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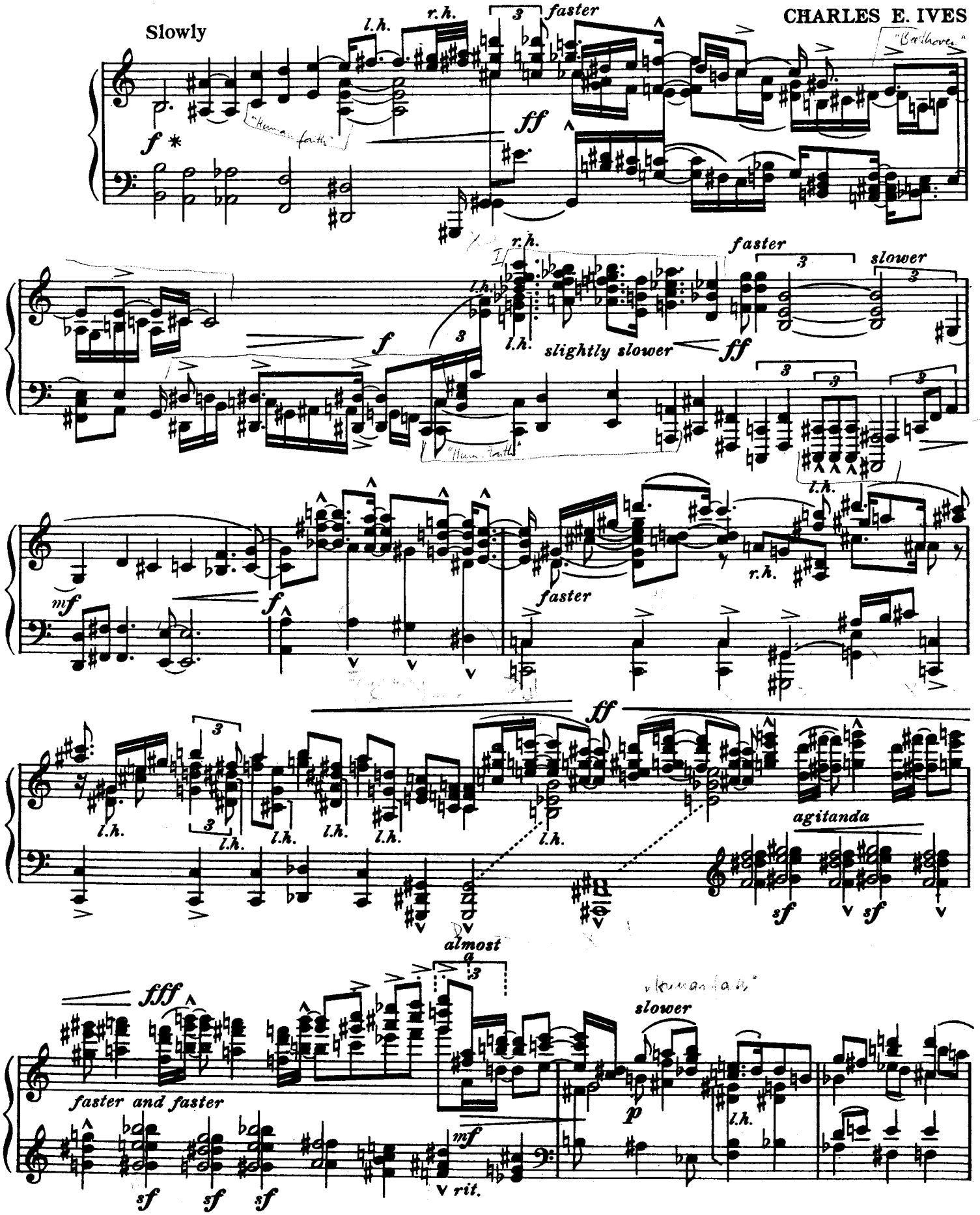
I. "Emerson"

CHARLES E. IVES



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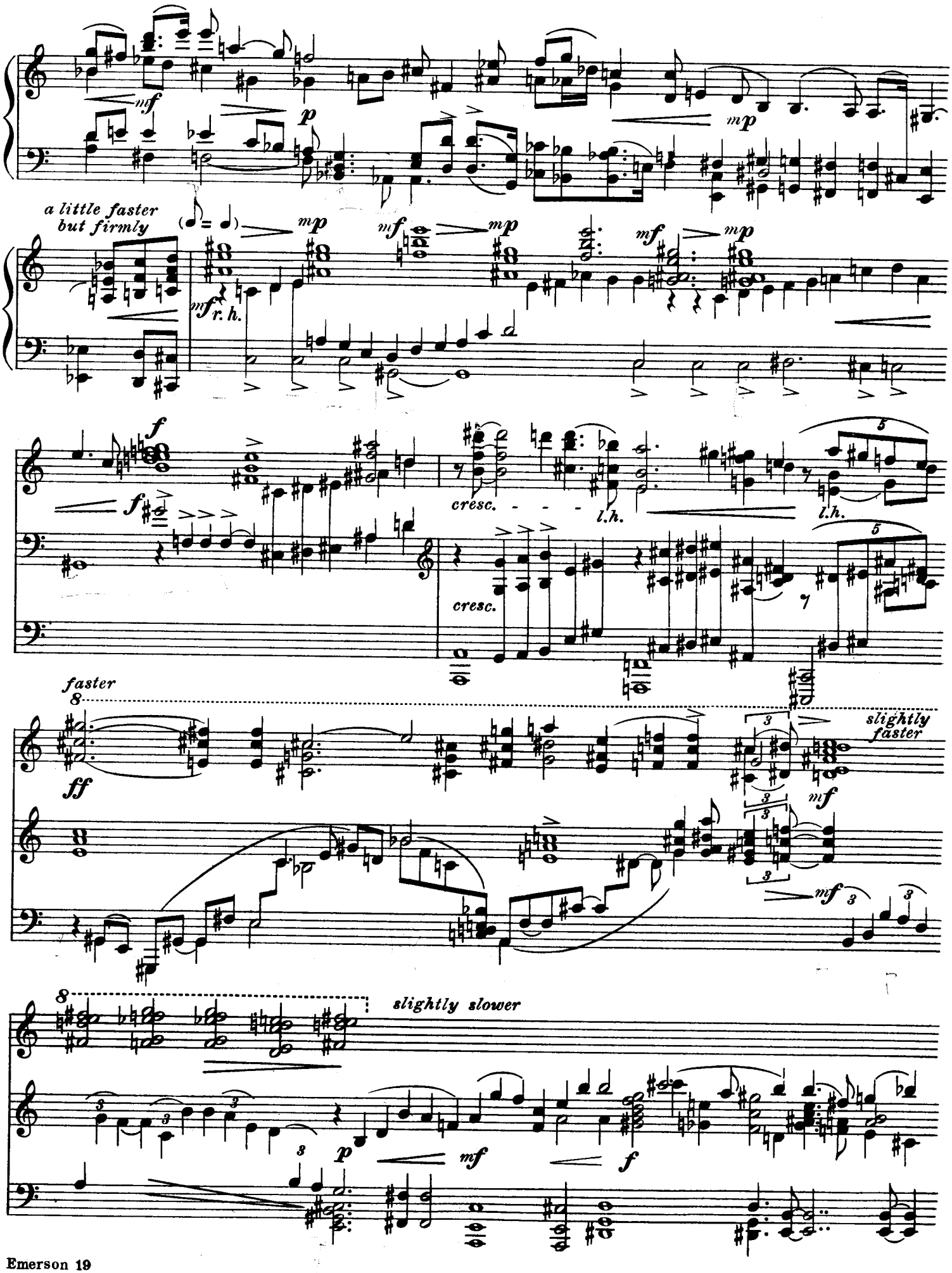

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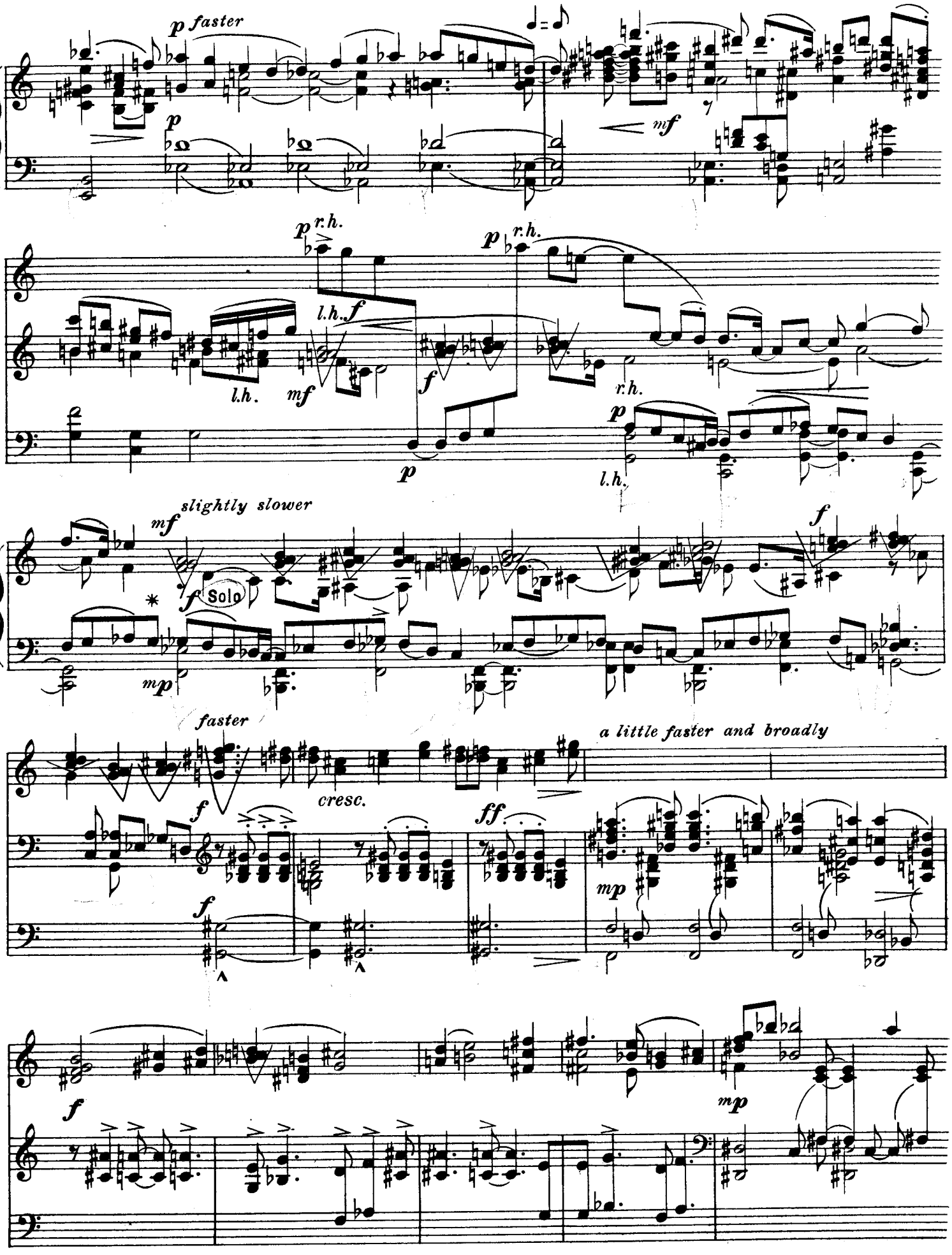

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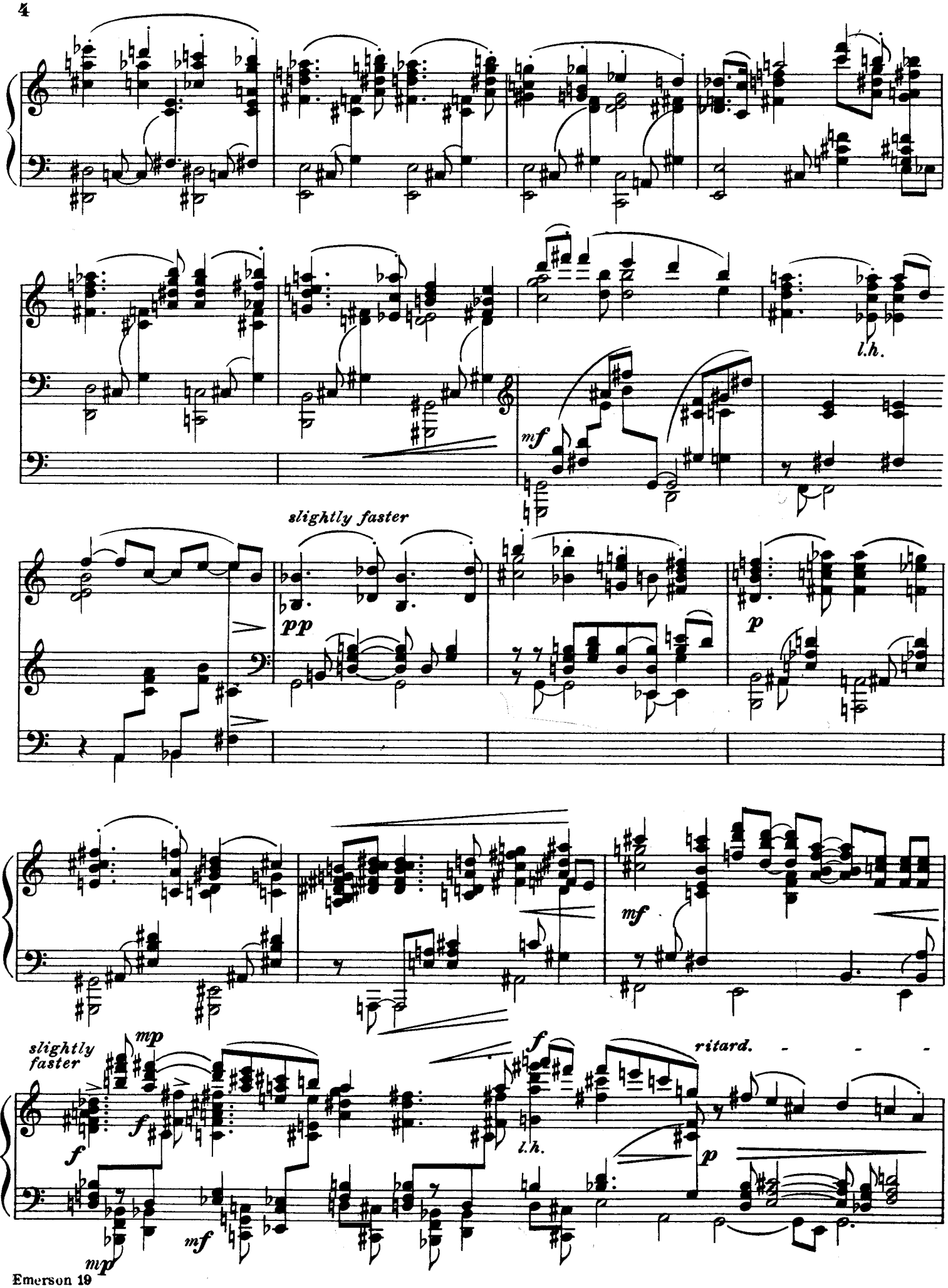

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[Langs. Satz]

Slowly and quietly

pp

p

rit.

slightly faster

p

pp

mf

somewhat faster

poco accel.

f

faster and firmly

ff

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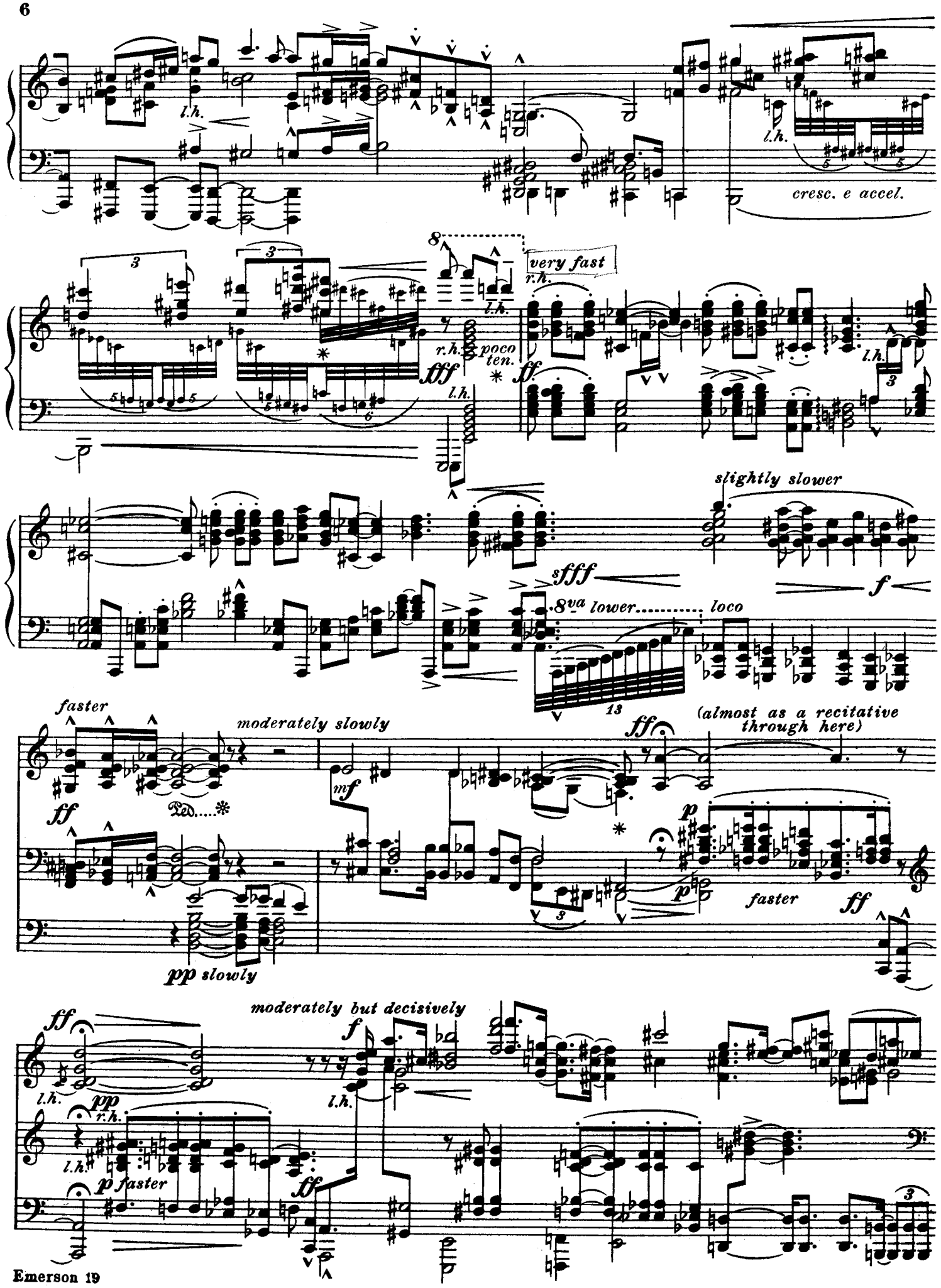

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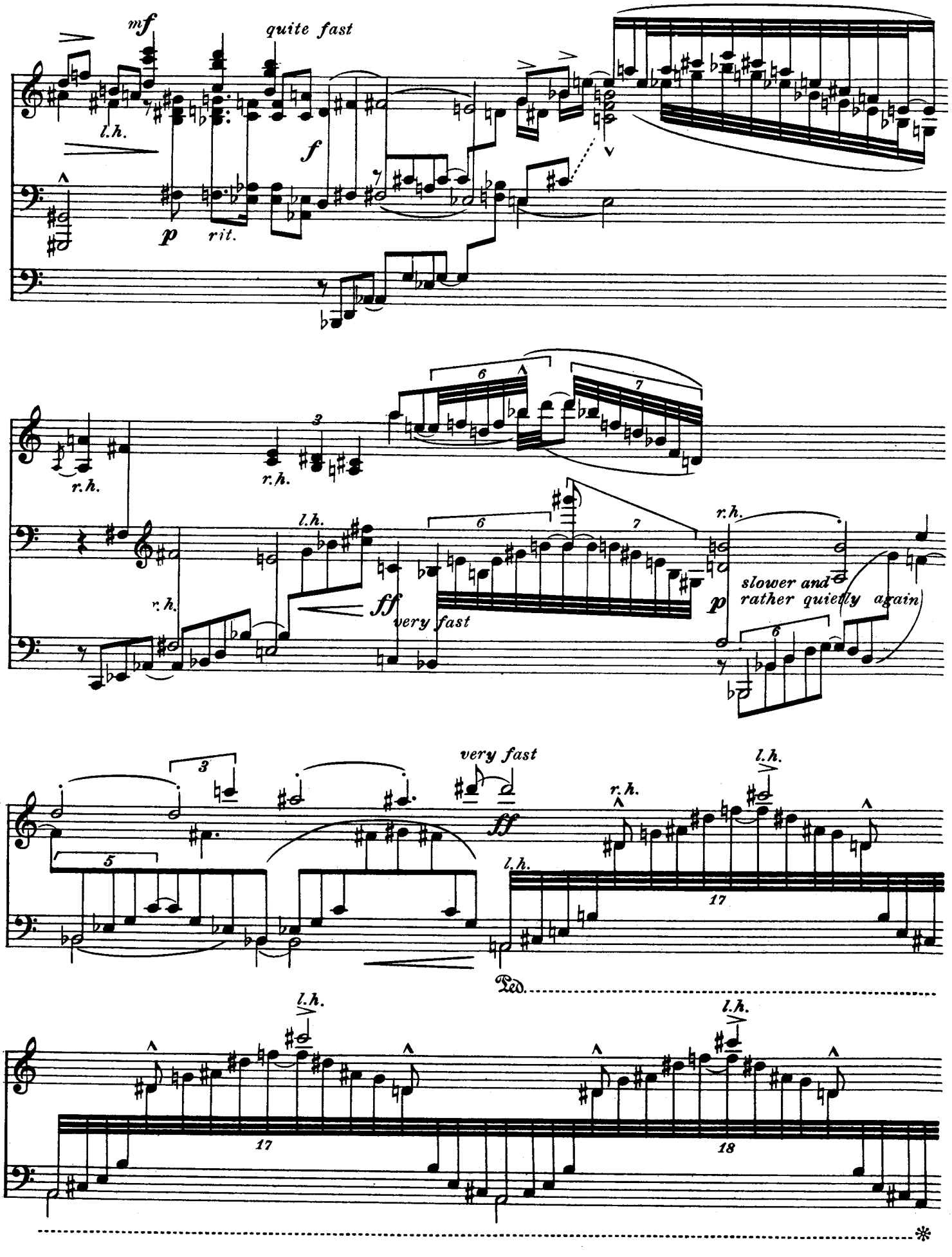

