROWED MATERIALS

For Ives, music was a part of life, and should partake of life. As he once said, "The fabric of existence weaves itself whole. You cannot set an art off in a corner and hope for it to have vitality, reality and substance."<sup>18</sup> The tunes Ives borrowed in *Symphony No. 2* were rife with associations that bear out the nostalgic nature of the work.

The first verse of *Wake Nicodemus*, used prominently in the second movement, reads:

Nicodemus, the slave, was of African birth,  
And was bought for a bagful of gold;  
He was reckon'd as part of the salt of the earth,  
But he died years ago, very old.  
'Twas his last sad request so we laid him away  
In the trunk of an old hollow tree.  
'Wake me up!' was his charge, 'at the first break of day,  
Wake me up for the great Jubilee!'

In *Essays Before a Sonata*,<sup>19</sup> Ives ruminates on the Concord transcendentalists—Emerson, Hawthorne, the Alcotts, and Thoreau—whose lives and works affected him profoundly. All were active in the abolitionist movement: among them, they had written, lectured, preached, demonstrated, and been jailed for the abolitionist cause. Ives's father and father-in-law, both veterans of the Union Army, were likewise active supporters of Emancipation. Ives's prominent use of *Wake Nicodemus* thus pays homage to his fathers' (and spiritual fathers') generation.

If the second movement does indeed derive from his lost overture "Town, Gown and State," Ives might have

associated *Wake Nicodemus* with New Haven, birthplace of the abolitionist precursor Lyman Beecher (*Town*), *Where, O Where Are the Verdant Freshmen?* with Yale (*Gown*),<sup>20</sup> and HAMBURG with Hamburg, Connecticut, a guardian port of the Connecticut River Valley (*State*).<sup>21</sup> The Concord transcendentalists also figure in Ives's use of MISSIONARY CHANT in the third movement, whose rhythm is the same as the motto in Beethoven's Fifth Symphony. Ives, again in *Essays Before a Sonata*, wrote of ". . . a tune the Concord bards are ever playing while they pound away at the immensities with a Beethoven-like sublimity . . ." <sup>22</sup> (He later implanted the motto in the "human-faith melody" of his "*Concord*" *Sonata* for piano.)

In the meditative central movement Ives uses hymn tunes whose texts describe visions of the Promised Land: John Sweney's BEULAH LAND (mm. 11-14) and Samuel A. Ward's MATERNA (mm. 15-18; ending). The latter was originally a setting of the first-verse conclusion of Herbert S. Irons's poem "O mother, dear, Jerusalem." In 1910 the hymn tune was joined in print to Katherine Lee Bates's poem "America the Beautiful." Her verses had first appeared in the Independence Day issue of *The Congregationalist* (4 July 1895), during the time Ives was organist at the Center Church on the Green (Congregational) in New Haven. Thus it is quite possible that Ives could have come to associate MATERNA with "America the Beautiful" long before 1910, the year he completed this symphony. Ives's allusion to the refrain "And crown thy good with brotherhood | From sea to shining sea" can be seen as a further reflection on Emancipation.<sup>23</sup>

## PERFORMANCE MATTERS

Several matters regarding performance warrant discussion here:

**REPEAT IN THE SECOND MOVEMENT.** Every continuous source prior to the 1951 publication includes a *da capo* repeat of the exposition, restored as an option in this edition (see p. 23). Taking the repeat will lend more weight to the key of A $\flat$ —relative to the secondary key of F—prior to its last-minute return in the coda (m. 329).

**TEMPOS IN THE SECOND MOVEMENT.** The opening tempo is probably intended to be played in the broad half-note style of the European operatic and symphonic *alla breve*.

Although the tempo indicated here—♩ = 160—is at the lower end of the indicated range in the 1951 publication (see the Selected Critical Commentary), it accords roughly with the “♩ = 76” of the grand march from Wagner’s *Tannhäuser*, one of this movement’s models.

The *Meno allegro* at m. 72 (returning at m. 281) has customarily been played too slowly, following the example of Leonard Bernstein’s recording. In the scores of 1907–10 and the 1951 publication, this section is marked somewhat slower than the opening tempo. However, in two sources ca. 1938 Ives penciled in tempo indications that are faster than the opening tempo (see Facsimile 3 and the Selected Critical Commentary).<sup>24</sup>