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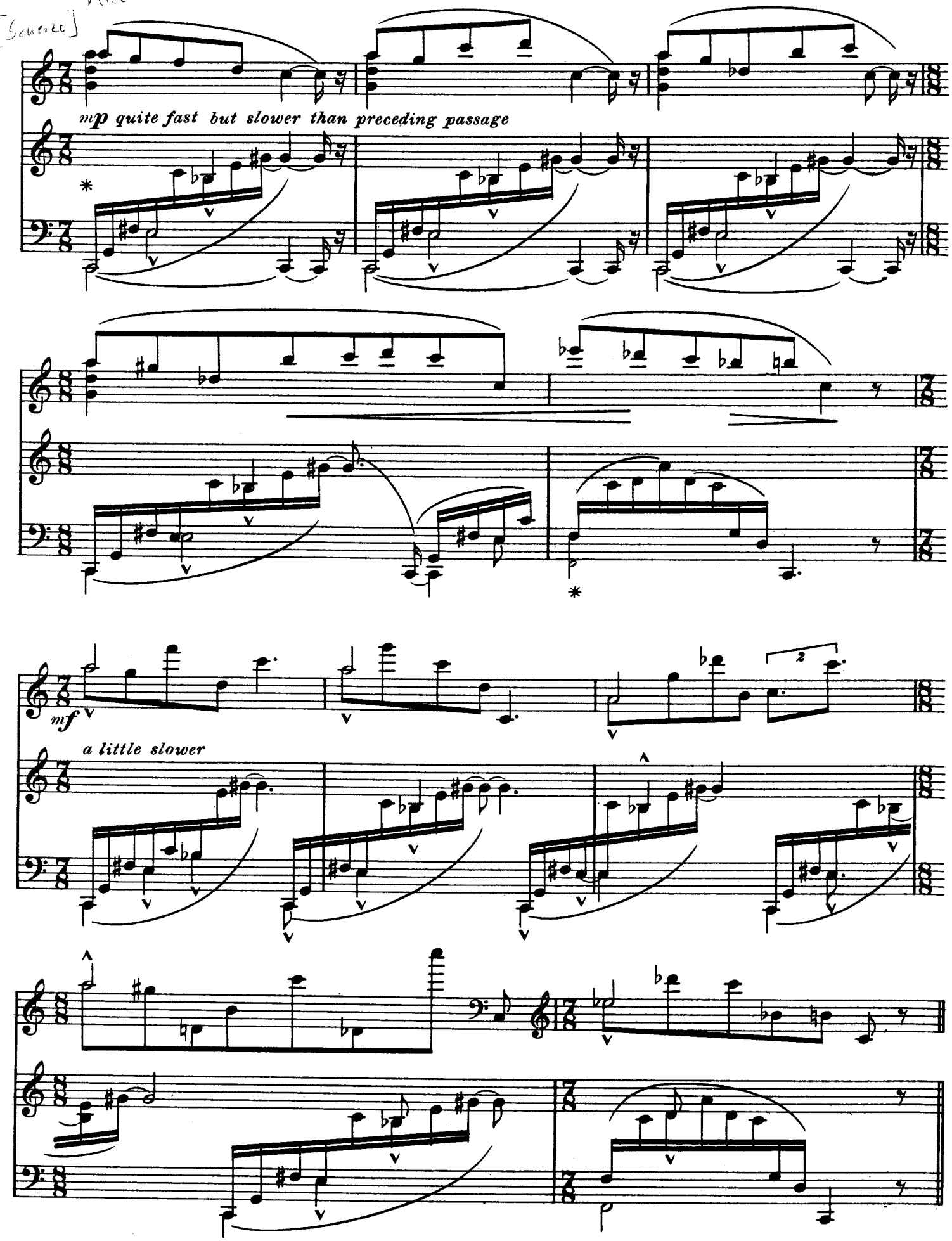

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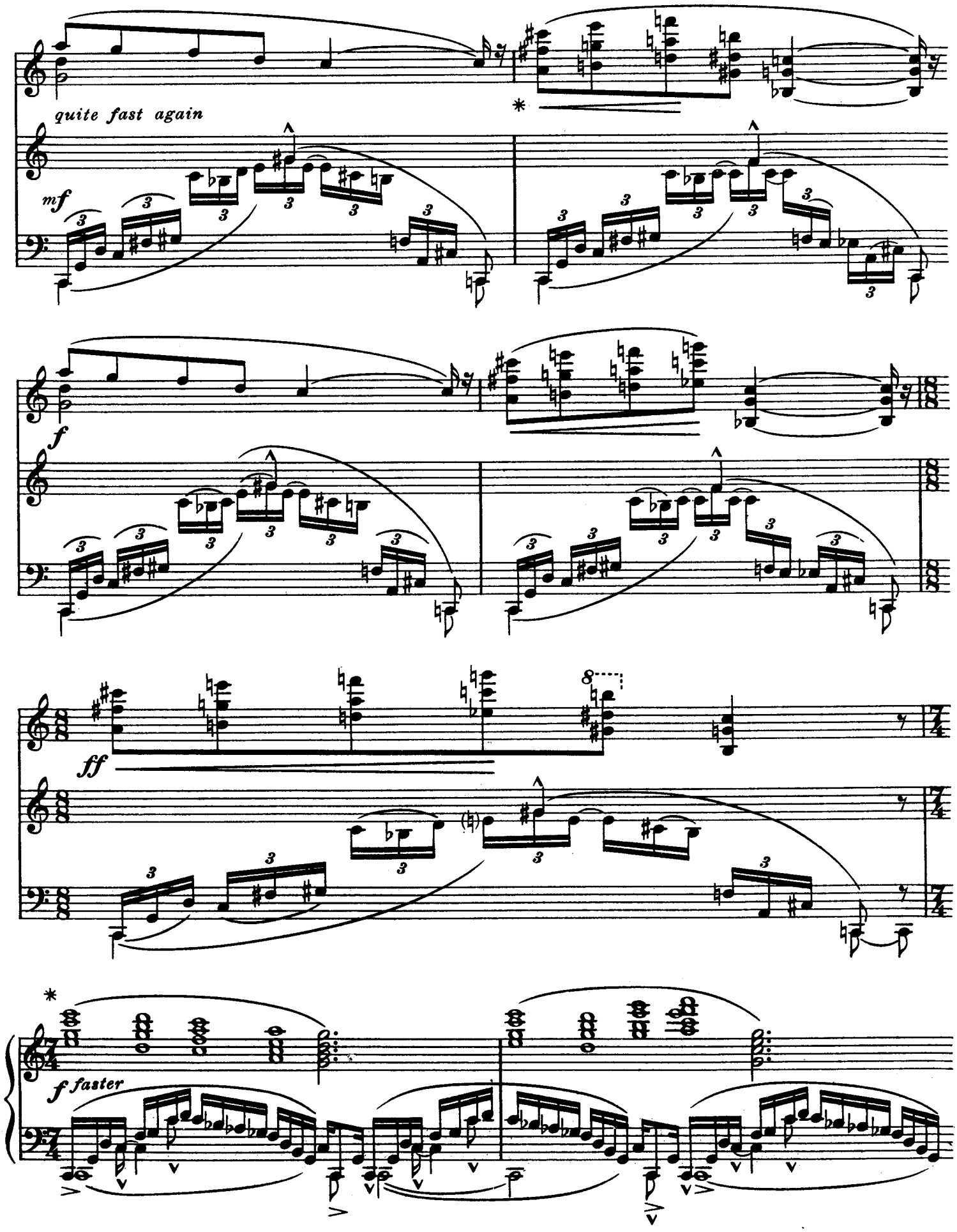

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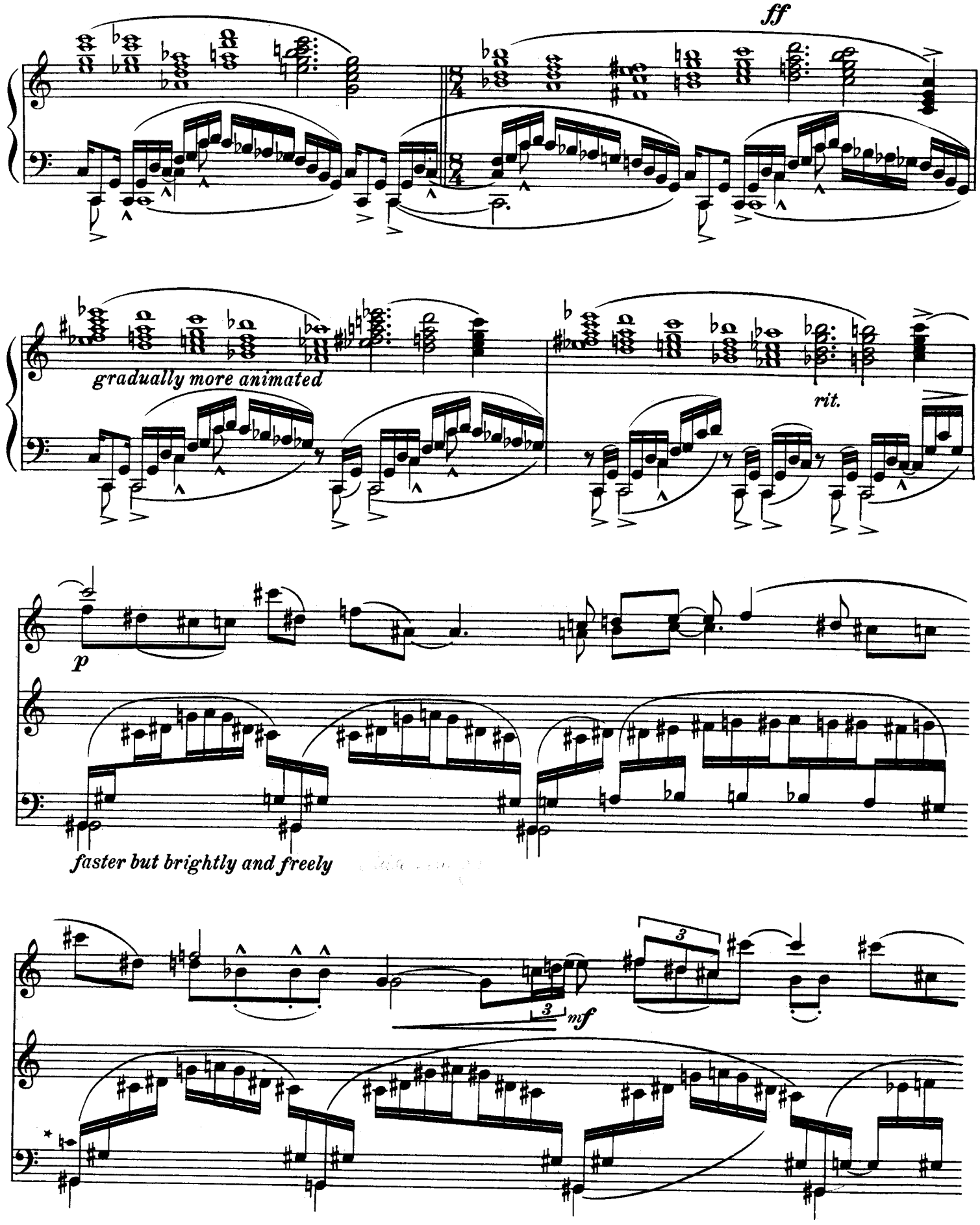

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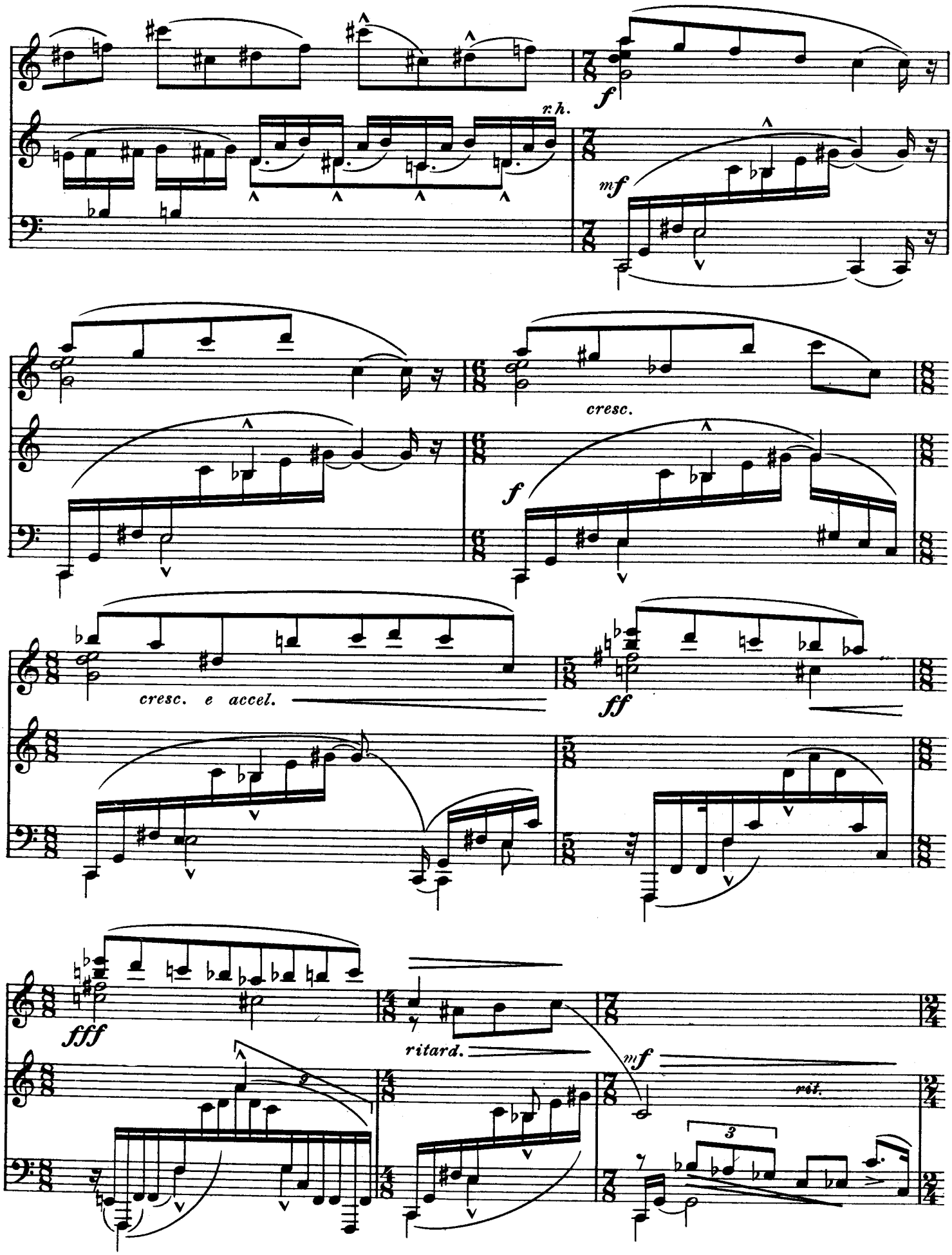

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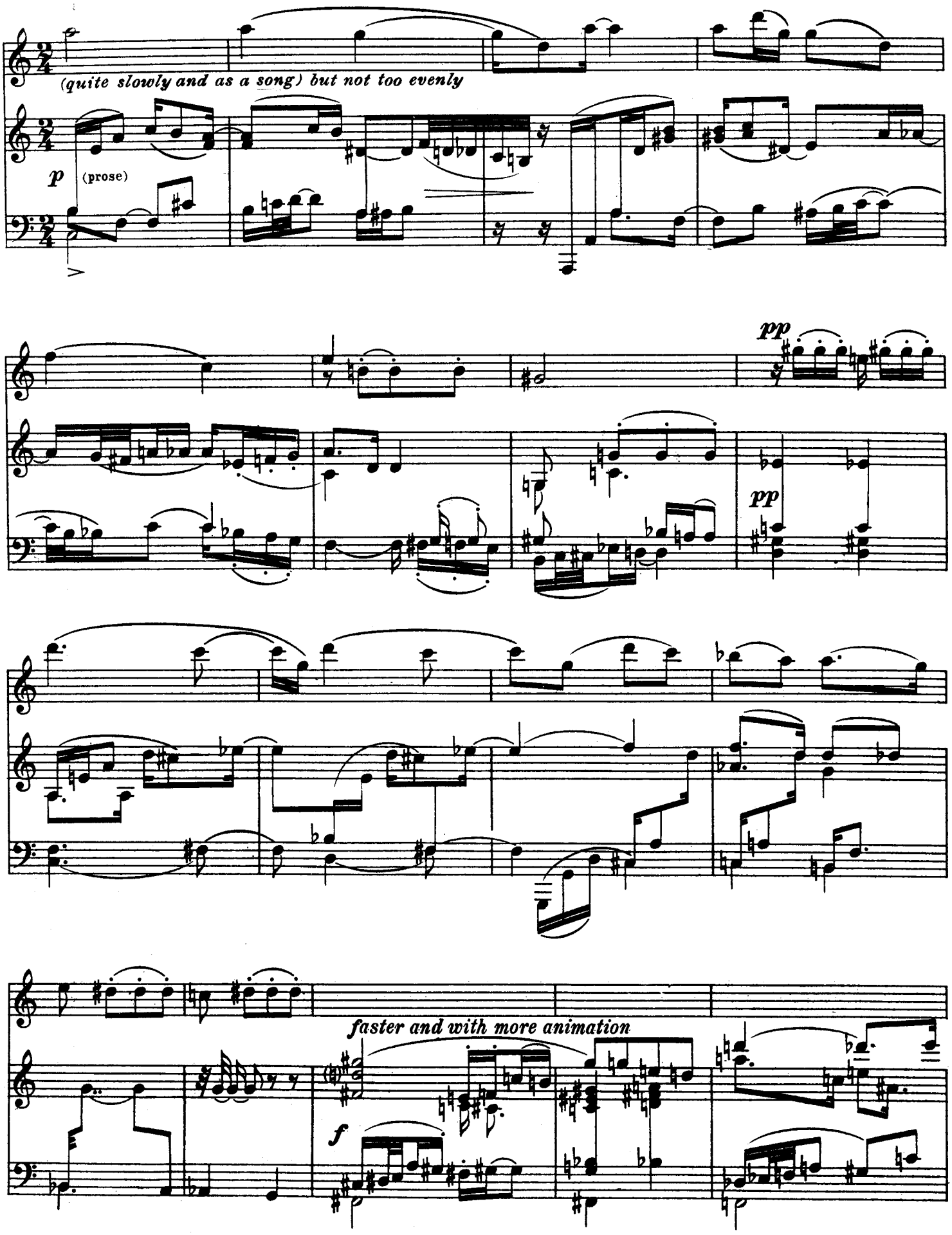

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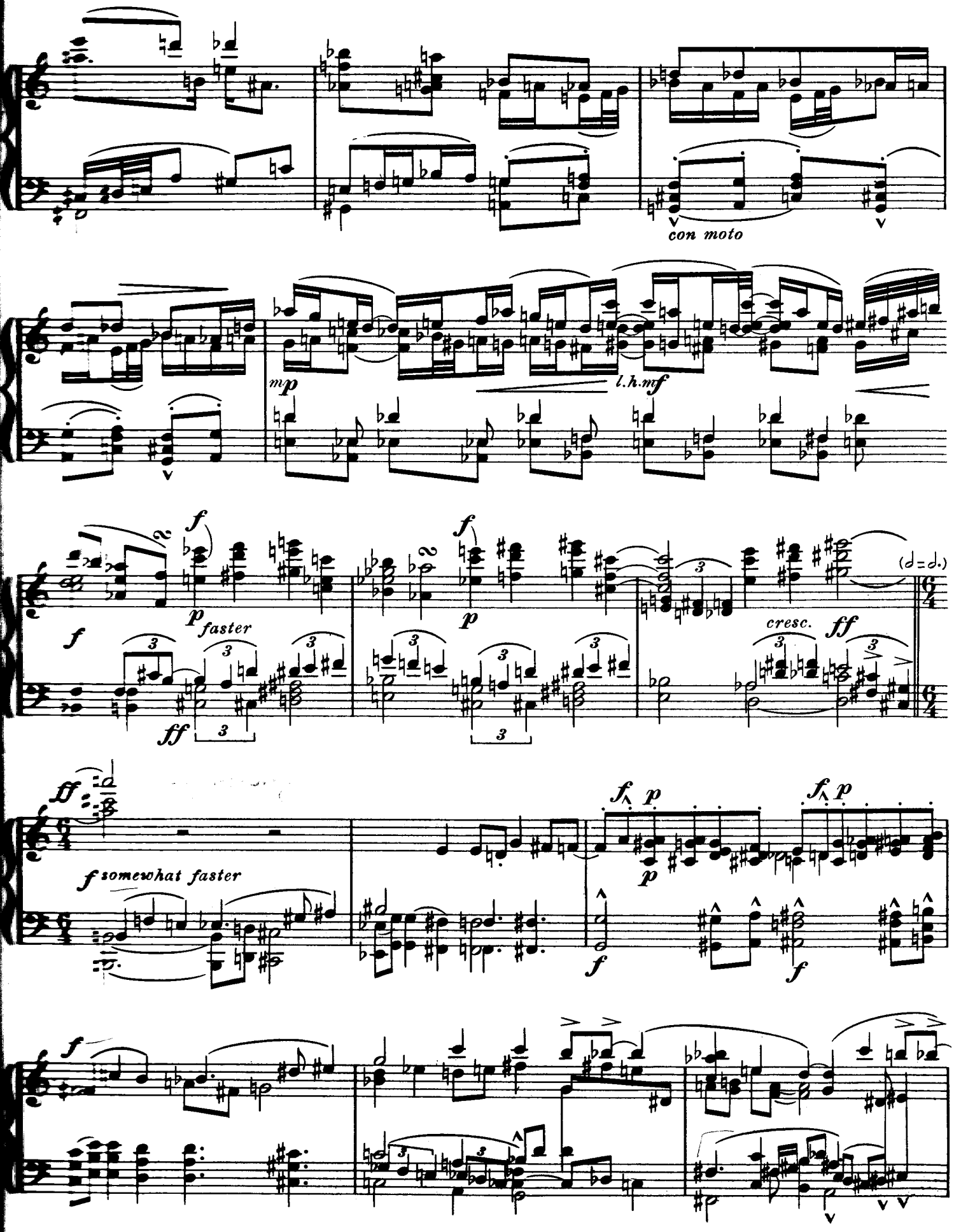

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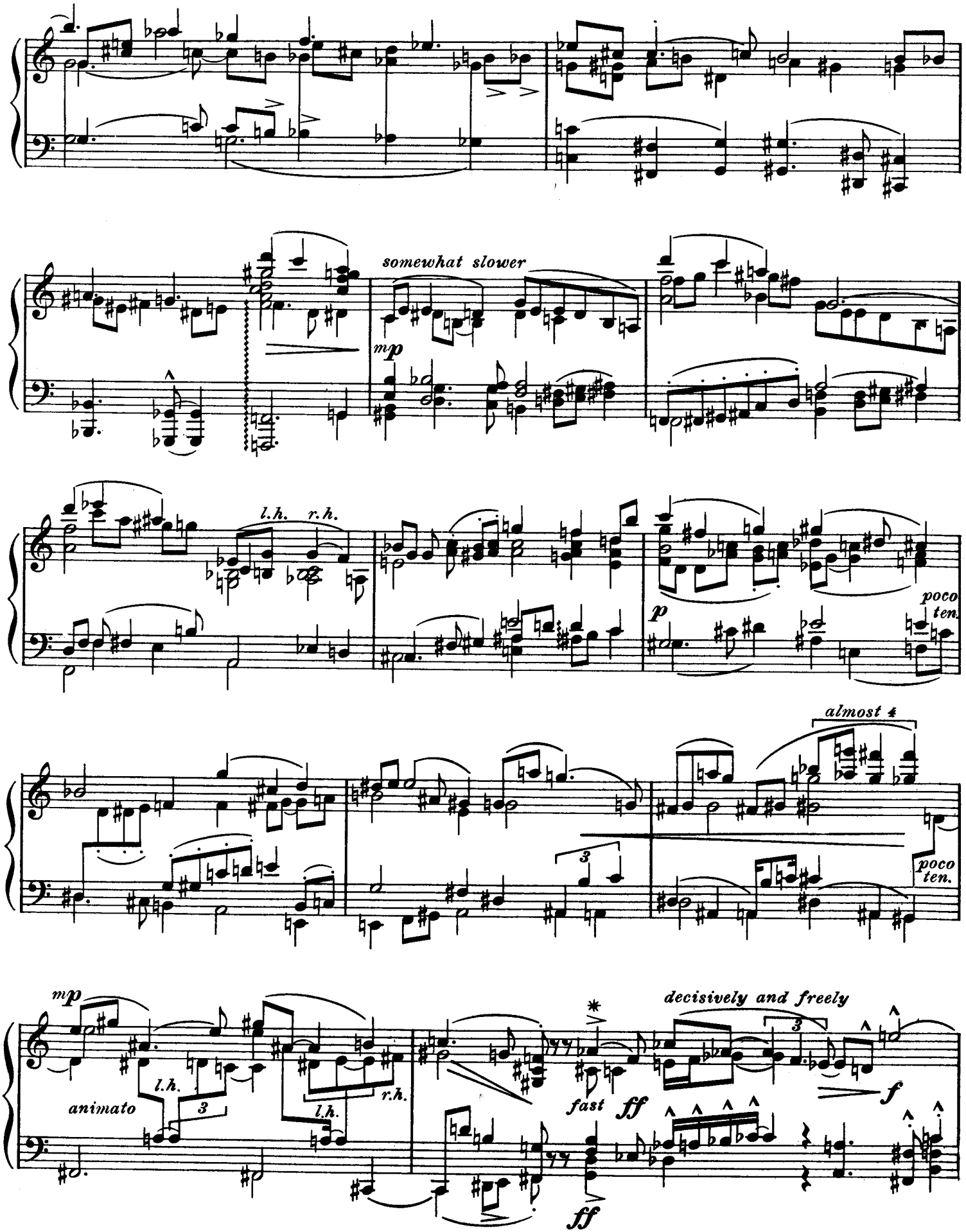

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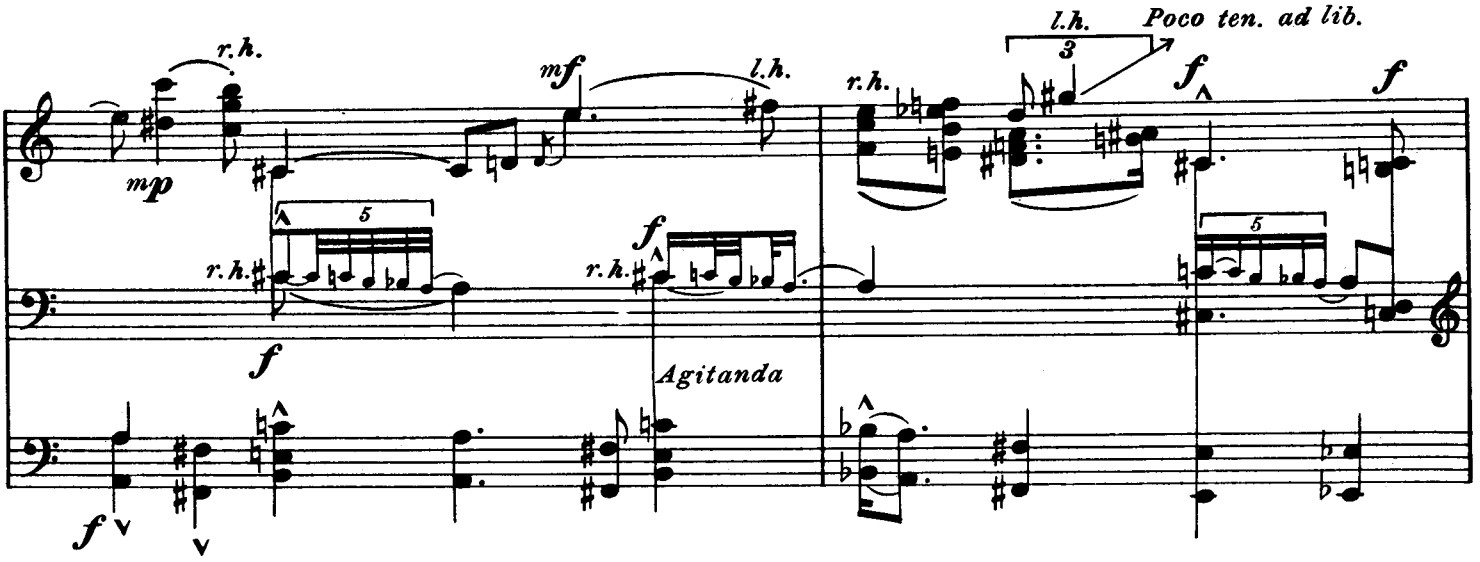

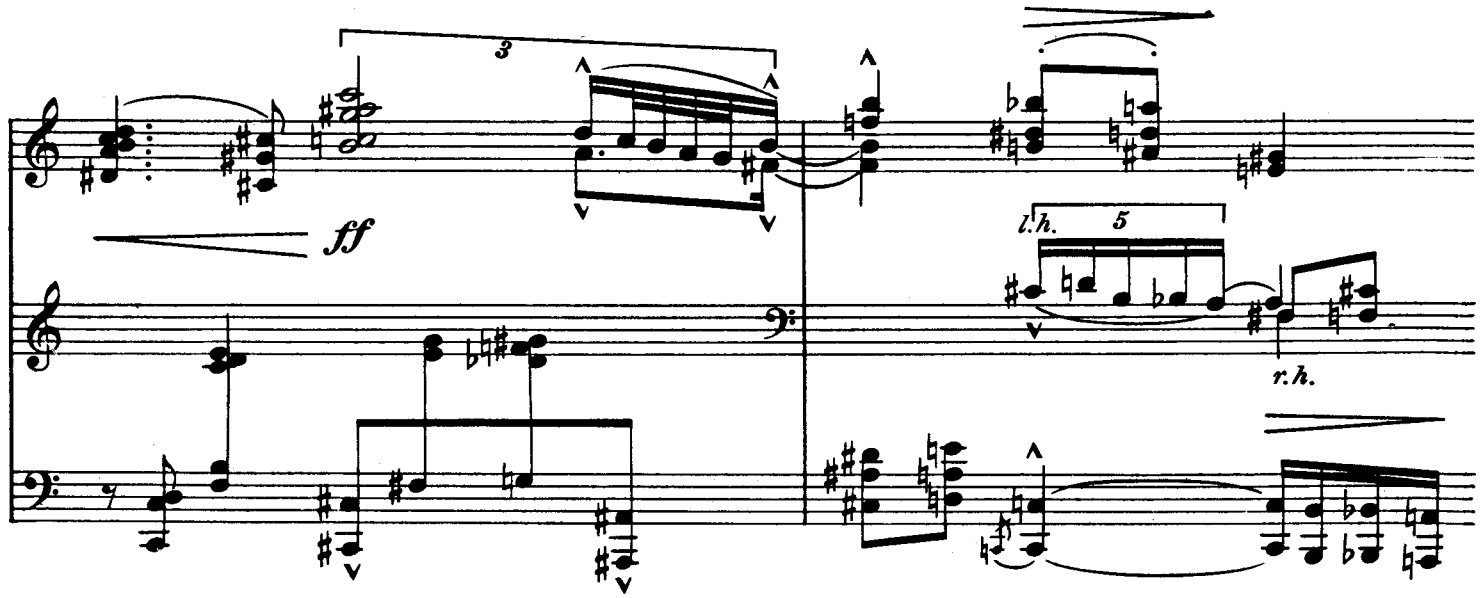

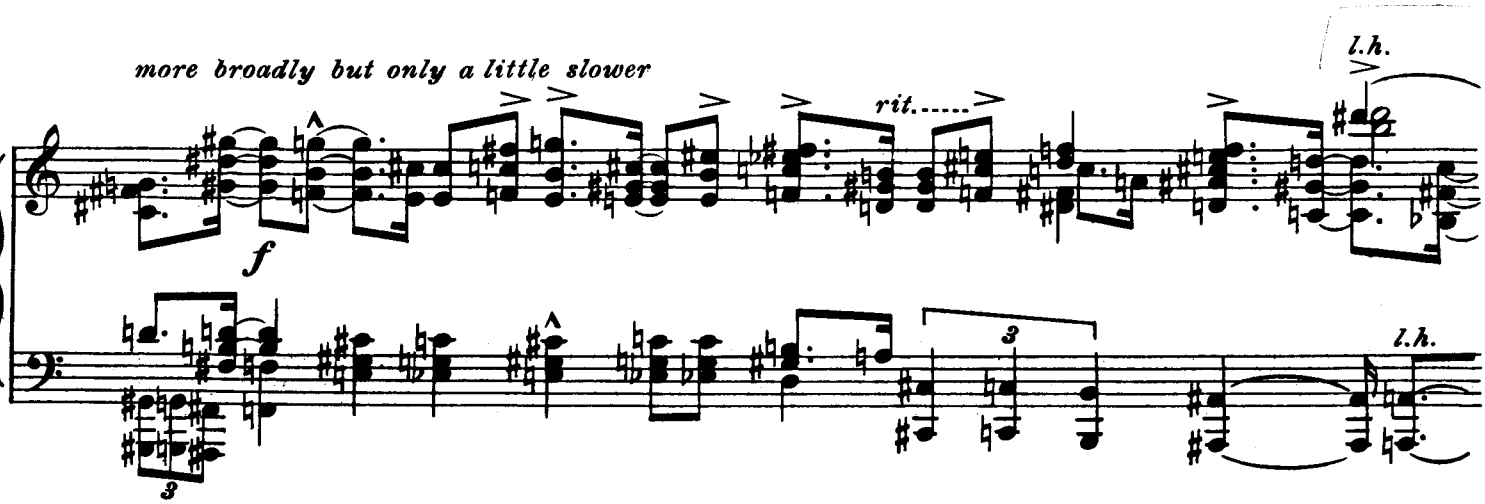

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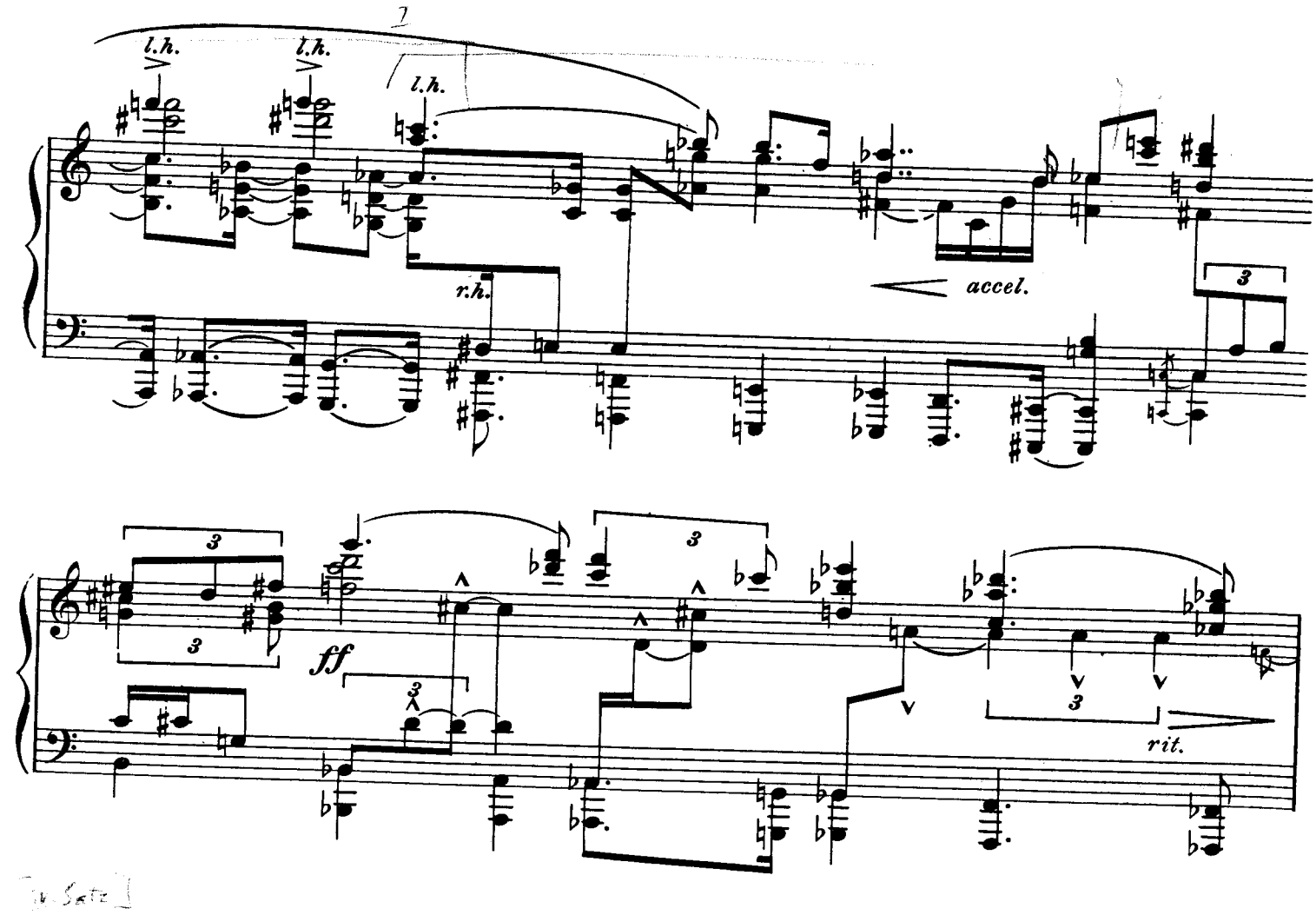

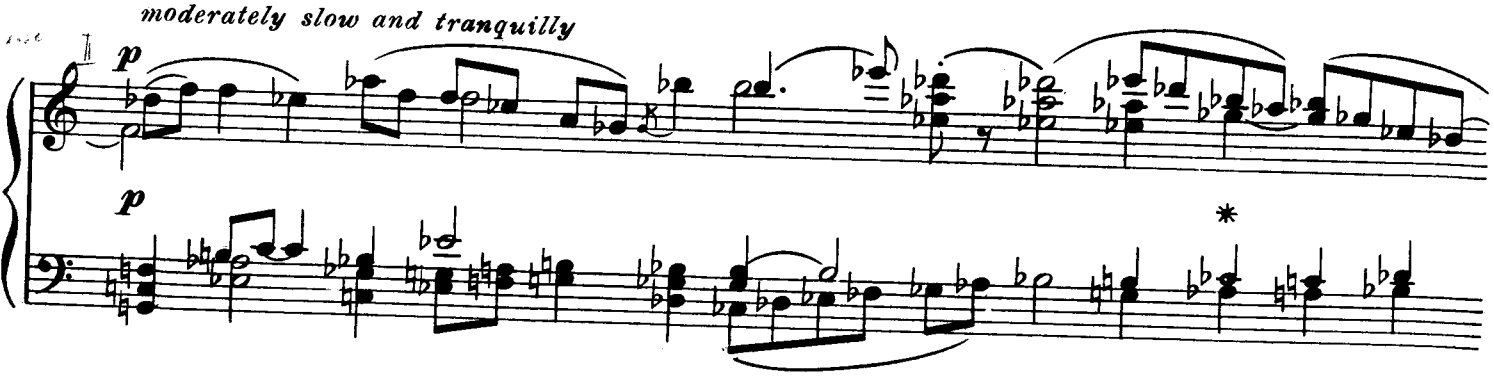

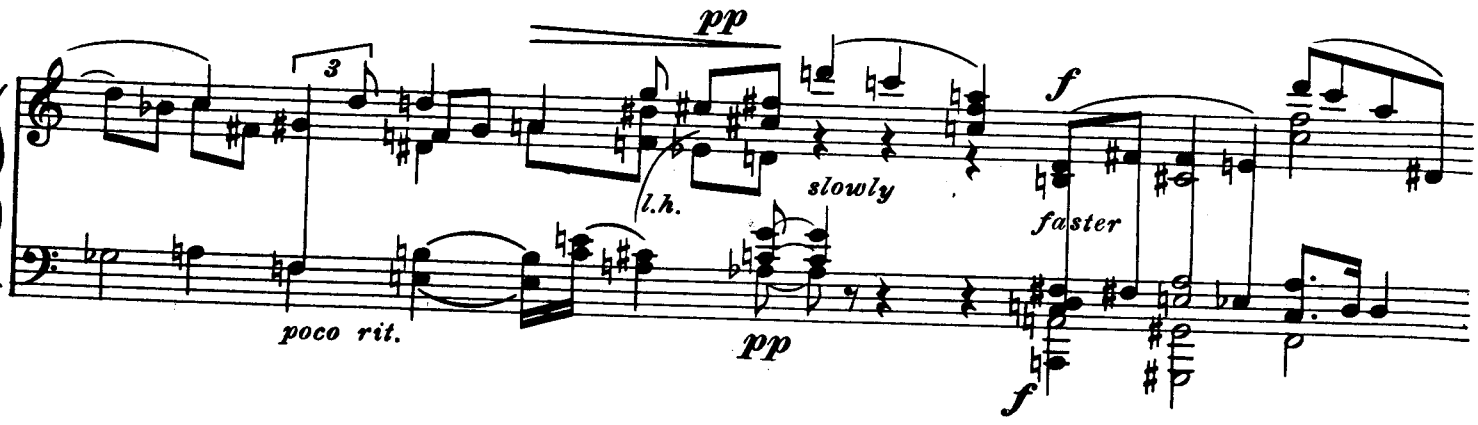

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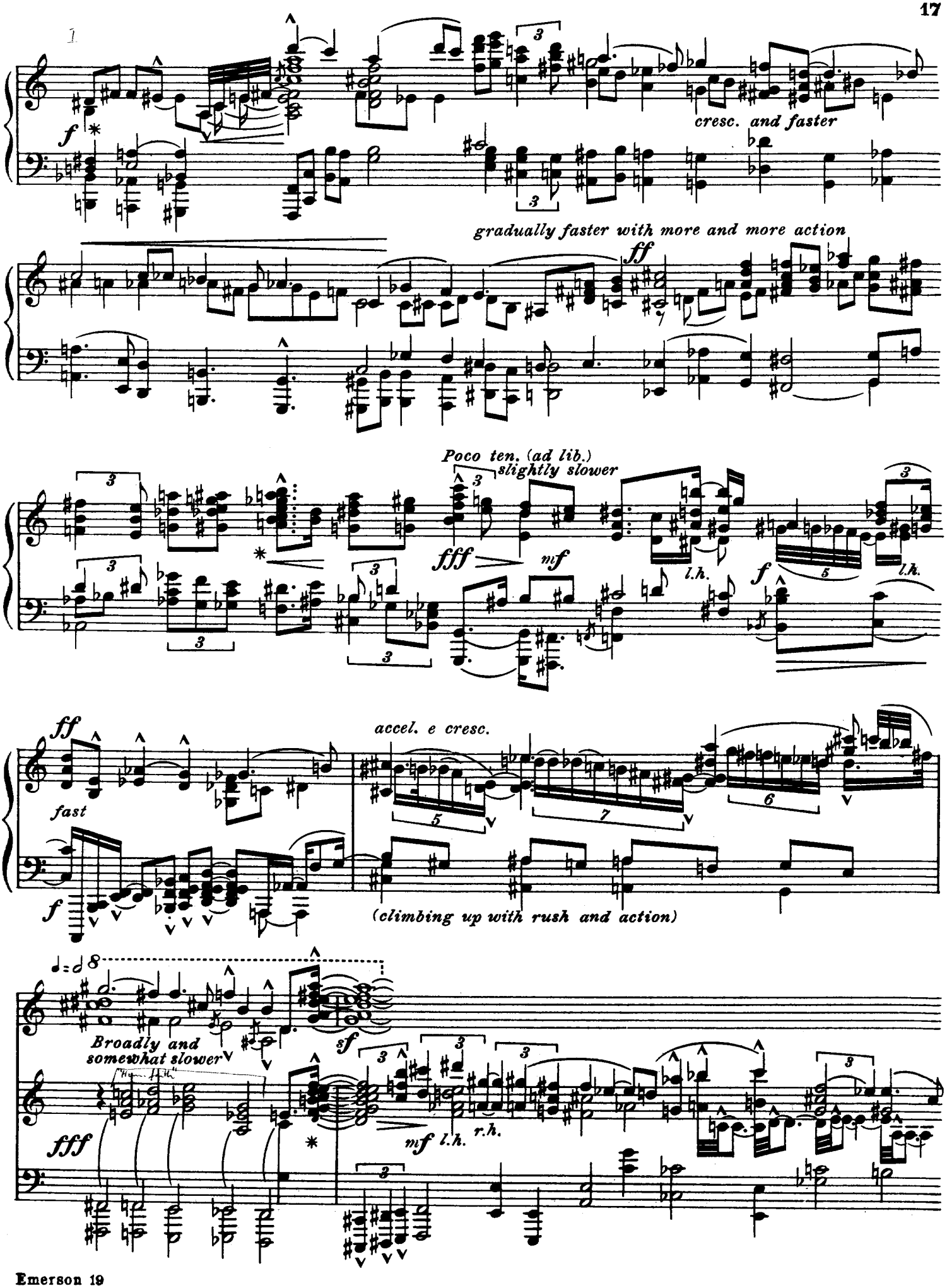