**TEMPOS IN THE FIFTH MOVEMENT.** Henry Cowell, who helped prepare *Symphony No. 2* for its premiere performance, wrote in *The Musical Quarterly*: “The last movement ‘goes lickety-split,’ to quote its composer, in the style of a one-step.”<sup>25</sup> Ives’s preface to the 1951 publication describes the tempo at measure 58, *Meno allegro*, as still (implicitly) on the fast side: “The second theme of the last movement . . . [suggests] a Steve Foster tune, while over it the old farmers fiddled a barn dance with all its jigs, gallops and reels.”<sup>26</sup> In a note to Bernstein following the symphony’s premiere (which Ives listened to on the radio), Harmony Ives wrote: “You will be interested to know that [Ives’s] comment on the allegro movements was ‘too slow’—otherwise he was satisfied.”<sup>27</sup> In the 1951 publication the *Allegro molto vivace* of the finale was marked at the virtually unplayable tempo of ♩ = 92–96. The present edition heeds Ives’s wish for a fast allegro and only slightly slower contrasting section, but with attainable metronomic markings. A *stretto* (*più allegro*) at m. 269 would be in keeping with performance practice of the Romantic overture coda.

**WOODWIND UNISONS.** In Ives’s pencil full score of 1907 and later sources, all single woodwind lines are written with upward stems, presumably to keep the lower staff space clear for separate *secondo* parts should they be needed later (see Facsimile 4). Although Ives was careful to write “solo” (and/or the roman numeral “I” or “II”) in passages where he wished a single player, in the preparation of the 1951 publication these upward stems were taken to indicate *primo*, and were copied thus in many passages. This edition restores the many woodwind unisons that Ives clearly intended.

**TRUMPETS.** Ives habitually wrote his pencil full score entirely in concert pitch but instructed his copyists to

transpose the clarinet, horn, and trumpet parts into their respective keys. In this symphony, Ives called for a pair of E♭ trumpets for the second movement and F trumpets for the fourth and fifth (see Facsimile 4). Unique in Ives’s orchestral music, these deep valve trumpets had been standard in large European orchestras, and until around 1910 could be heard in the United States in the symphony orchestras of Boston, Chicago, and New York.<sup>28</sup> By the time of the 1951 publication, the smaller B♭ and C trumpets had become the international standard. The editors at the time chose to print the trumpet parts in B♭—as they are here. But since Ives exploited the “massive unyielding tone quality” of those older trumpets,<sup>29</sup> parts for E♭ and F trumpets are included in the performance set of this edition. Otherwise, to approach the effect of the older trumpets, modern trumpets might be doubled, coupled in octaves, or exchanged with horns as conditions may suggest.<sup>30</sup>

## CONCERNING THIS EDITION

The present edition is based on a thorough review of all extant sources (see Description of Sources, page 136).<sup>31</sup> The primary source for this edition is the 1951 publication by Southern Music Publishing Co., Inc., an imprint of Peermusic. The most significant variants from earlier sources are included here as *ossia* passages in the score and performance parts. (To cite two examples: in the third movement much of the 1910 version may be performed; likewise, the last measures of the finale are given in both the 1910 and 1951 versions.) The Selected Critical Commentary, starting on page 139, provides details on variants among the sources that are significant to an informed performance, and points out places where the editor has opted for a marking from an earlier source. A complete critical commentary is available at [www.charlesives.org](http://www.charlesives.org).

Two reprints of the 1951 publication in the 1980s and ’90s reflected piecemeal corrections, with contributions from Malcolm Goldstein (who had begun his own critical edition of the symphony), Brian Priestman, and others. But this edition serves as the first comprehensive correction of the myriad errors in the 1951 publication, including significant corrections to tempo indications (see Performance Matters above). All matter set in square brackets, which includes tempo indications and dynamics, has been supplied by the editor. The editor has also supplied all slurs, ties, and dynamic

wedges marked with breaks, and has resolved the sources' inconsistencies in (a) the beginnings and endings of ties and (especially) slurs, (b) other articulation marks, (c) beaming and stemming, and (d) dynamics. Further, he has supplied and filled out patterns of articulation slurs and dots from corresponding patterns found among the sources. Throughout the musical text, Ives's Italian has been standardized.

The first New York performance based on the present edition was given on 25 September 2000 in Carnegie Hall by the Nashville Symphony, conducted by Kenneth Schermerhorn. Subsequent investigation of the second Ives-annotated score in Bernard Herrmann's collection has mandated the inclusion of additional performance alternatives.

I am thankful to colleagues whose contributions to this edition at its various stages have made possible its fulfillment: William Brooks; Roque Cordero; Kendall Crilly and Suzanne Eggleston Lovejoy of the Yale Music Library; Mickey Elkus; Malcolm Goldstein; Gayle Sherwood Magee; Jon Newsom of the Music Division, Library of Congress; David Porter; Barbara Sawka of the Stanford Archive of Recorded Sound; David Seubert of the Davidson Library, University of California, Santa Barbara; Todd Vunderink and the late Ronald Freed of Peermusic; Richard Wandel of the New York Philharmonic Archive; and Richard E. Warren of the Yale Collection of Historical Sound Recordings. The kindness of H. Wiley Hitchcock and Todd Vunderink in shaping the Preface, and of James B. Sinclair in checking the Description of Sources and the Critical Commentary, have been indispensable.