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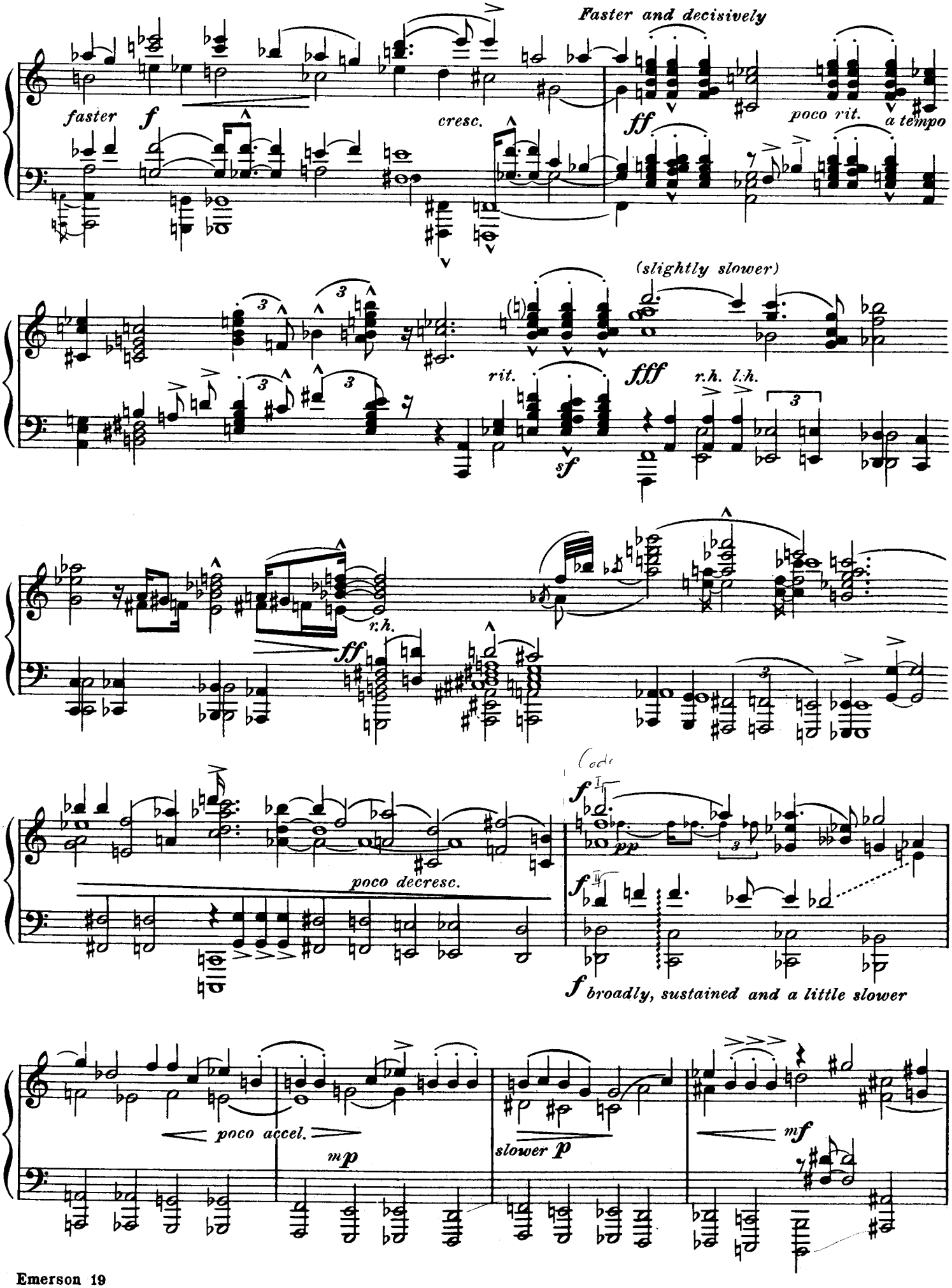

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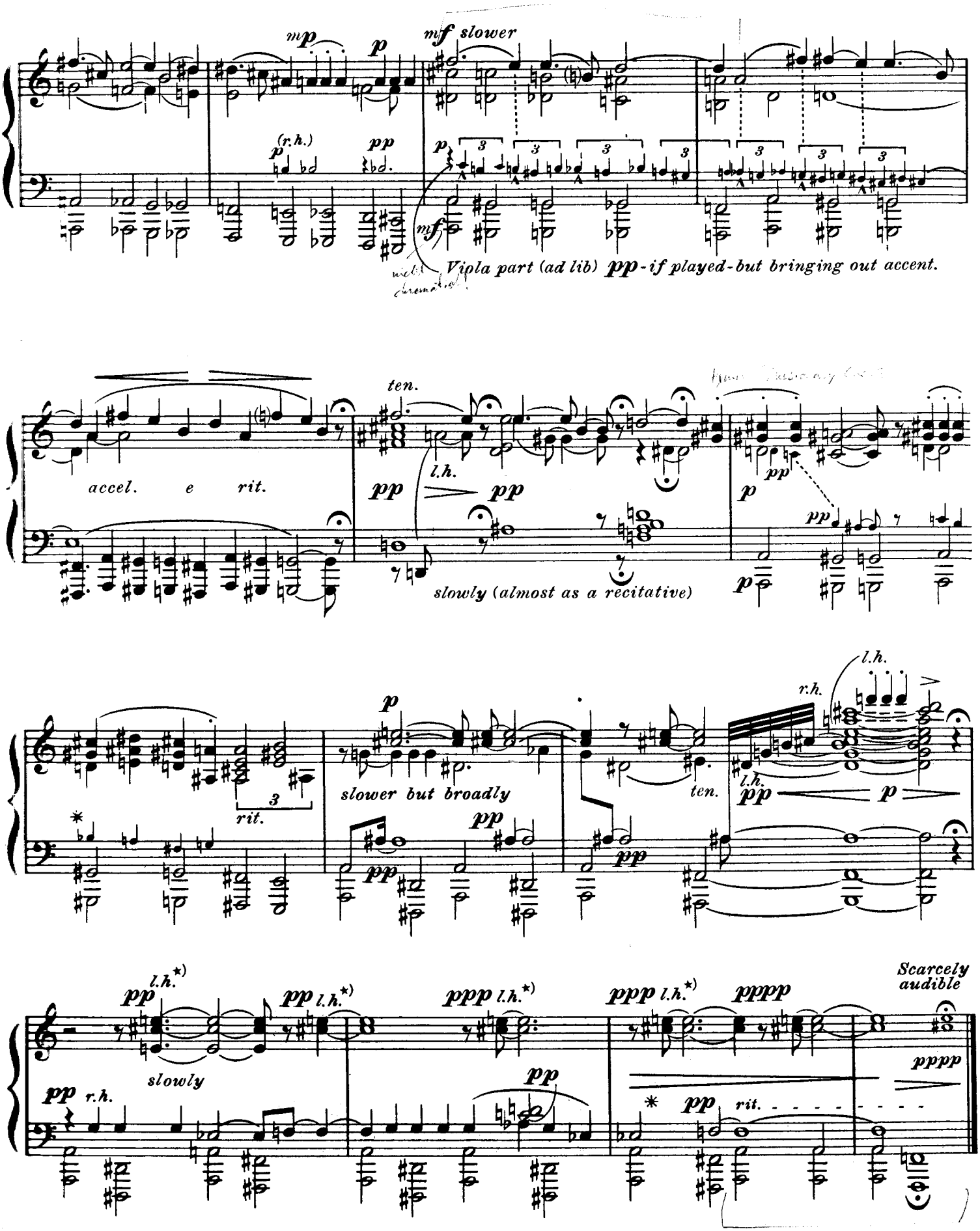

* To be heard as a kind of an overtone

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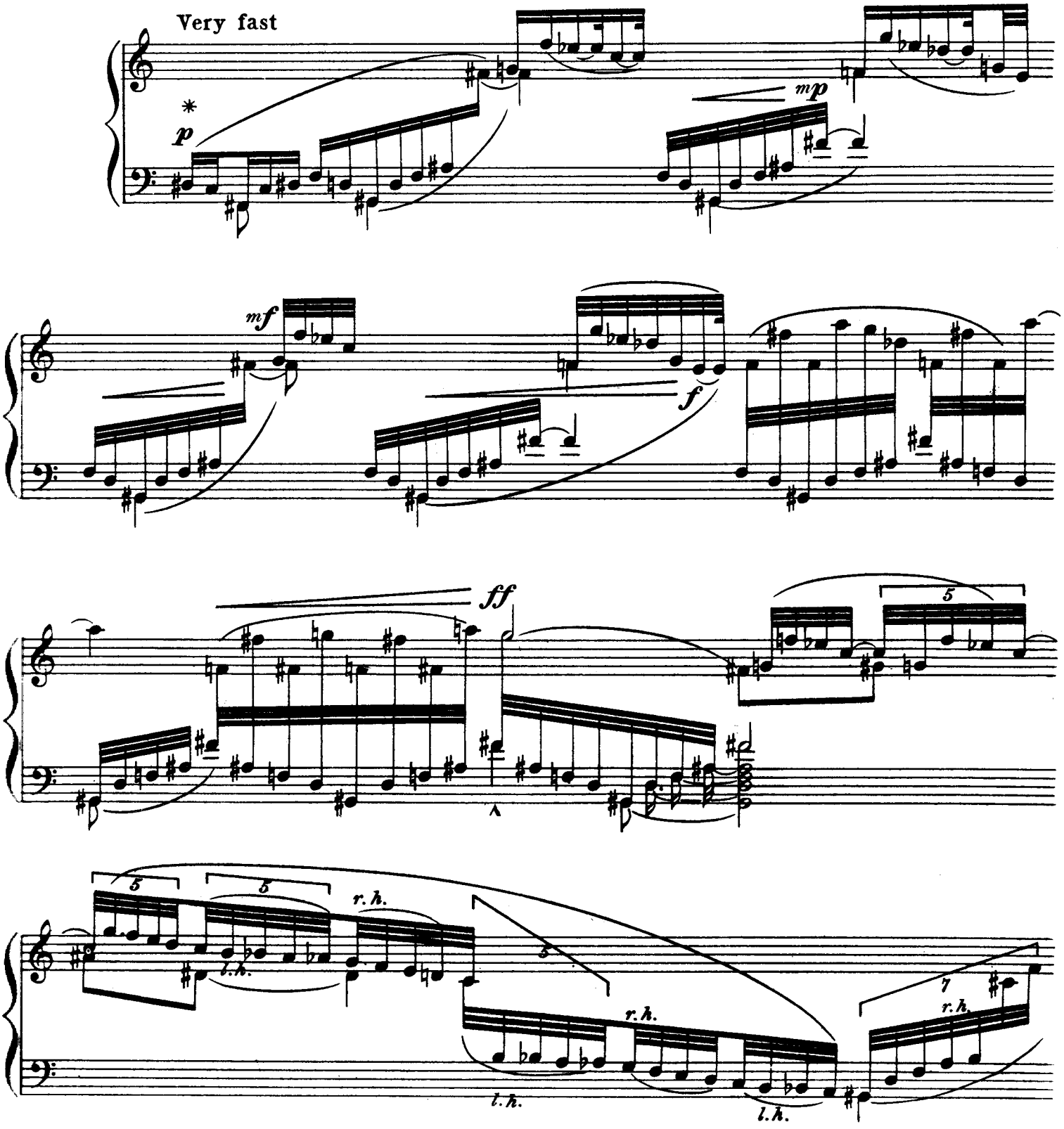
II. "Hawthorne"



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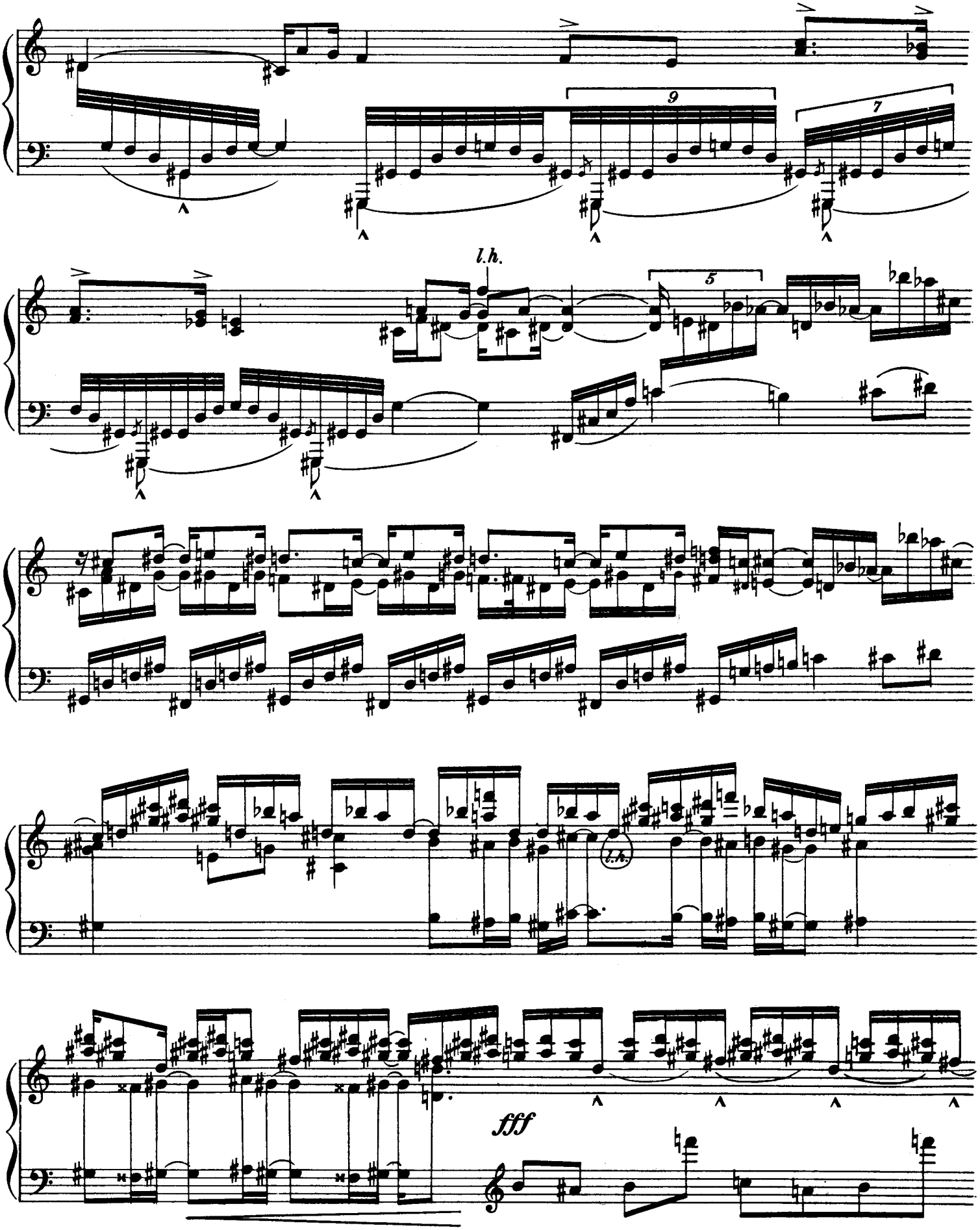

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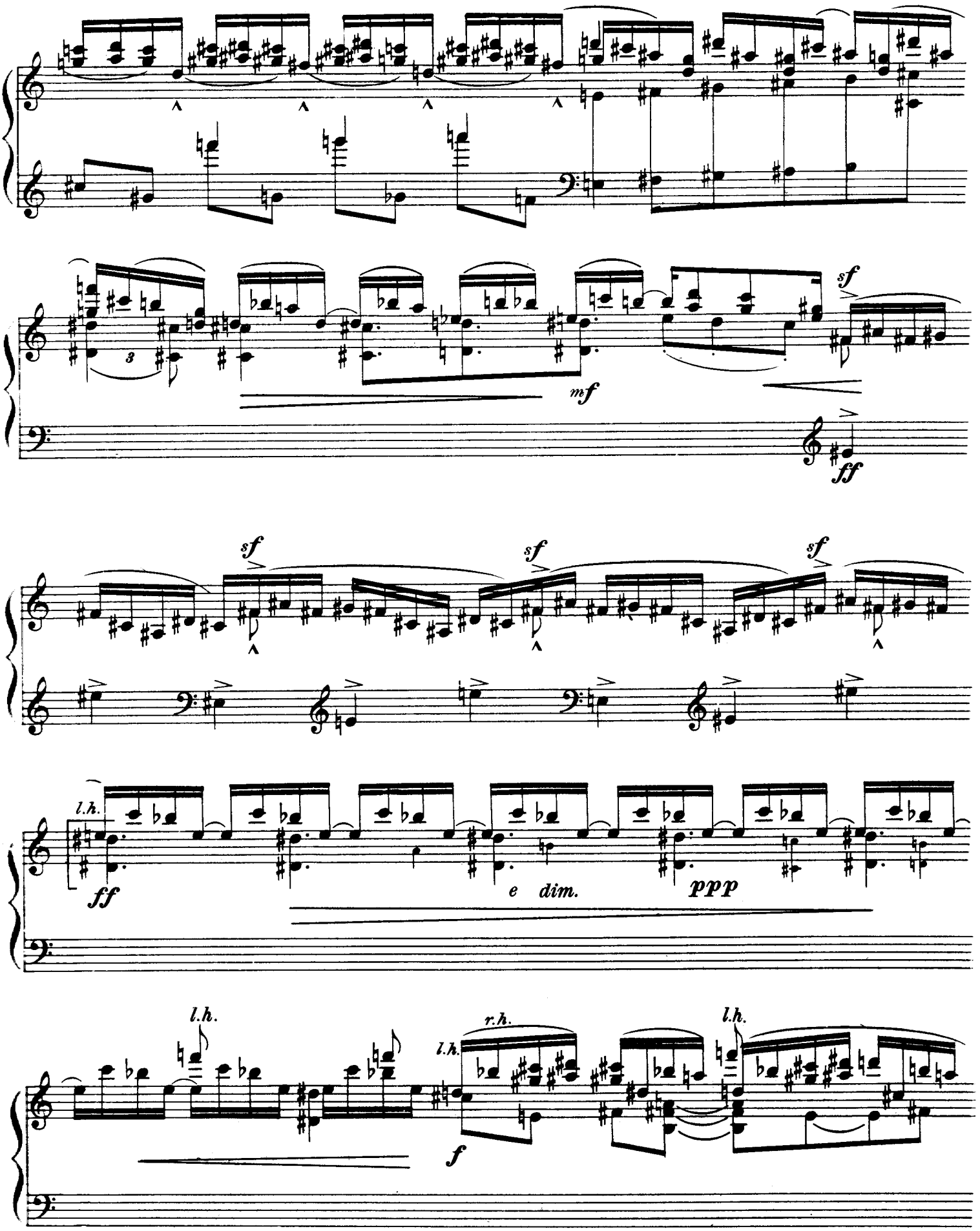
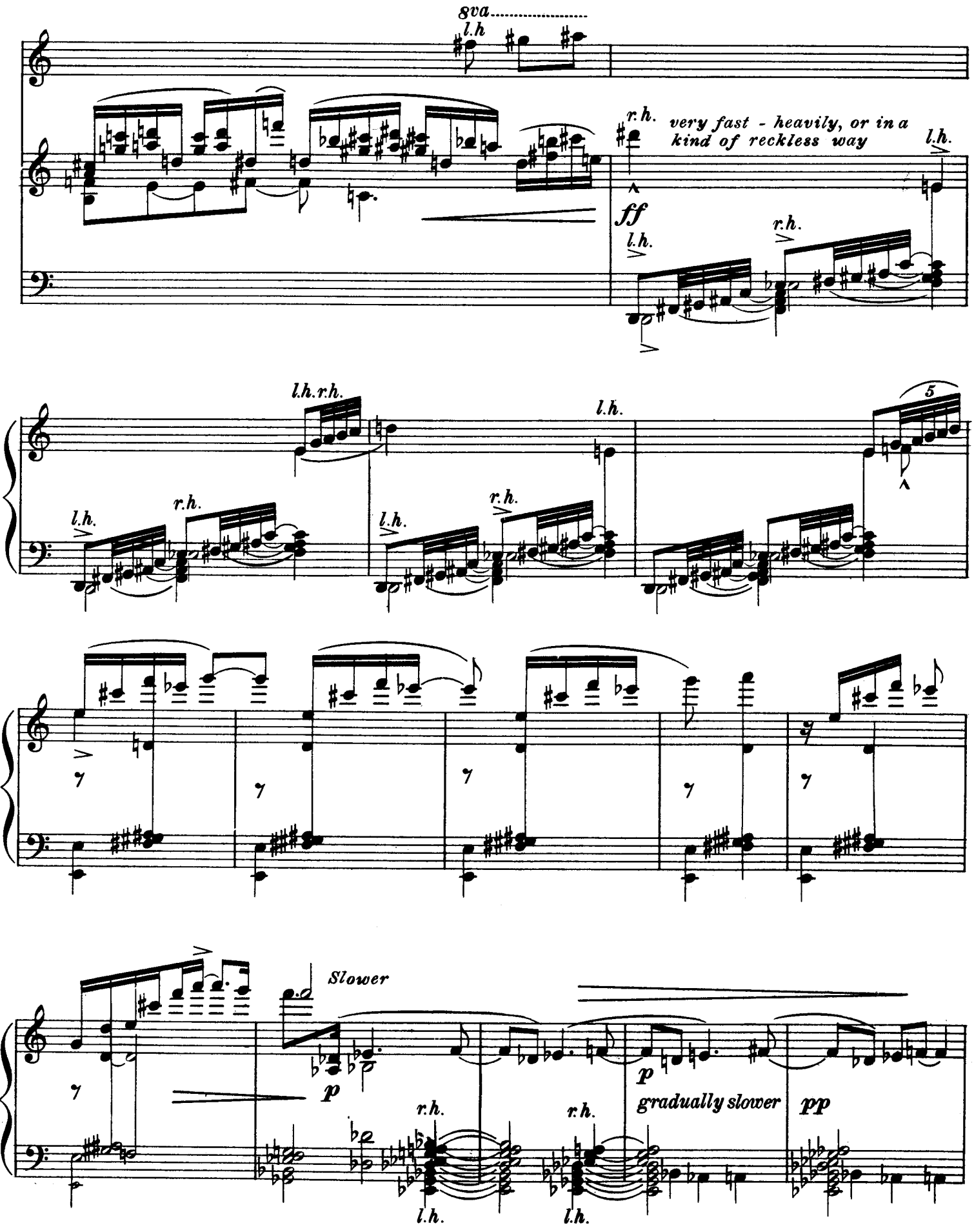
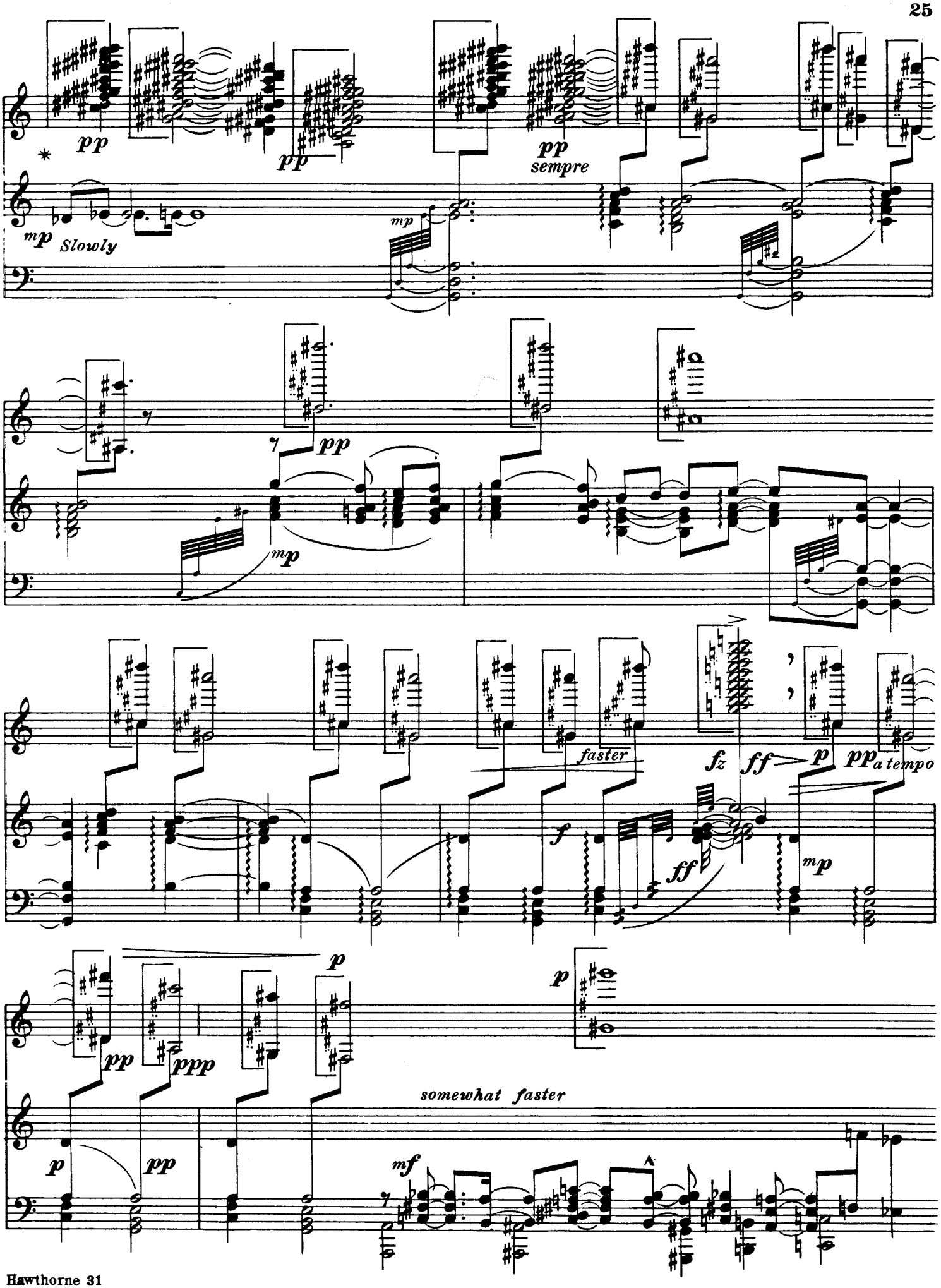
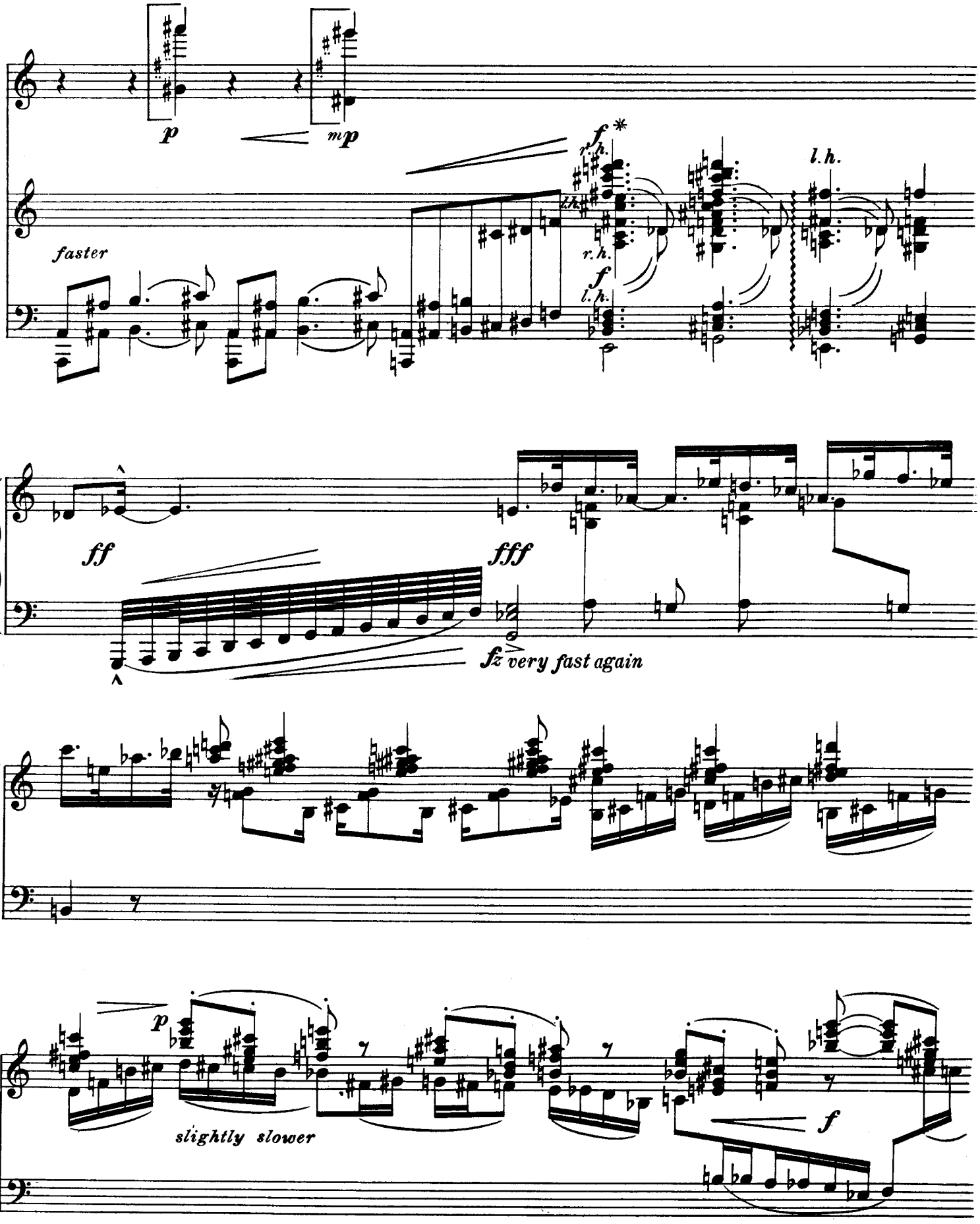



8va
l.h
r.h.
very fast - heavily, or in a kind of reckless way
l.h.
ff
l.h.
r.h.
l.h.r.h.
l.h.
5
l.h.
r.h.
l.h.
r.h.
Slower
p
r.h.
r.h.
p
gradually slower
pp
l.h.
l.h.


pp
pp
pp
sempre
mp
mp
Slowly
pp
mp
faster
fz
ff
p
pp
a tempo
f
ff
mp
p
p
pp
ppp
somewhat faster
p
pp
mf


p
mp
faster
f
r.h.
l.h.
ff
fff
fz very fast again
p
slightly slower
f

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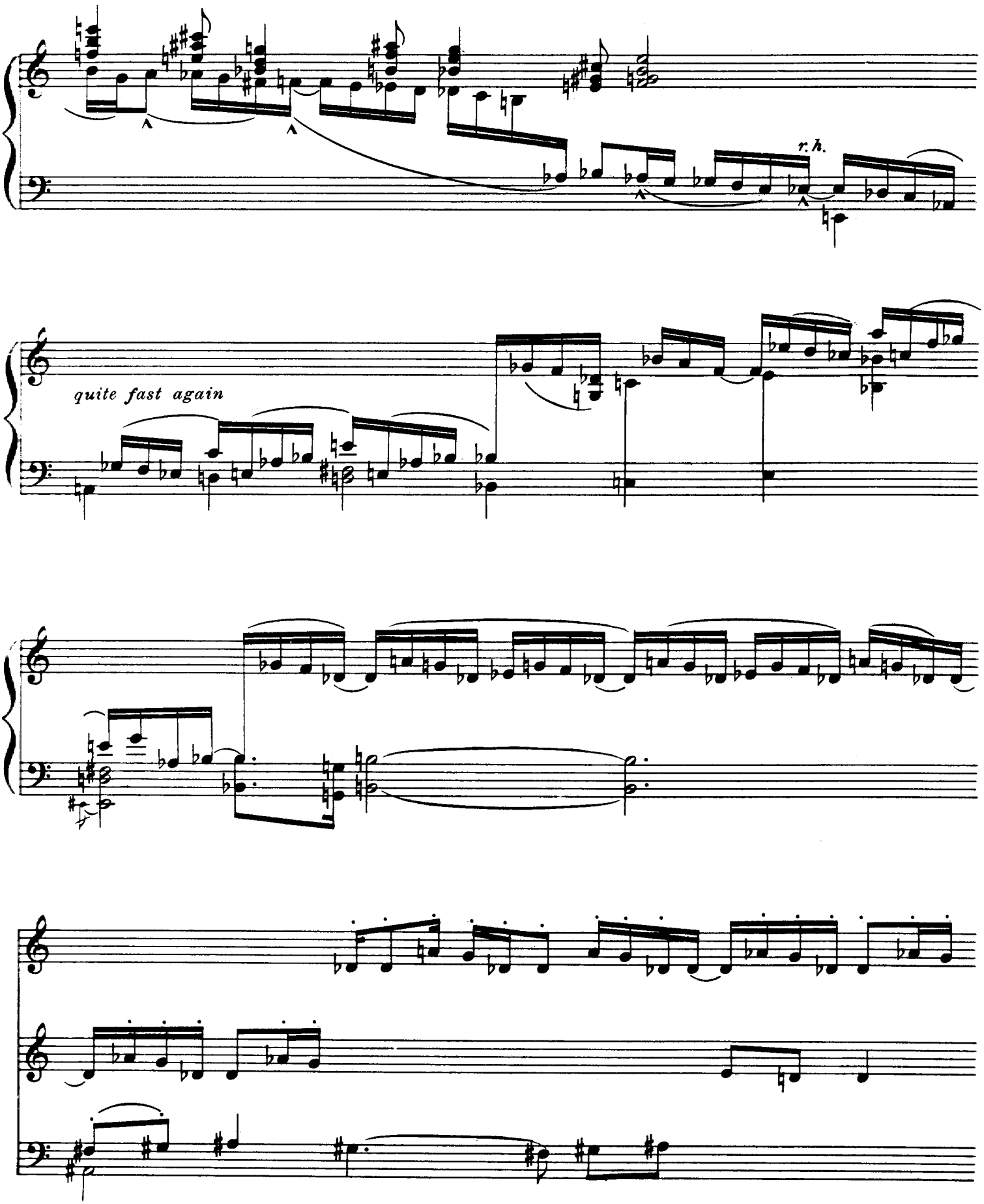

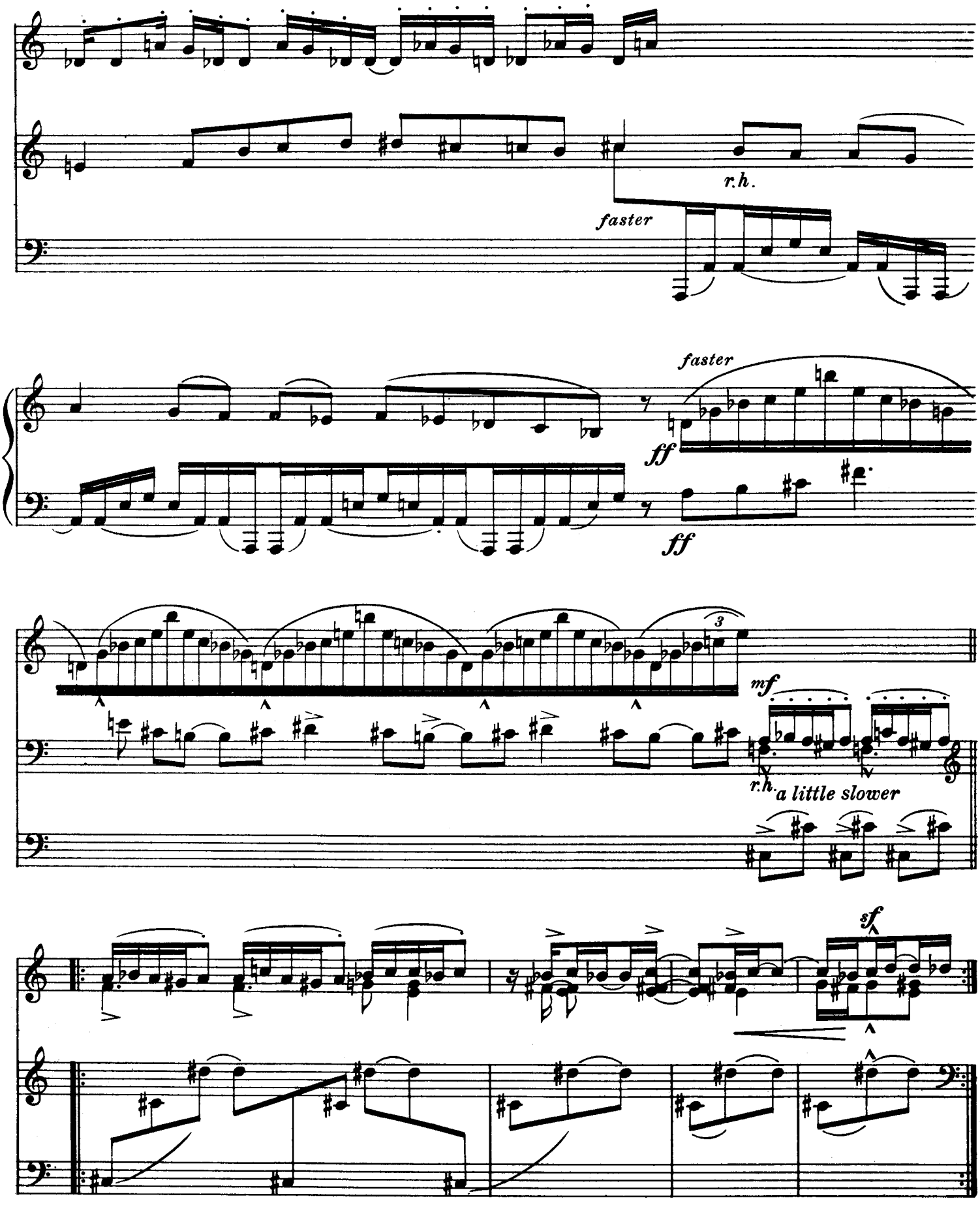
r.h.
faster
faster
ff
ff
3
mf
r.h.
a little slower
sf

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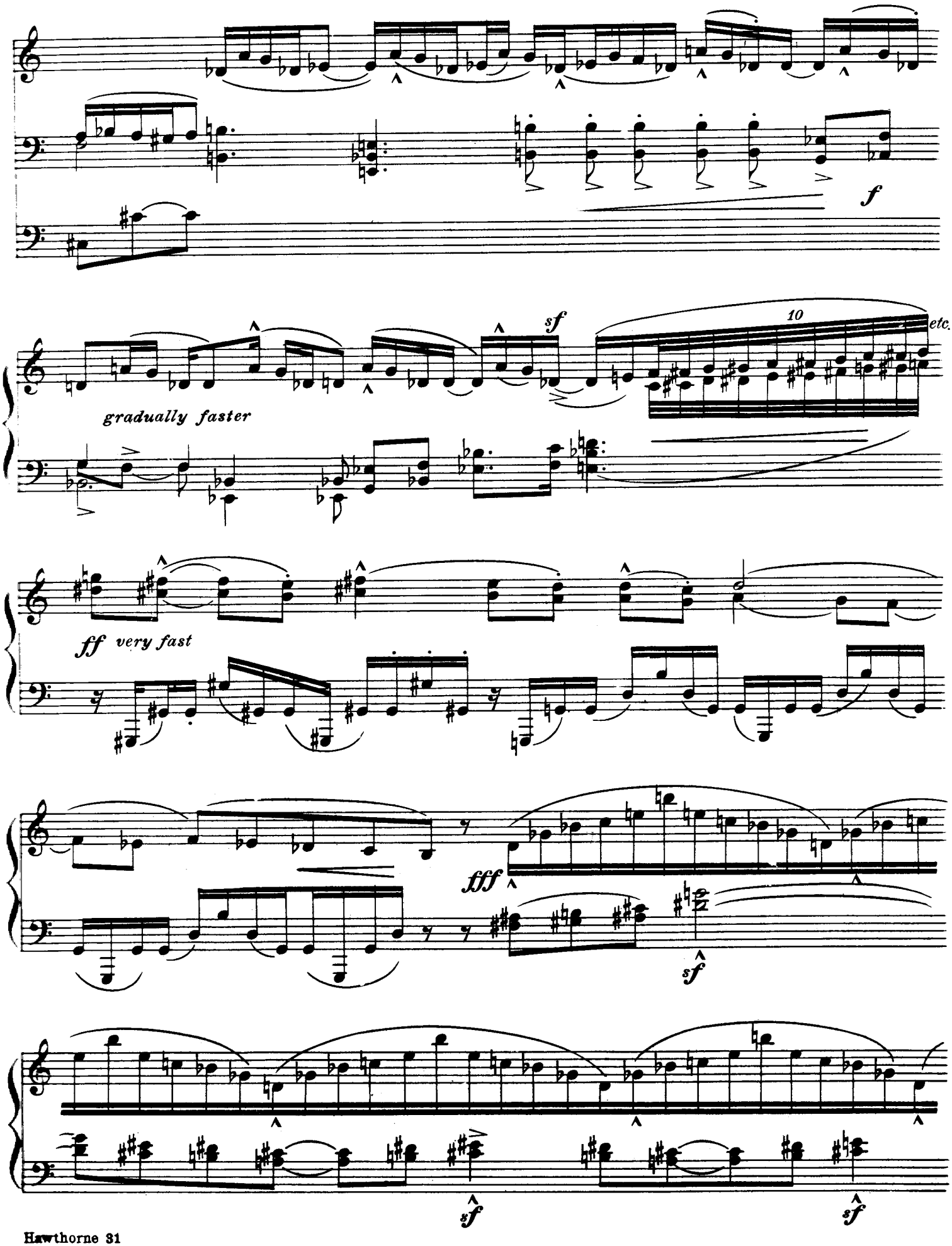