Jonathan Elkus  
University of California, Davis  
8 August 2006

## NOTES

1 In his work lists and marginalia, Ives dates the completion of *Symphony No. 2* earlier (see, for instance, the date in Facsimile 4). Ives's brief "Notes on the Symphony" in its first edition (p. [iii]) reads: "The composition of the Second Symphony took place between 1897 and 1901, except for the above fragment [from *The American Woods*] which was from 1889." For references to these and many other details, see the entry on *Symphony No. 2* in James B. Sinclair, *A Descriptive Catalogue of the Music of Charles Ives* (New Haven: Yale University

Press, 1999), pp. 2–10. The present edition is also indebted to Gayle Sherwood Magee's investigations into Ives's music staff papers and handwriting, which show that virtually all holograph material connected with *Symphony No. 2* dated from "not before 1907," a date reinforced by the extent of Ives's musical development. (See also J. Peter Burkholder, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowings* [New Haven: Yale University Press, 1995], p. 103.)

2 Charles E. Ives, *Memos*, ed. John Kirkpatrick (New York: W. W. Norton, 1972), pp. 49, 51–52. Beginning in 1896, his junior year, Ives studied formally under Horatio Parker, Yale's first professor of music. Henry Bellamann gives an acute appraisal of that teacher-student relationship, based on an interview with Ives: "Mr. Ives's years at Yale under Horatio Parker were not as unhappy as some notices have suggested. He entertains a hearty respect for his teacher; and though his occasional tonal adventures did not meet with approval, the young composer followed the wishes of his teacher and laid the foundations of a compositional technique that was complete in all details." ("Charles Ives: The Man and His Music," *The Musical Quarterly* 19 [January 1933]: pp. 45–58, excerpted in *Charles Ives and His World*, ed. J. Peter Burkholder [Princeton: Princeton University Press, 1996], pp. 373–375).

3 Burkholder, *All Made of Tunes*, p. 103.

4 Ives, *Memos*, p. 87; for further detail see Sinclair, *Descriptive Catalogue*, p. 10.

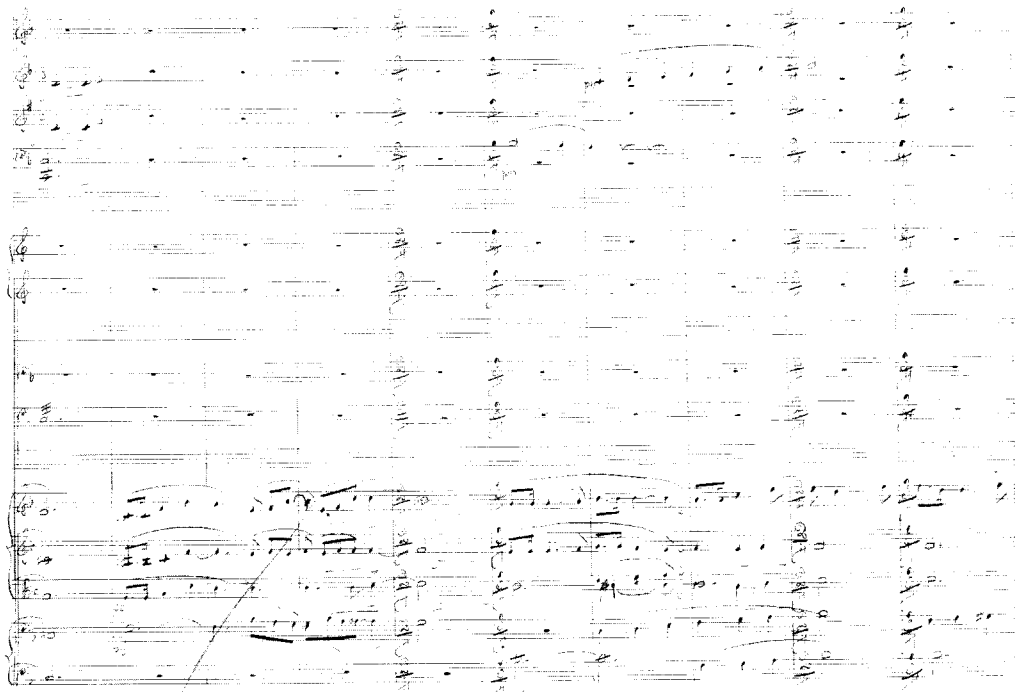
5 That Ives lent the copyist score(s) of *Symphony No. 2* and/or *Symphony No. 3* to Damrosch is documented through three letters, though Price's score of *Symphony No. 2* remains lost. Bernard Herrmann recalled years later that he had fetched the *Symphony No. 2* score from Damrosch, but the similarly oblong and probably similarly bound copy of *Symphony No. 1* might have been mistaken by Damrosch—or in Herrmann's memory—for *Symphony No. 2* (Vivian Perlis, *Charles Ives Remembered* [New Haven: Yale University Press, 1974], p. 156.)

6 For citations of Bernstein's and other mid-century recordings, see Richard Warren Jr., *Charles E. Ives: Discography* (New Haven: Yale University Library, 1972), pp. 76–77. Bernstein's marked performance copy of the first edition of *Symphony No. 2* is in the New York Philharmonic's archives.

7 Cowell's review of the premiere, *The Musical Quarterly* 37 (July 1951): pp. 399–402, excerpted in *Charles Ives and His World*, ed. Burkholder, p. 358. Facsimile 2 in the present edition shows the most advanced of Ives's sketches toward the tag; for further discussion see Sinclair, *Descriptive Catalogue*, p. 10, and the Selected Critical Commentary.

8 Ives, "Notes on the Symphony," *Symphony No. 2* (New York: Southern Music Publishing Co., 1951 [first edition, first printing of the full score]), p. [iii]. Stephen Foster's melodies formed the core repertoire of minstrel shows and parlor songs in mid-nineteenth-century America. *The American Woods* was probably the earliest of Ives's lost overtures (see Sinclair, *Descriptive Catalogue*, p. 593). It seems to have had a quodlibet ending similar to that of the *Symphony No. 2*: on the second annotated Herrmann photostat, at m. 254 of mvt. 5, Ives has penciled: "written on back of old copy—in overture score—"Down in the Cornfield" [Massa's in de Cold Ground] . . . was sung here against Red W[white and] Blue [Columbia the Gem of the Ocean] sometimes Swanee River & sing all night long!"