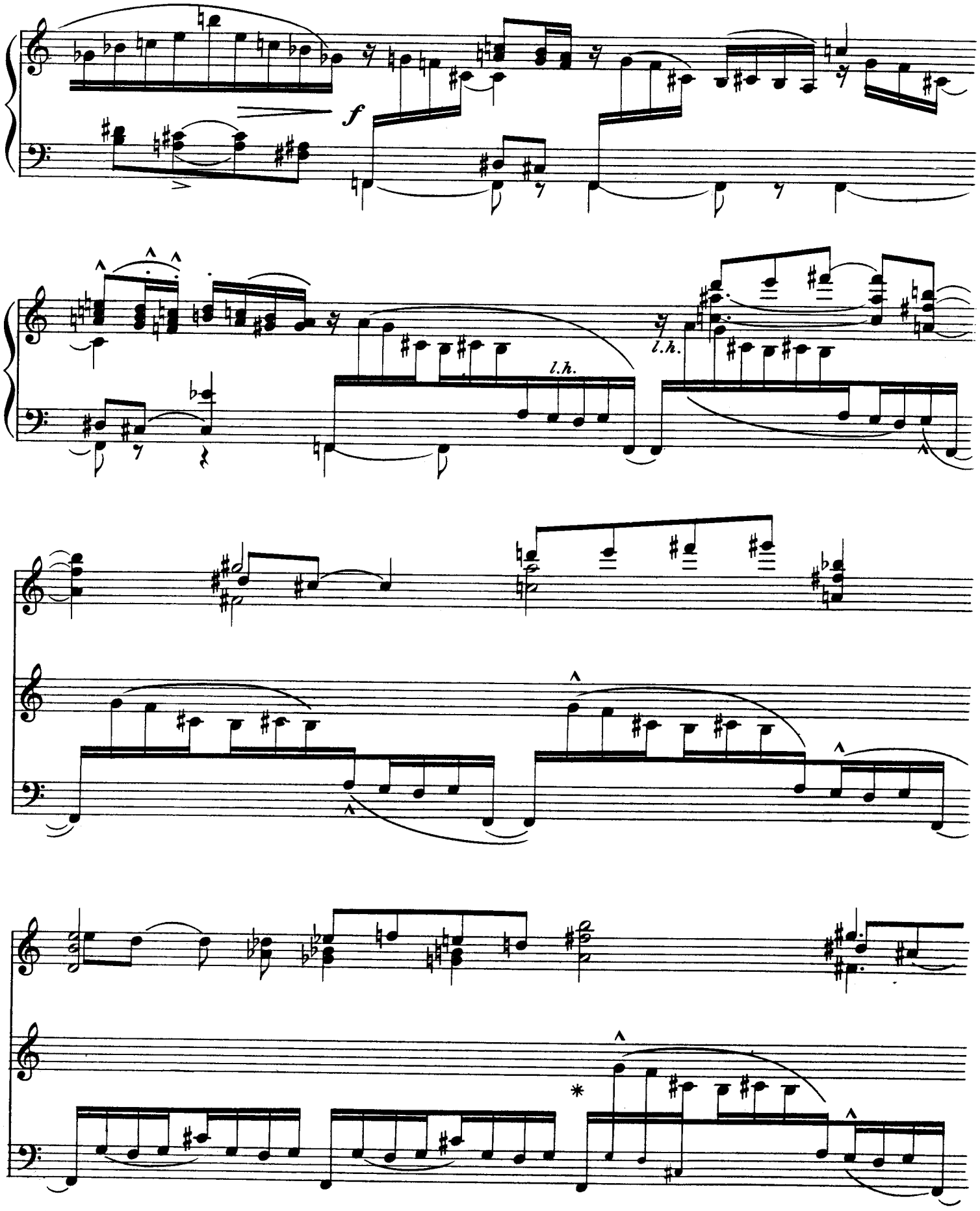
f
l.h.
l.h.
*

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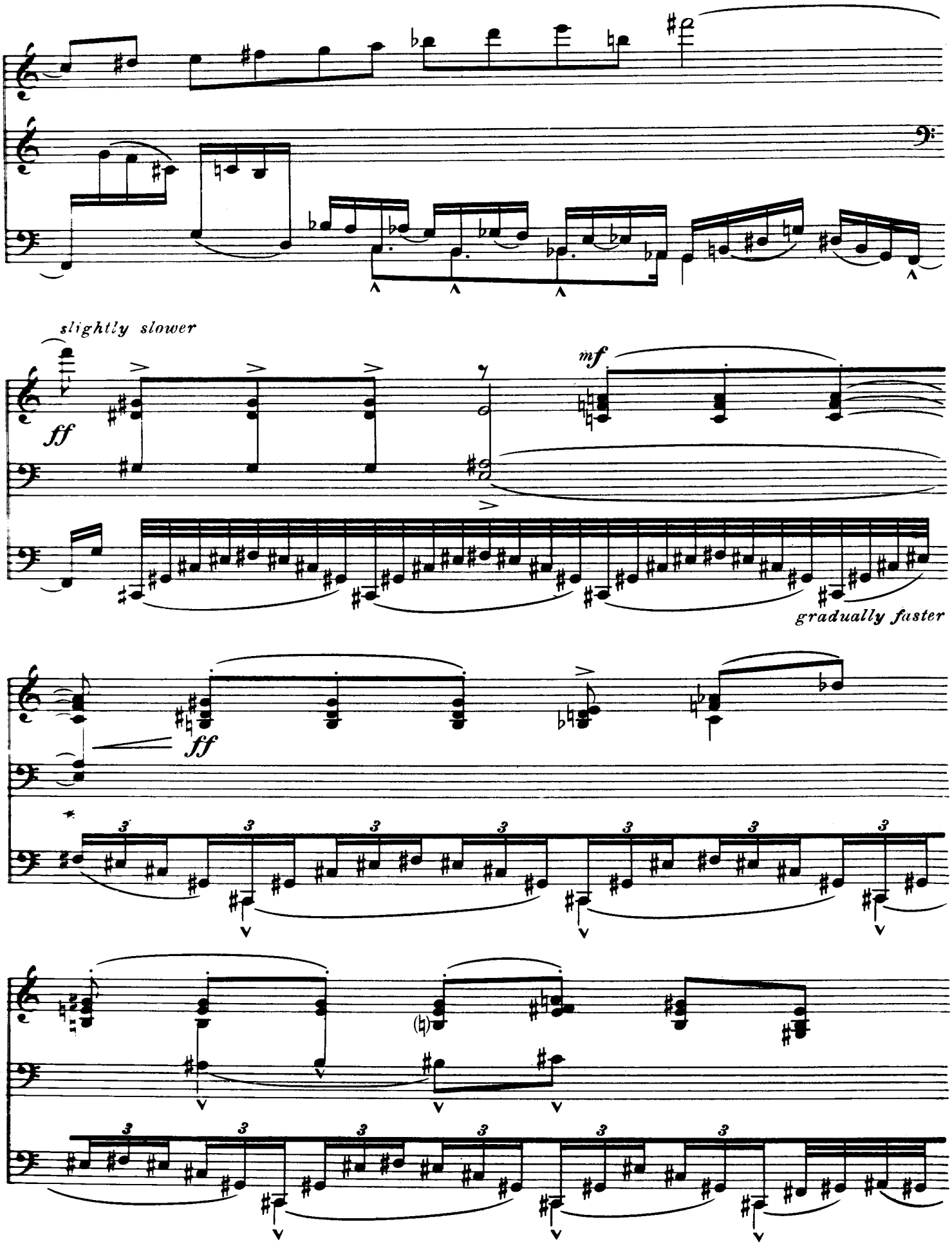

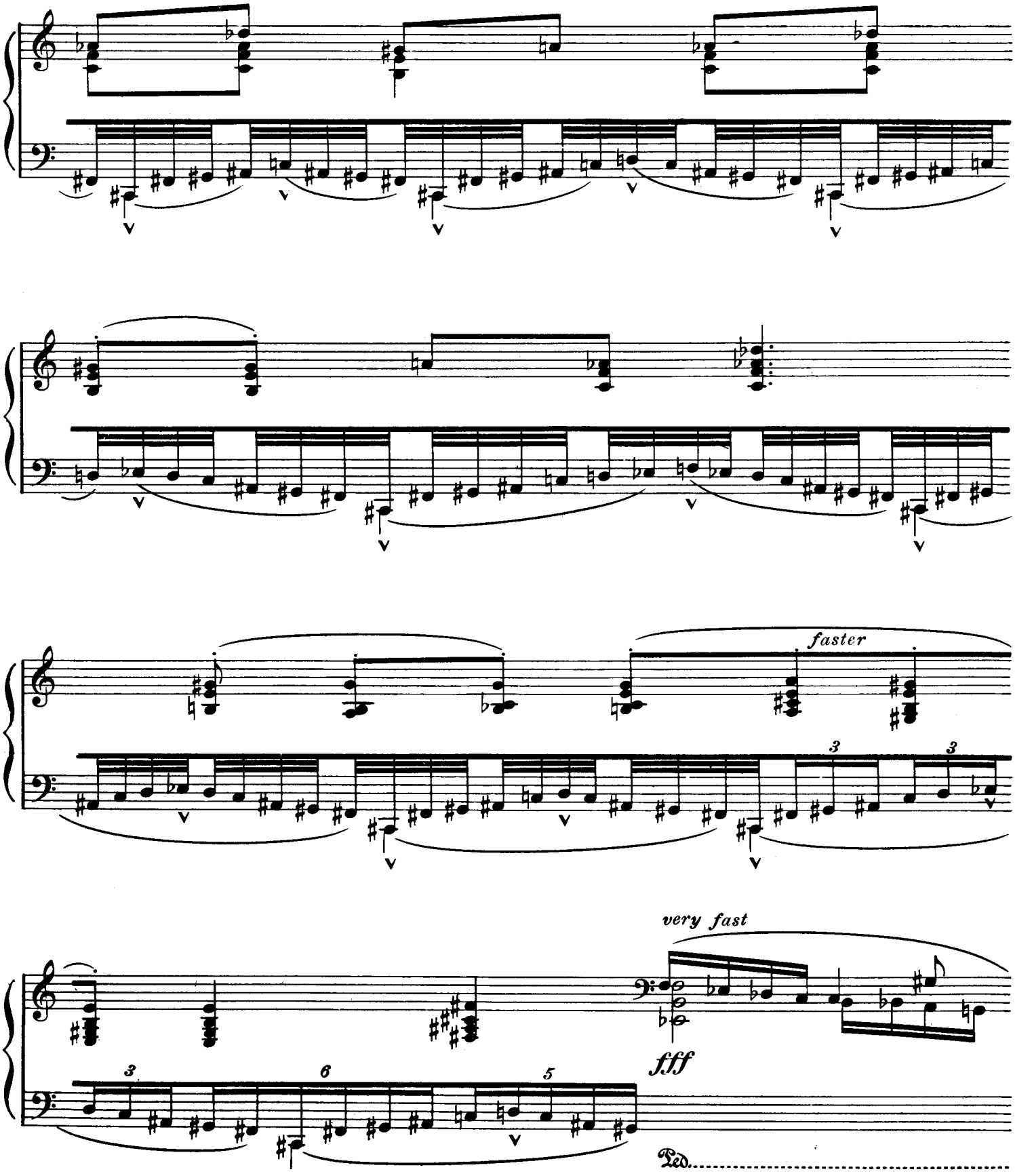
faster
very fast
fff
Ped.

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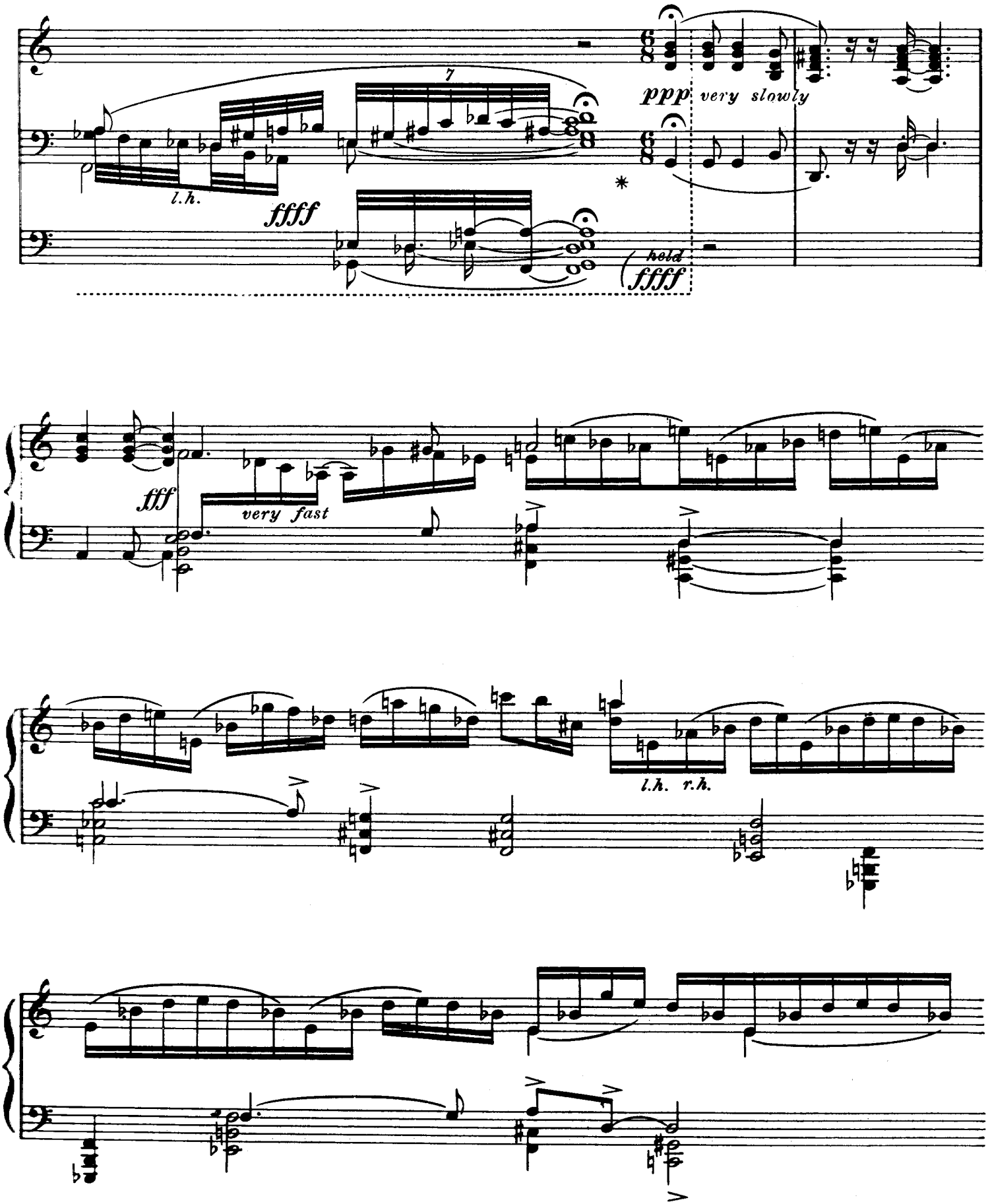

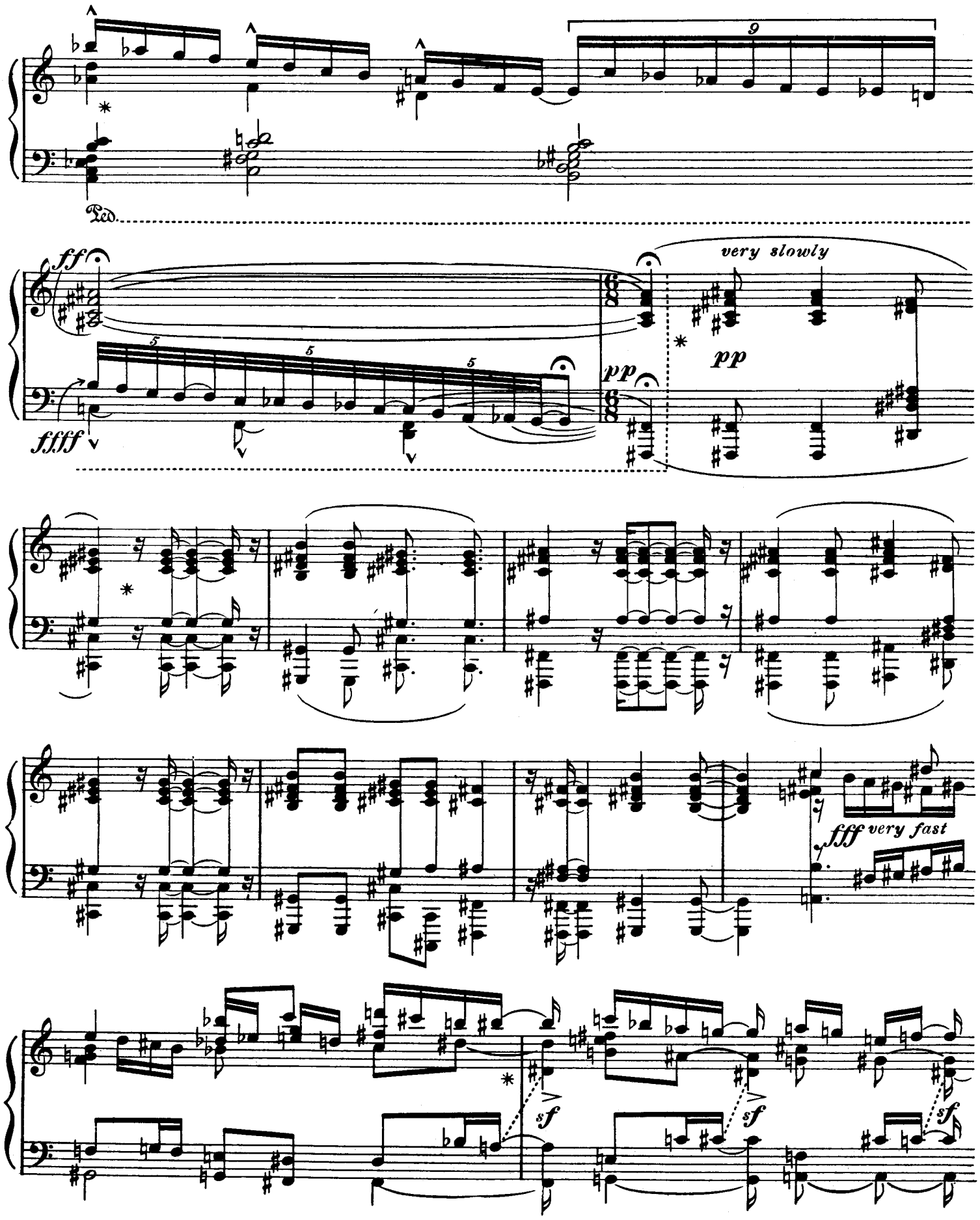
9
Ped.
ff
ffff
very slowly
pp
pp
fff very fast
sf
sf
sf

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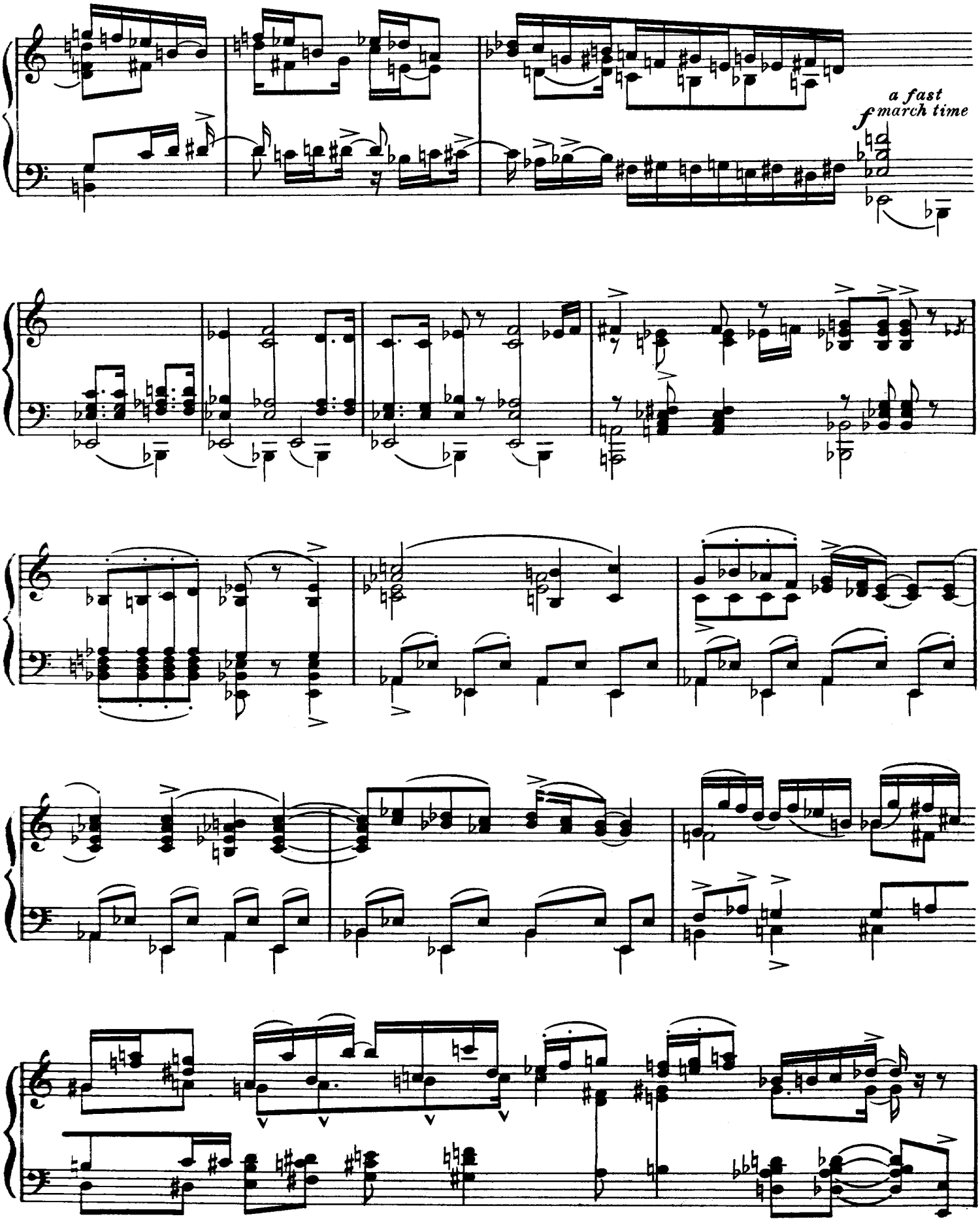

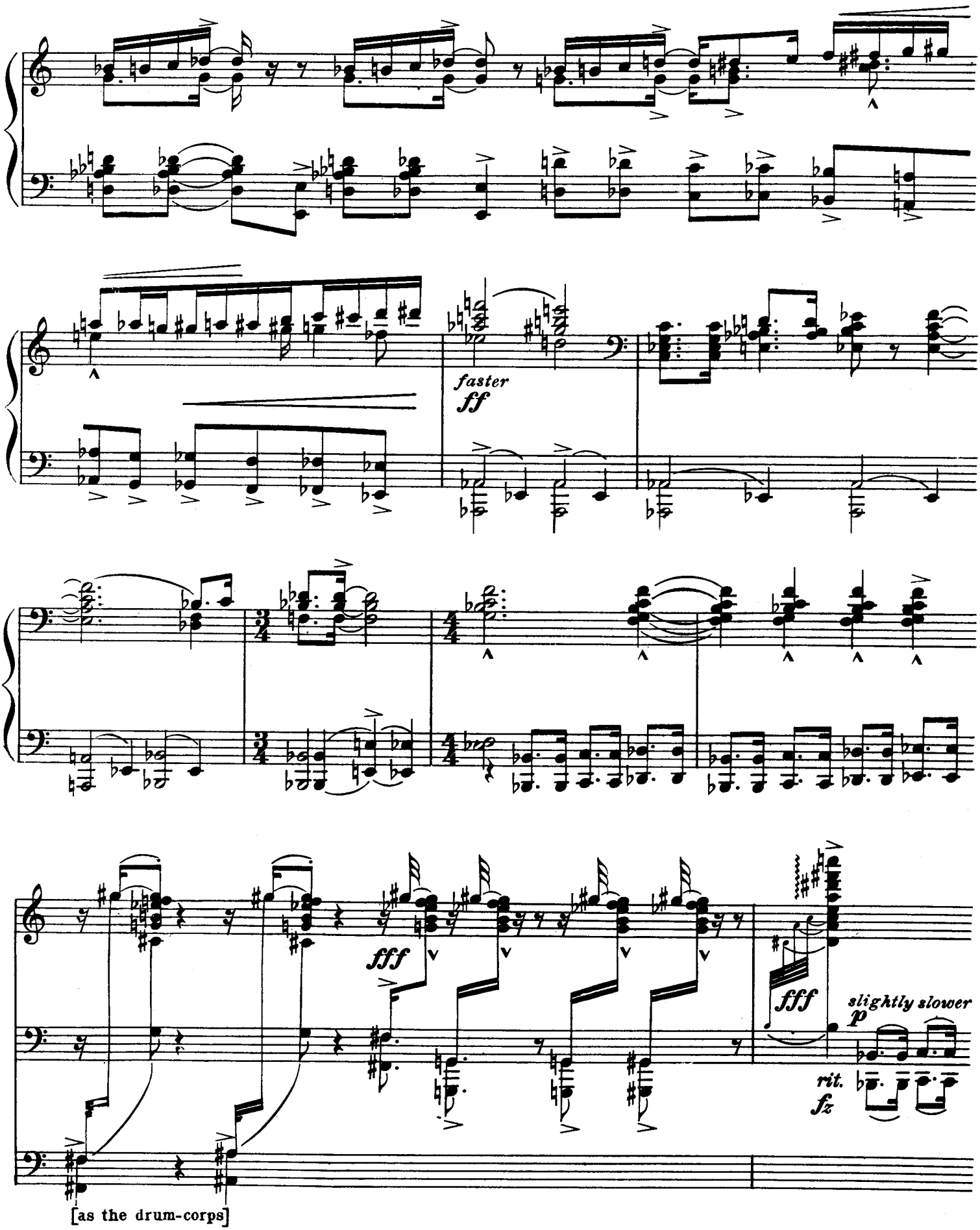
faster
ff
fff
fff
slightly slower
p
rit.
fz
[as the drum-corps]