- 9 Ives, *Memos*, pp. 51–52. Ives's father George, after being mustered out as a bandmaster during the Civil War, returned to Danbury, Conn., to resume his career there as an all-around musician. He was Charles's first music teacher, and the young Ives's skill in composing or paraphrasing the church music, marches, and overtures from which this symphony springs was nurtured by his father's instruction and encouragement.
- 10 Examples of the Romantic-era bipartite overture that would have been known to Ives include Auber's *The Crown Diamonds*, Berlioz's *Benvenuto Cellini*, Flotow's *Martha*, Nicolai's *The Merry Wives of Windsor*, Rossini's *The Italian Girl in Algiers*, Wagner's *Rienzi*, and Weber's *Oberon*.
- 11 For further discussion see Jonathan Elkus, "Ives's Second Symphony as Two Cyclic Overtures with an Unrealized Debt to Berlioz: A Wind Band Perspective on the 'Overture Habit,'" *Alta Musica* 24, ed. Wolfgang Suppan (Tutzing: Hans Schneider, 2003), pp. 317–34. For a seminal study of the thematic, stylistic, and formal elements of *Symphony No. 2*, see Burkholder, *All Made of Tunes*, pp. 102–36.
- 12 For further citations of borrowing in the symphony see Sinclair, *Descriptive Catalogue*, "Borrowing," p. 9. For the music, song texts, and sources of nearly all of Ives's musical borrowings, see Clayton W. Henderson, *The Charles Ives Tunebook* (Warren, Mich.: Harmonie Park Press, 1990).
- 13 *Town, Gown, and State* was one of a set of overtures or projected overtures Ives refers to as *In These United States*. See Sinclair, *Catalogue*, pp. 605 and 597 respectively and Ives, *Memos*, pp. 148–49. The Overture to *Zampa* had been in Ives's organ repertoire (and doubtless his father's band and orchestra repertoire).
- 14 Further likenesses to Bruckner in this and the fifth movement are many: the organist's unison scorings for the high woodwinds, the use of deeply-pitched valve trumpets in the pre-1951 score, the prolonged sequential signals for horn and trumpet, the dramatic silences that separate turbulent from lyric passages, the motoric effect of dotted figures and triplets, the string tremolo, the braking effect of quarter- and half-note triplets and other extra-metrical proportions, the big tune that caps the coda, and the broad, final plagal cadences. Wagnerian modeling and paraphrase include the grand march (Entry of the Guests) from *Tannhäuser*—the tempo, the characteristic "turn" ornament, the horn quartet (m. 213)—and the Magic Sleep motif from *Die Walküre*.
- 15 Ives's rejected study for the beginning of this movement is a take-off on Brahms at his most *gemütlich*. Although that study survives on several sketch pages, it is best heard as the piano improvisation recorded by Ives in the mid-1930s, reissued on the CRI recording *Ives Plays Ives* [New York, 1999], CD 810, track 28 (reissued on New World Records CD 80642).
- 16 *All Made of Tunes*, pp. 132–33.
- 17 *The History of Music* (London: Kegan Paul; New York: Knopf, 1928), p. 235.
- 18 Quoted by Henry Bellamann, "Charles Ives: The Man and His Music," excerpted in Burkholder, *Charles Ives and His World*, p. 375.
- 19 *Essays Before a Sonata*, ed. Howard Boatwright (New York: Norton, 1970).
- 20 Many left campuses nationwide to join the armies and hospitals of the Civil War. Ives was most likely being ironic in his use of *Where O Where*, whose verses end: "Safe now in the soph'more class"—"Safe now in the junior class"—"Safe now in the senior class"—and finally, "Safe now in the wide, wide world." The rhythm of the military dead march in the pizzicato basses underscores the irony.
- 21 The musical parallel here is to the hymn-like music of the guardian castle Vyšehrad toward the conclusion of Smetana's *The Moldau*.
- 22 Ives, *Essays*, p. 47.
- 23 See James J. Fuld, *The Book of World-Famous Music: Classical, Popular and Folk*, 4<sup>th</sup> ed. [New York: Dover, 1995], pp. 96–97.
- 24 In further support of a lively *alla breve* at m. 72 and 281: 1) If, as Ives hinted, this exposition is based on Hérold's *Zampa* overture, the corresponding episode in that work (m. 56) is marked at  $\text{♩} = 96$  (the quarter note in *Zampa* corresponds to Ives's half note). 2) If the *da capo* repeat is observed (as every continuous source until the 1951 publication shows that Ives had intended it to be), a quarter-note pulse at mm. 72 and 281 makes both the exposition and recapitulation disproportionately long. (The Nashville Symphony recording on Naxos CD 8.559076, conducted by Kenneth Schermerhorn, observes both the *da capo* repeat and the *alla breve* tempos at mm. 72 and 281.)
- 25 Quoted by Burkholder, *Charles Ives and His World*, p. 357.
- 26 Ives, "Notes on the Symphony," p. [iii].
- 27 Ives Papers 28/8 (Yale University Library), quoted in Jan Swafford, *Charles Ives: A Life with Music* (New York: W. W. Norton, 1996) p. 507, n. 143. Ives could have meant also the tempos in mvt. II.
- 28 D. J. Blaikley, in *Grove's Dictionary of Music and Musicians* (New York: Macmillan, 1910), vol. 5, p. 171; Henry Krehbiel, *The Orchestra and Orchestral Music* (New York: Scribner, 1896), p. 108; W. J. Henderson, *How to Listen to Music* (New York: Longmans, 1899), pp. 32–33.
- 29 Cecil Forsyth, *Orchestration* (New York: Macmillan, 1914), pp. 93–94.
- 30 Ives recognized the modern trumpet's disadvantage in its low register; see the Selected Critical Commentary, mvt. V, m. 252.
- 31 The situation in 1951 was quite different. Spurred by Bernstein's decision to premiere *Symphony No. 2* in early 1951, Henry Cowell became Ives's helper and go-between in the preparation of its publication later that year. Cowell airmailed the newly sketched concluding tags of the second and fifth movements to Lou Harrison, then living in Oregon. Harrison quickly scored these and posted the materials back to Cowell (according to the present editor's conversation with Lou Harrison, Aptos, Calif., 5 July 1995). Price's ink copy could not be found, and it is evident that neither Ives's score-sketch nor the two sets of photostats annotated for Bernard Herrmann were consulted. This left only the pencil full score for Ives and Cowell to work from (see Henry Cowell and Sidney Cowell, *Charles Ives and His Music* [New York: Oxford, 1969] p. 131n). It is important to realize that Ives's attention span had become chronically brief. And sadly, in the rush to publish, it seems that no one assumed the job of proofreading the camera-ready ink score (prepared by an unidentified copyist). None of the working papers leading to the 1951 publication have survived.



FACSIMILE 1: The two extant pages from the ink full score by George Price, showing the original (discarded) ending of mvt. III, mm. 106–121 (f7791–92) with emendations by Ives, ca. 1909. Both pages reduced from 13½ x 10½. Charles Ives Papers, Music Library, Yale University.



I st meas. in g. rd  
 O come as some  
 except at the last  
 all parts = (A) rest  
 Part 5  
 Trombone  
 4 Trumpets  
 etc.

Trombone out  
 Trumpet 2 out  
 high  
 clean  
 Tru

Trombone  
 4 Trumpets  
 etc.

I  
 II  
 III  
 IV  
 V  
 C  
 D

as some  
 but V  
 etc.

I  
 II  
 III  
 IV  
 V  
 C  
 D

I  
 II  
 III  
 IV  
 V  
 C  
 D

I  
 II  
 III  
 IV  
 V  
 C  
 D

I  
 II  
 III  
 IV  
 V  
 C  
 D

1 275 2 276 3 277

FACSIMILE 2: Holograph pencil score-sketch for the tag to mvt. V, mm. 275-77 (f0528), ca. 1938, a patch to supplement the emended final page of a photostat full score given to Bernard Herrmann (f8173). Reduced from cropped 10 $\frac{3}{8}$  x 13 $\frac{3}{8}$  (p. [16] of score-sketch). Note the resemblance in the last measure to the final-measure trombone V-I tag added to the second movement in the 1951 edition. Charles Ives Papers, Music Library, Yale University.

5

*3da mano all.breve  
Faeria B. 18 = d*

72

79

80

87

*meno moto  
pp segato*

88

95

*meno*

*pp*

*meno moto*

95

FACSIMILE 3: Holograph pencil score-sketch of mvt. II, mm. 72–95 (f0393); not earlier than 1907. Note Ives's subsequent "alla breve" clarification, probably ca. 1938, lacking in the 1951 publication. Reduced from 10 $\frac{1}{2}$  x 13 $\frac{3}{8}$ . Charles Ives Papers, Music Library, Yale University.

V.

6

*Allegro molto vivace*

*more*

*structure*

*no bar*

Flute  
Oboe  
Clarinet  
Bassoon  
Horn  
Trumpet  
Trombone  
Tuba

1 2 3 4 5 6 7

FACSIMILE 4: Holograph pencil full score of mvt. V, beginning (f0529); not earlier than 1907. Reduced from 13½ x 10½. Ives's measure numbers 1-5 and 6-7 are reference numbers corresponding to the recapitulation beginning at m. 105. Note that Trumpets in F are specified in the left margin. At top right, Ives's memorandum: (from overture *N[ew] H[aven] Hyperion [Theatre]* 1896) | put in 2nd Symphony 1902. Charles Ives Papers, Music Library, Yale University.

## DESCRIPTION OF SOURCES

Numbers in parentheses preceded by "f" refer to microfilm numbers in the Charles Ives Papers at the Yale University Music Library. Measure numbers throughout this edition accord with those in **P** and with John Kirkpatrick's numbering in the sources; discrepancies between Kirkpatrick's and Ives's numberings are not noted. Measures inserted in the musical text from earlier sources are sequenced "a," "b," etc.

**x** Experimental pencil sketches on vertical pages [ca. 1907].

Mvt. V: 3 pp. (f0508-10)

**s** Preliminary sketches on vertical pages, mostly pencil with some ink [ca. 1907 and earlier (but not before 1902)]. List of 4 mvts. of the work with measure counts [probably projections] (f0355).

Mvt. I: mm. 11-31 (f0353), 30-34 (f0357), 55-78 (f0354), and 85-112 (f0356).

Mvt. II: mm. 1-23 (f0356), 42-58 (f0382), 72-110 (f0384), 111-14 & 116-19 & 121-25 (f0385), 127-38 (f0386), 186-97 (f0383), and 329-54 labeled "Coda" (f0387).

Mvt. III: memo "old score Largo | (see back schets) | in New Haven '96 | better than this | one (see Safe 28 Nas[sau])" (f0446), toward mm. 7-16 & 127ff (f0447), 18-45 (f0449), 49-86 (f0450), 74-77 (f2488), toward 119-25 (f0448), and 119-22 & toward 125ff (f5109). (See also *Symphony No. 1*, rejected mvt. II, f6569.)

Mvt. IV: [lost].

Mvt. V: mm. 0-42 (f2349), 43-57 (f2350), 145-65 (f0501), 175-90 (f0502), 189-216 headed "2nd theme IV | Meno allegro" (f0507), 222-26 (f0503), 241-59 (f0504), and 242-47 (f0361); rejected patch for 160-61 (f0505) and patch for mm. 183-86 (f0506).

**S** Pencil score-sketch on vertical pages [ca. 1907; for late emendations, see **r**<sup>3</sup>], each mvt. continuous except as noted; Mvt. I is in 2-stave systems, other mvts. in 5-stave systems.

Mvt. I: t.p. ("Down E[ast] Overt[ure]... | Sym #2... | from Overtures...") (f0358), mm. 1-104 (f0359-61).