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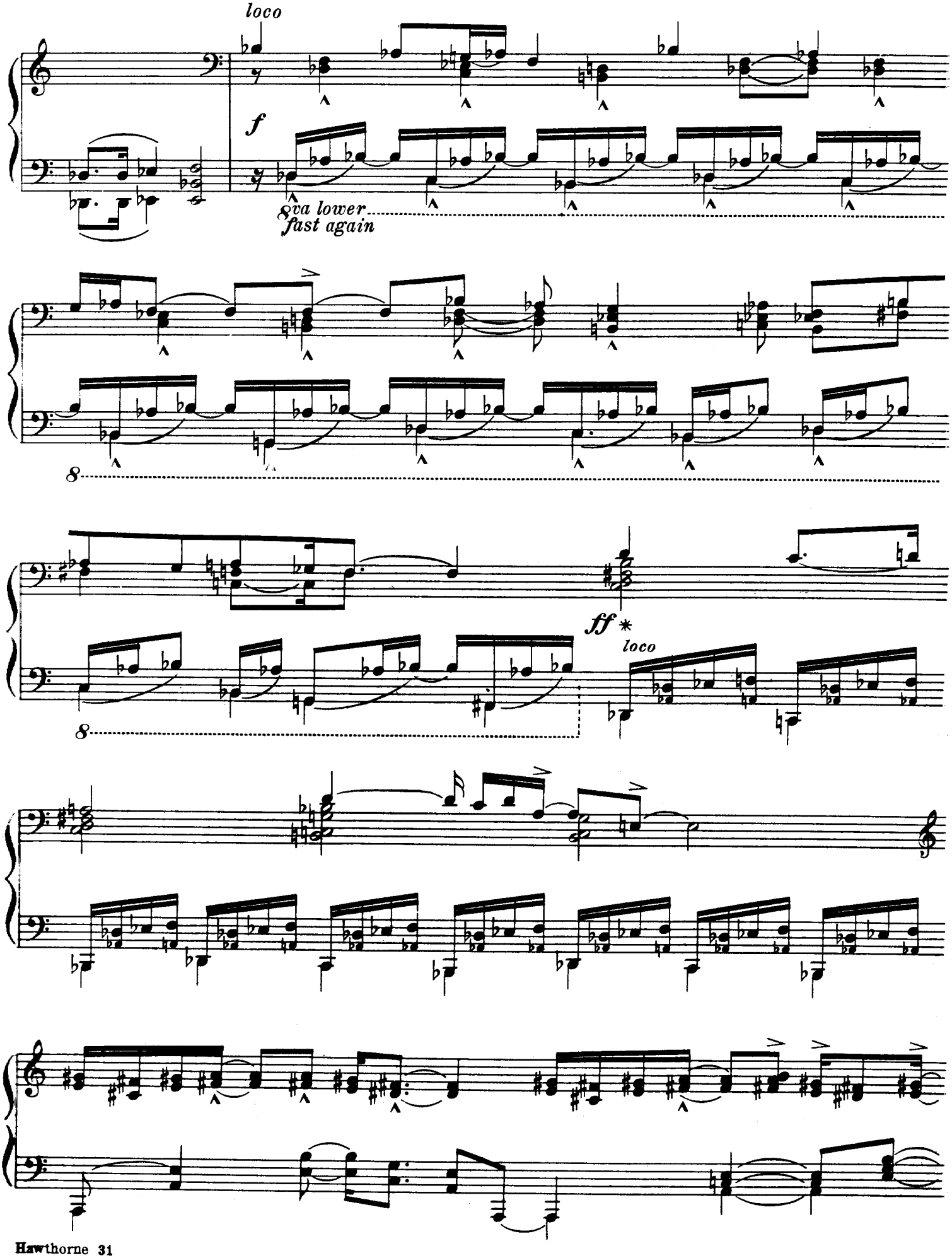

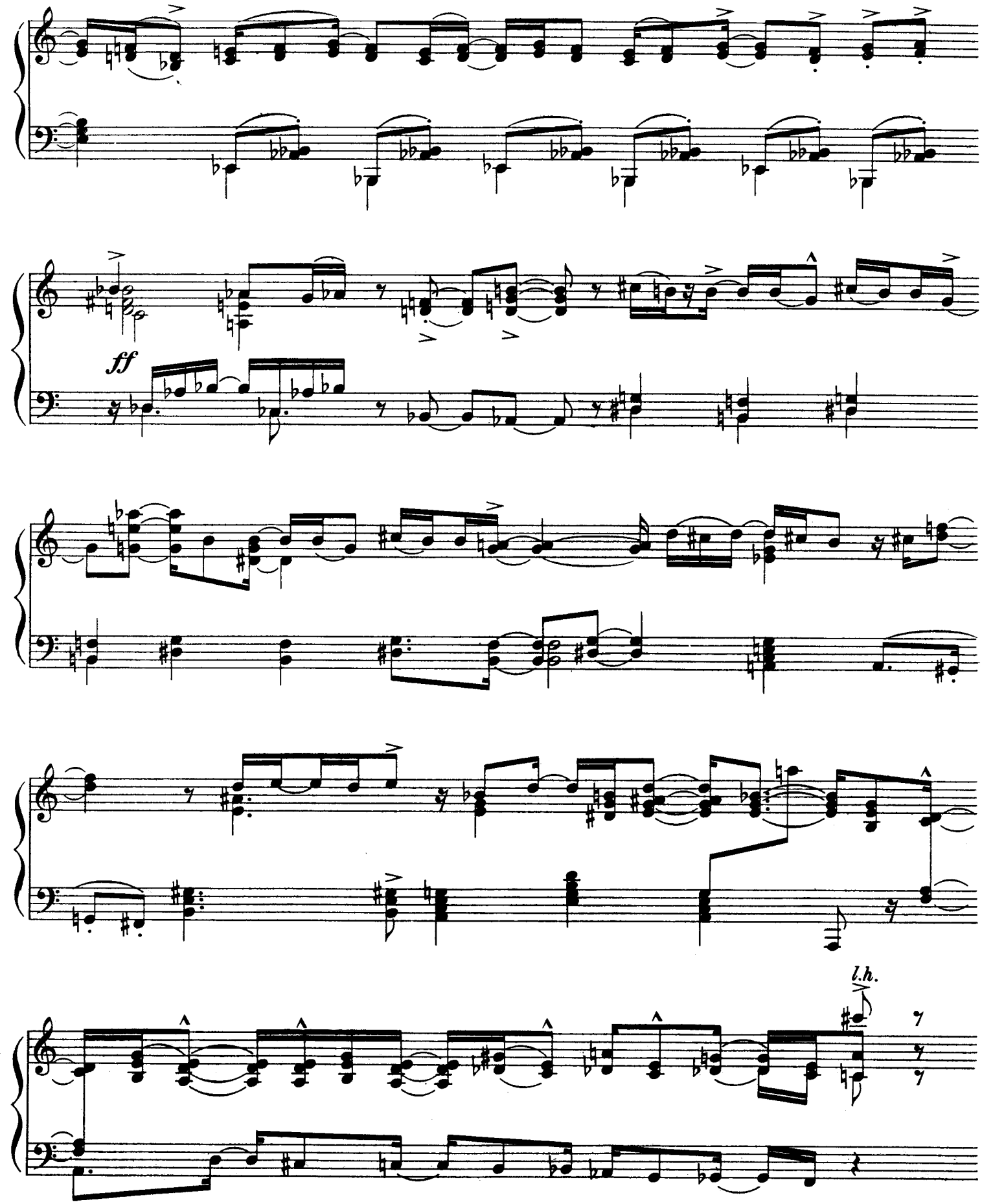
ff
l.h.

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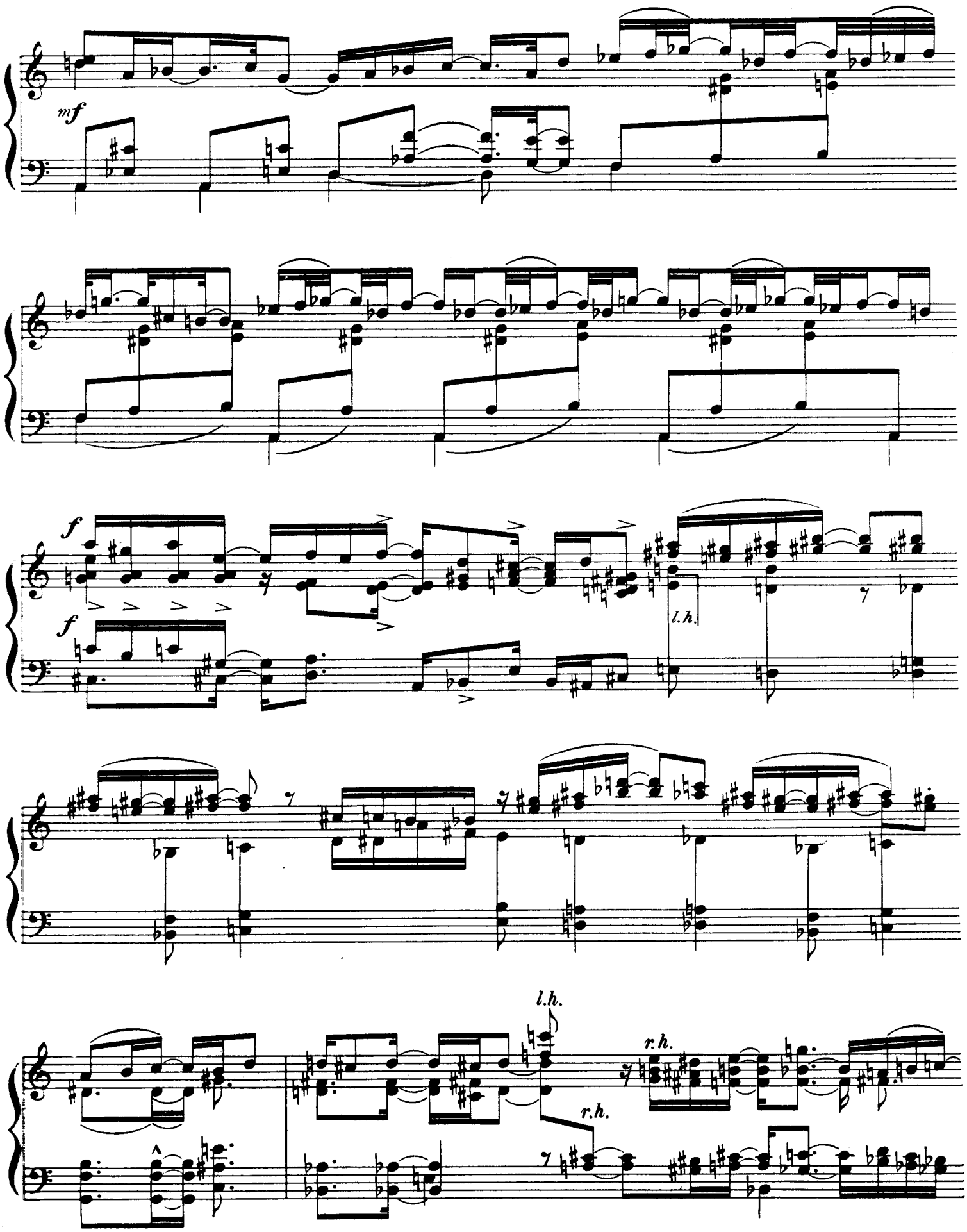

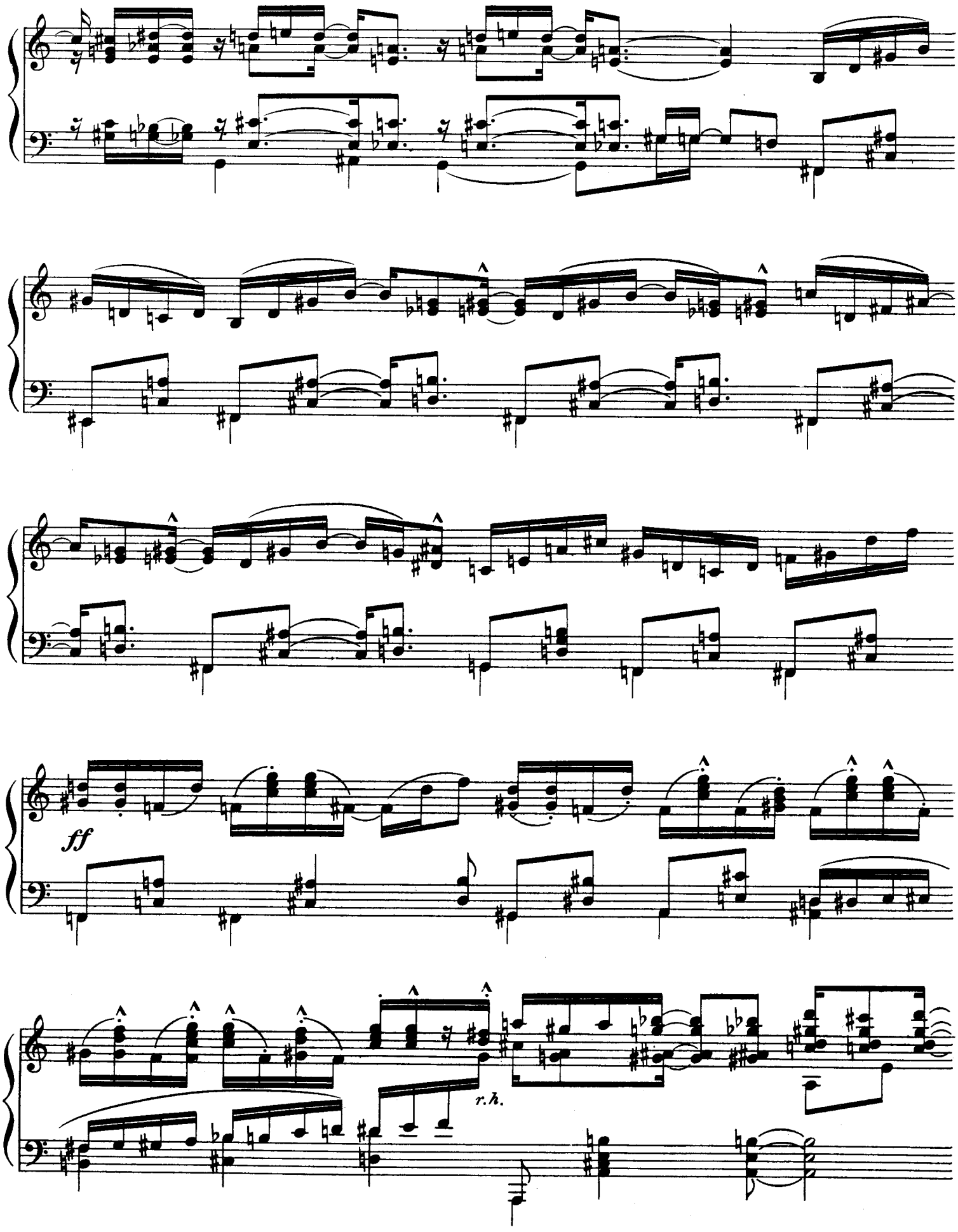
ff
r.h.

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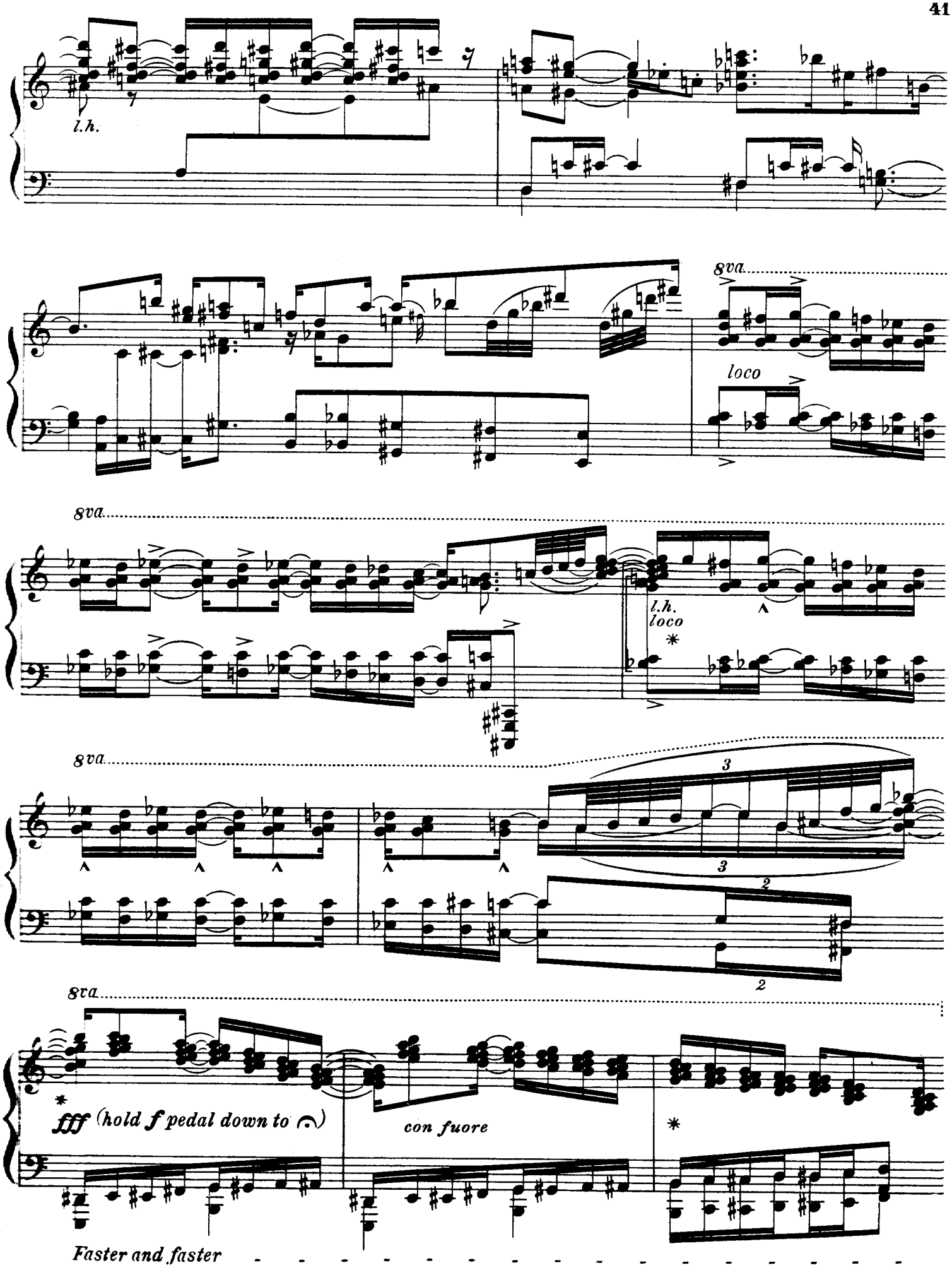

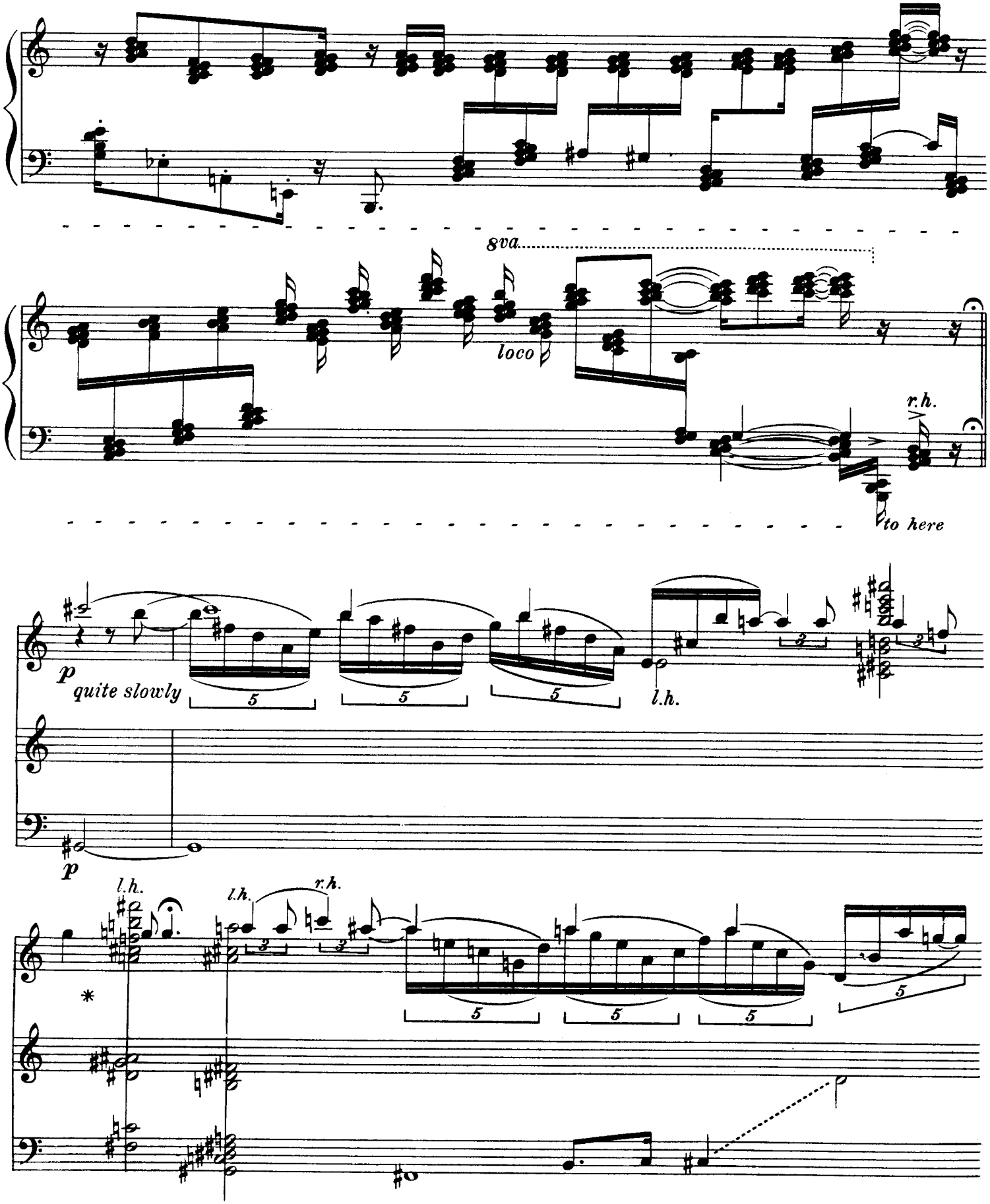
8va
loco
r.h.
to here
p
quite slowly
5
l.h.
3
p
l.h.
r.h.
*