Mvt. II: t.p. ("...Hyperion Theatre Orchestra...") (f0388), mm. 1-382 [mm. 251-322 are blank, = mm. 42-113] (f0389-407; f0393 reproduced here as Facsimile 3).

Mvt. III: t.p. ("1<sup>st</sup> & last part not to be used...") (f0451), mm. 1-111 (f0452-56) [the two final pages are lost; **M** uses **r**<sup>1</sup> (f0447) for conclusion]. (See also *Symphony No. 1*, rejected mvt. II, f0444-45 & 5109.)

Mvt. IV: t.p. ("IV Intro") (f2440), mm. 1-41 (f0492-94).

Mvt. V: t.p. ("V | or [?] | IV | Alleg[ro] | S #2") (f0511), 16 pp. headed "IV" (f0512-27), and revised ending, mm. 275-77 (f0528).

**M** Pencil full score on 16-stave oblong pages [ca. 1907].

Mvt. I: t.p. ("...in F maj—A<sup>b</sup> maj also in D B min") (f0362), mm. 1-111 (f0363-73, f0409), and m. 112 (f0389).

Mvt. II: t.p. ("Started to score as Overture...") (f0408), mm. 1-265 & 306-82 [mm. 251-65 & 306-22 are blank, = mm. 42-56 & 97-113] (f0409-43).

Mvt. III: t.p. (“...Organ Prelude...”) (f0457), mm. 1–121 (f0458–70) [f0458 (mm. 1–10), f0469 (in mm. 107–14 only, with memo “See new sheet(s)”), and f0470 (mm. 115–21) are crossed out], and revised ending, mm. 107ff (f0471–73).

Mvt. IV: t.p. (“S[ym]. 2 Intro IV”) (f0495), mm. 1–41 (f0496–500).

Mvt. V: mm. 1–279 (with original ending), headed “V” (f0529–59; f0529 reproduced here as Facsimile 4).

**N** Fragment of a discarded ink copy by George Price [ca. 1910], on two oblong 16-stave pages, based on **M**.

Mvt. III: mm. 105–21 (f7791–92; reproduced here as Facsimile 1).

**n** Fragments of ink orchestral parts extracted by Copyist 9 [ca. 1910], from **N**?

Mvt. I: Vn1 [mm. 77–108] (f0374), Vn1 [mm. 79–108] (f0375), Vn1 [mm. 79–108] (f4796), Vn2 [mm. 77–108] (f0377), Va [mm. 82–108] (f0378), Va [mm. 83–108] (f0379), Vc [mm. 79–108] (f0380), Vc [mm. 79–108] (f0381), and Cb [mm. 93–108] (f2661).

Mvt. III: Fl2 [mm. 1–85] (f0474), Ob2 [mm. 52–62] (f0475), Bn2 [mm. 1–121] (f0476 & 2958), Tb1 & 2 [mm. 1–121] (f0477), Timp [mm. 1–121] (f0478 & 4794), Vn1 [mm. 85–121] (f0479), Vn1 [mm. 85–127] (f0480), Vn2 (m. 93–121) (f0481), Vn2 [mm. 93–121] (f0482), Vn2 [mm. 93–121] (f0483), Vn2 [mm. 93–121] (f0484), Va [mm. 82–121] (f0485), Va [mm. 82–121] (f0486), Vc [mm. 98–121] (f0487), Vc [mm. 96–121] (f0488), Vc [mm. 96–121] (f0489), Vc [mm. 97–121] (f0490), and Cb [mm. 114–21] (f0491).

**r<sup>1</sup>** Pencil revisions [ca. 1910] on **M**, **N**, and **n**.

Mvt. III: preliminary sketches on **M**, mm. 107–19 (f0447), 119–23ff (f0448), and 125–27ff (f0519); mm. 107–17, labeled “New Sheet” (f0471), and 118–32 (f0472–73)—these pages replacing crossed out measures of **M** (f0469–70) and **N** (f7791–92); on **n**, emendation to Vn1, mm. 109–32 (f0480).

**r<sup>2a</sup>** Revisions penciled on a complete set of positive photostats of **M** (made after **r<sup>1</sup>**) given (ca. 1938) by Ives to Bernard Herrmann and belonging to Fred Steiner, photocopied at Yale in October 1976.

Mvt. I: mm. 43–45 (f7815) [corresponding to **M** (f0367) & **r<sup>2b</sup>** Mvt. II, mm. 1–7 (f8150)].


Mvt. II: m. 18 (f7816) [corresponding to **M** (f0410)], 149–51 (f7817) [corresponding to **M** (f0424) & **r<sup>2b</sup>** (f8155)], 165–67 (f7818–19) [corresponding to **M** (f0425–26) & **r<sup>2b</sup>** (f8157–58)], and 342 (f7820) [corresponding to **M** (f0439)].

Mvt. III: t.p. (“...Ist theme is better...”) (f7821) [corresponding to **M** (f0475)], 31–36 (f7822) [corresponding to **M** (f0461) & **r<sup>2b</sup>** (f8161)], 39–40 (f7823) corresponding to **M** (f0462) & **r<sup>2b</sup>** (f8162)], and 128–29 (f7824) [corresponding to **M** (f0472)].

Mvt. IV: [none]

Mvt. V: mm. 73–74 (f7825) [corresponding to **M** (f0537) & **r<sup>2b</sup>** (f8170)]; 191–92 (f7826) [corresponding to **M** (f0550) & **r<sup>2b</sup>** (f8171)]; toward **P** 277–end (f7827) [corresponding to **M** (f0559) & **r<sup>2b</sup>** (f8173)]; see also **r<sup>3</sup>**, V (f0527–28)].

**r<sup>2b</sup>** Another set of revisions, probably later than **r<sup>2a</sup>**, penciled on a bound set of positive photostats of **M**, given by Ives to Bernard Herrmann, and bequeathed by Herrmann in 1975 to the University of California, Santa Barbara (Bernard Herrmann Papers, Department of Special Collections, Davidson Library).

- Mvt. I: mm. 2 (f8149) [corresponding to **M** (f0363)] and 43–45 (f8150) [corresponding to **M** (f0367) & **r**<sup>2a</sup> (f7815)]; ref. (“see scetch...”) to **S** (f0359); 107–11 (f8151) [corresponding to **M** (f0373)].
- Mvt. II: mm. 1–7 (f8152, including final beat of Mvt. I) [corresponding to **M** (f0408–09)], m. 12 (f8153), 72 (f8154) [corresponding to **M** (f0416)], 149–51 (f8155) [corresponding to **M** (f0424) & **r**<sup>2a</sup> (f7817)], 168–75 (f8156) [corresponding to **M** (f0426) & **r**<sup>2a</sup> (f7819)], 205–10 (f8157–58) [corresponding to **M** (f0429–30)], and 251 (f8159) [corresponding to **M** (f0434)].
- Mvt. III: mm. 18 (f8160) [corresponding to **M** (f0459)], 32–33 & 36 (f8161) [corresponding to **M** (f0461) & **r**<sup>2a</sup> (f7822)], 40 (f8162) [corresponding to **M** (f0462) & **r**<sup>2a</sup> (f7823)], and 106–107 (f8163) [corresponding to **M** (f0469)].
- Mvt. IV: mm. 5 (f8164) [corresponding to **M** (f0496)], 18 (f8165) [corresponding to **M** (f0498)].
- Mvt. V: mm. 19–20 (f8166) [corresponding to **M** (f0531)], 34 (f8167; “written on back...”) [corresponding to **M** (f0532)], 37 (f8168; “let consec. 5ths alone...”), bottom (“Trombone plays full tune...”) [corresponding to **M** (f0533)], 63 (f8169) [corresponding to **M** (f0535)], 73 (f8170; “crossed l out...”) [corresponding to **M** (f0537) & **r**<sup>2a</sup> (f7825)], 191 (f8171) [corresponding to **M** (f0550) & **r**<sup>2a</sup> (f7826)], 253–54 (f8172; “better to have Tpts... l ...written back old copy—in overture score...”) [corresponding to **M** (f0557)], and 275–79 (f8173) [corresponding to **M** (f0559) & **r**<sup>2a</sup> (f7827)]; ref. (“se[e]  [mm.] 1 2 3”) to **r**<sup>3</sup> (f0528)].

**r**<sup>3</sup> Revisions penciled in **S** (probably coeval with **r**<sup>2a</sup> and **r**<sup>2b</sup>).

Mvt. II: mm. 1 (f0389) and 72 (f0393; reproduced here as Facsimile 3), 97 (f0394), and 203–09 & 211 (f0399).

Mvt. V: two versions toward **P**, mm. 277–end (f0527) and later pencil score-sketch on vertical page, one 15-stave system, given to the Ives Papers by Bernard Herrmann (“Ist meas. the l same as score...”) (f0528; reproduced here as Facsimile 2).

**P** Published score, Southern Music Publishing Co, Inc., New York, 1951, lithographed from an unidentified copyist’s autography; t.p. [ii] [iii] verso blank; 191 pp. (paginated 3–194); no plate number. Based on **M** but with significant revisions, the most striking for mvt. V, mm. 278–80. (For Henry Cowell’s and Lou Harrison’s roles in the preparation of **P**, see Preface. The extent to which Ives himself participated is not known. No working materials for the preparation of **P** are extant.)