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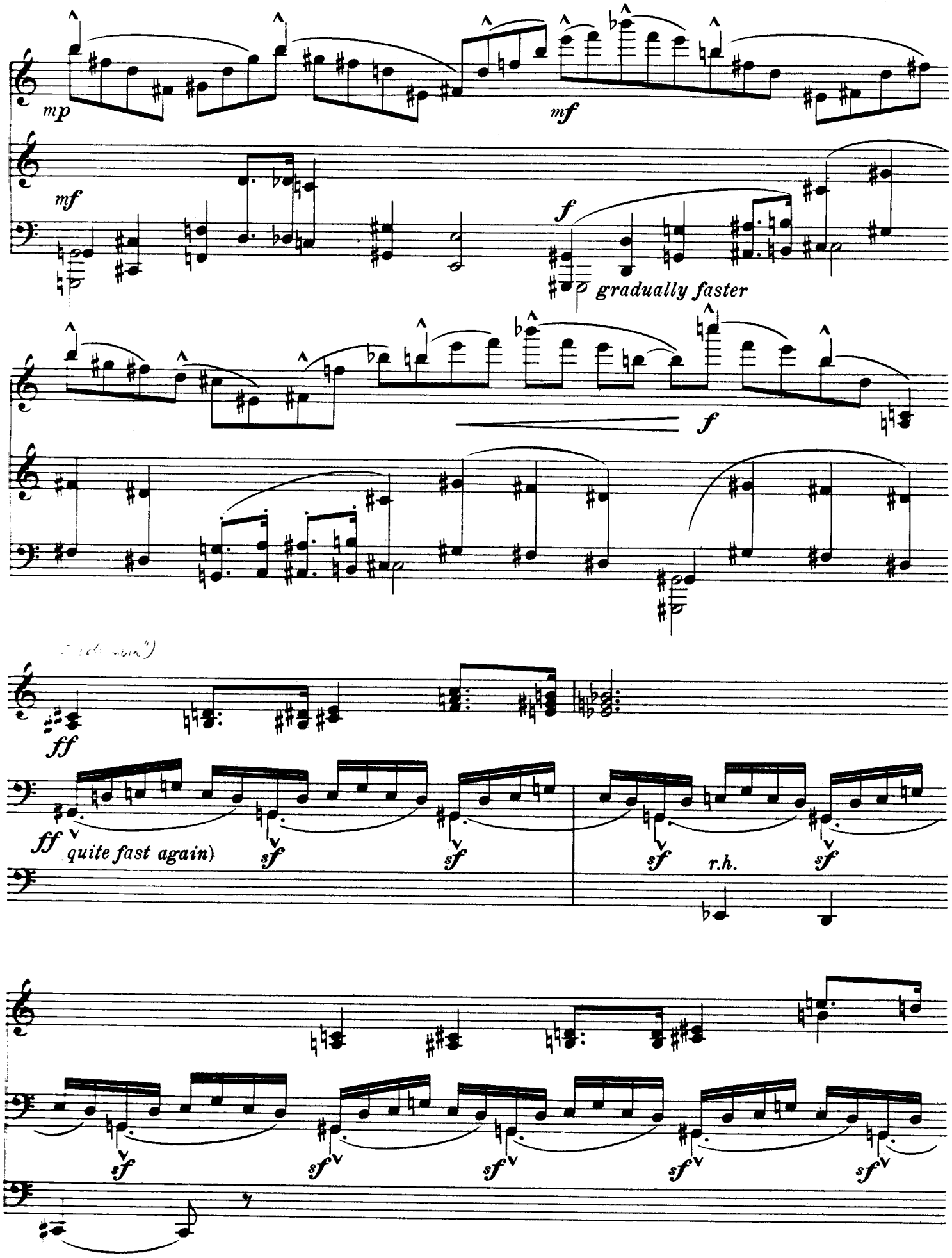

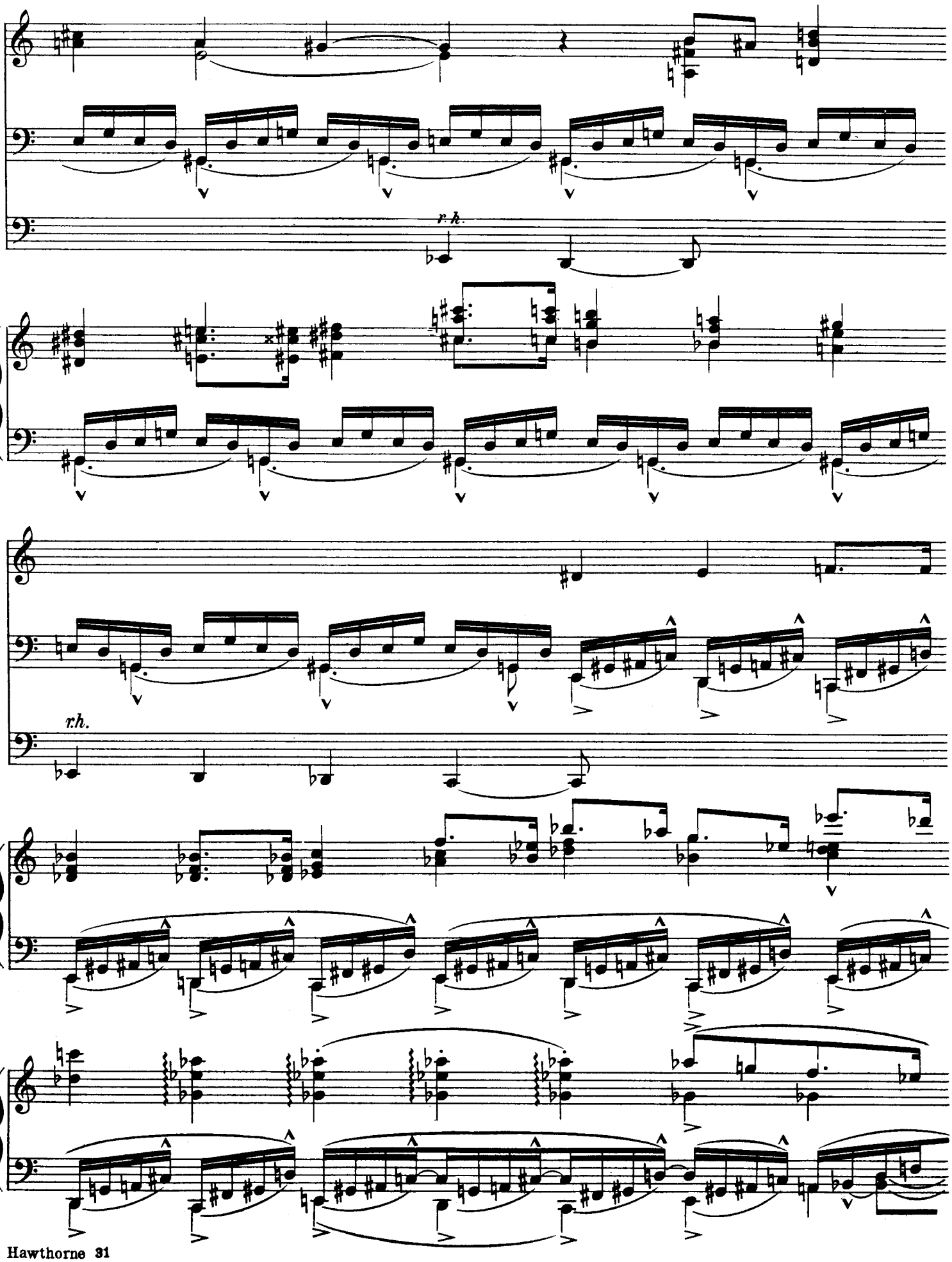
r.h.
r.h.

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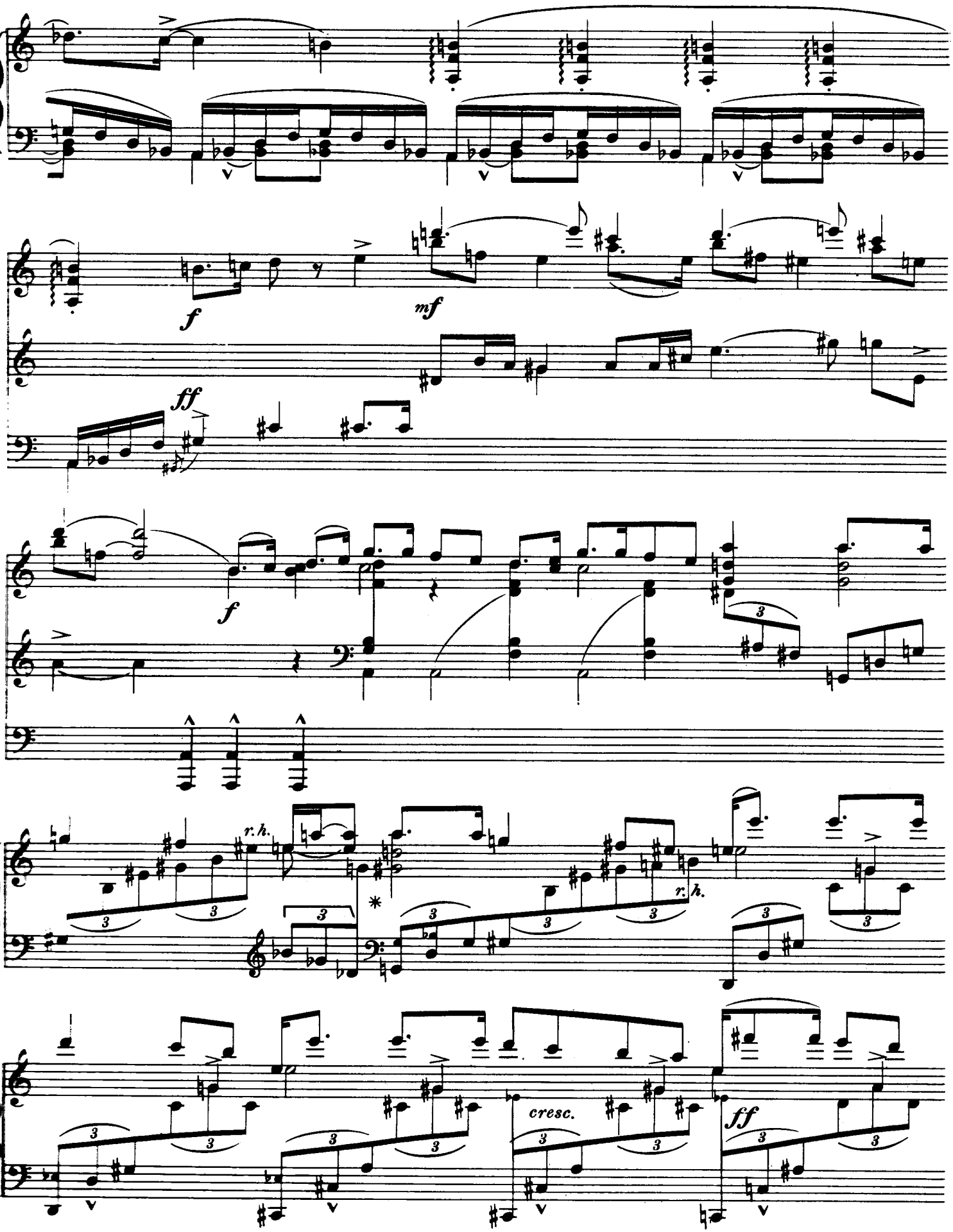
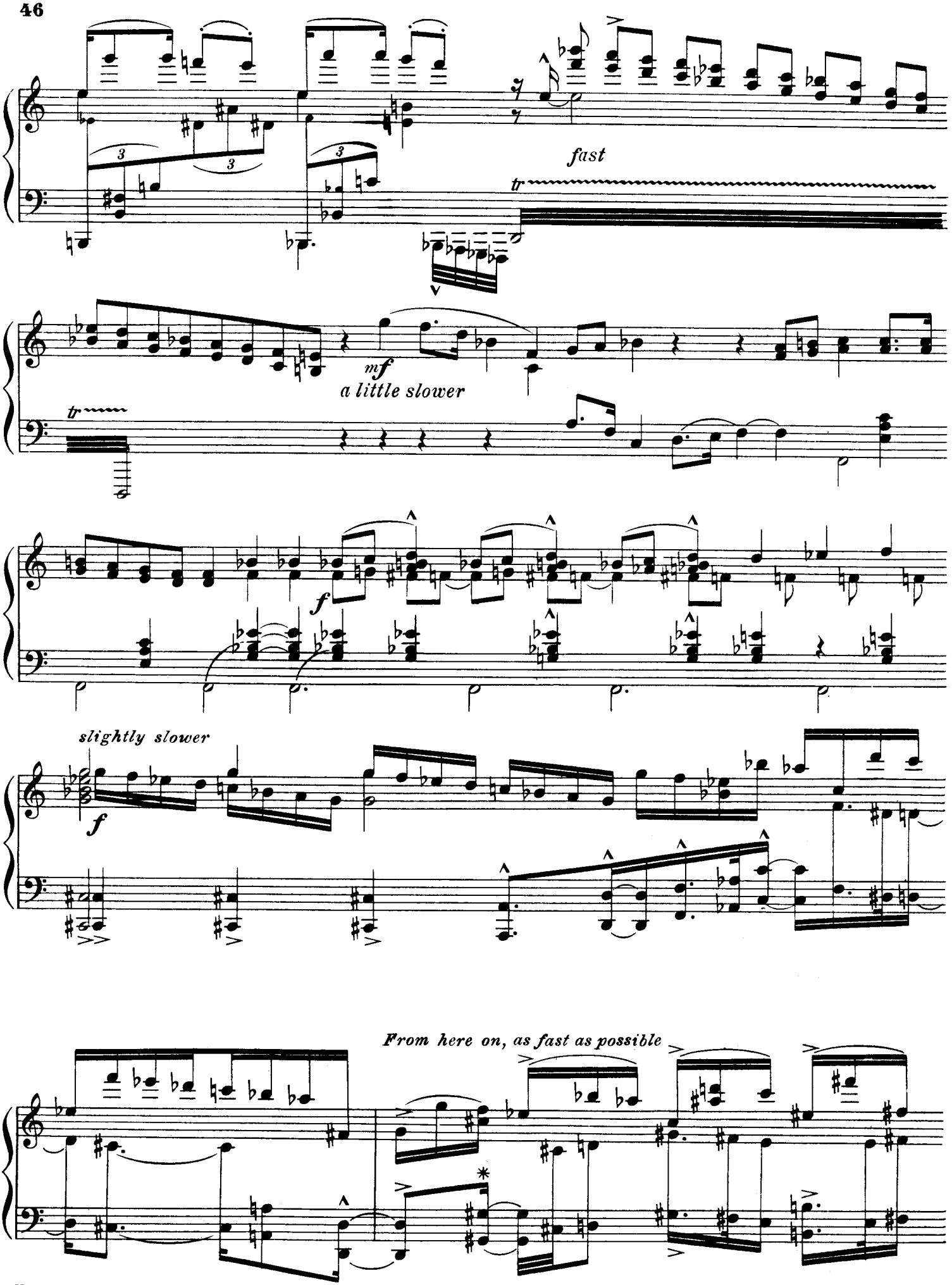
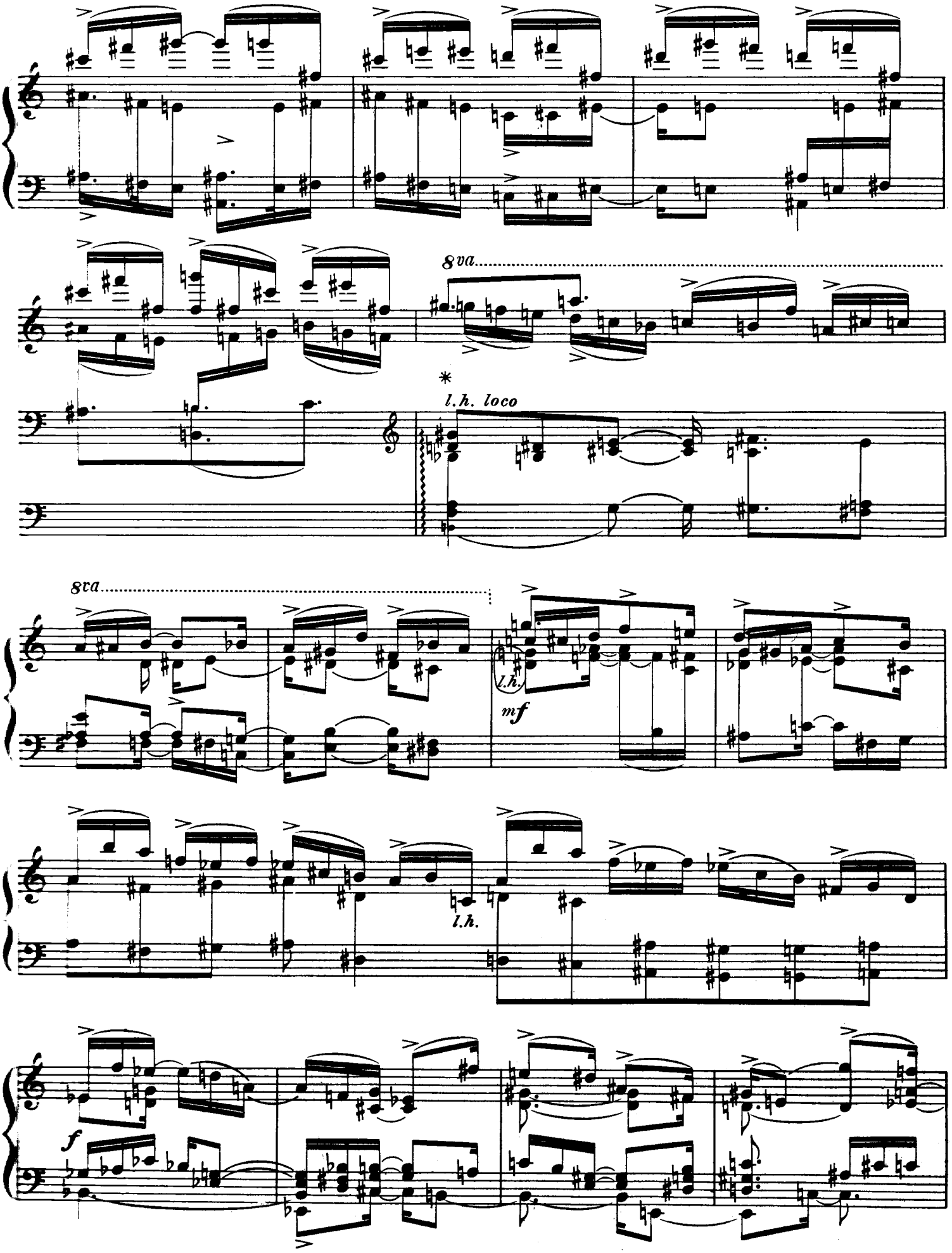
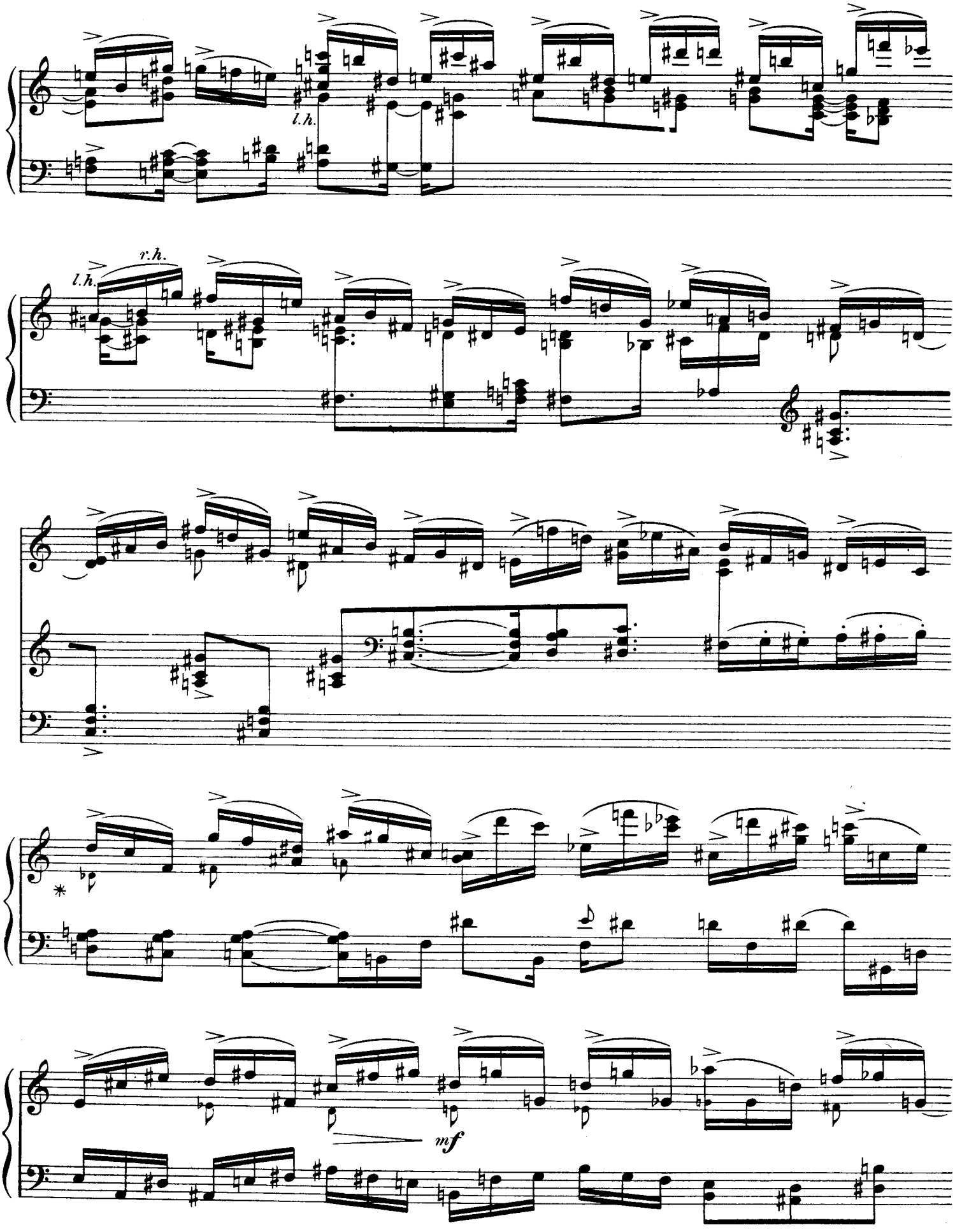
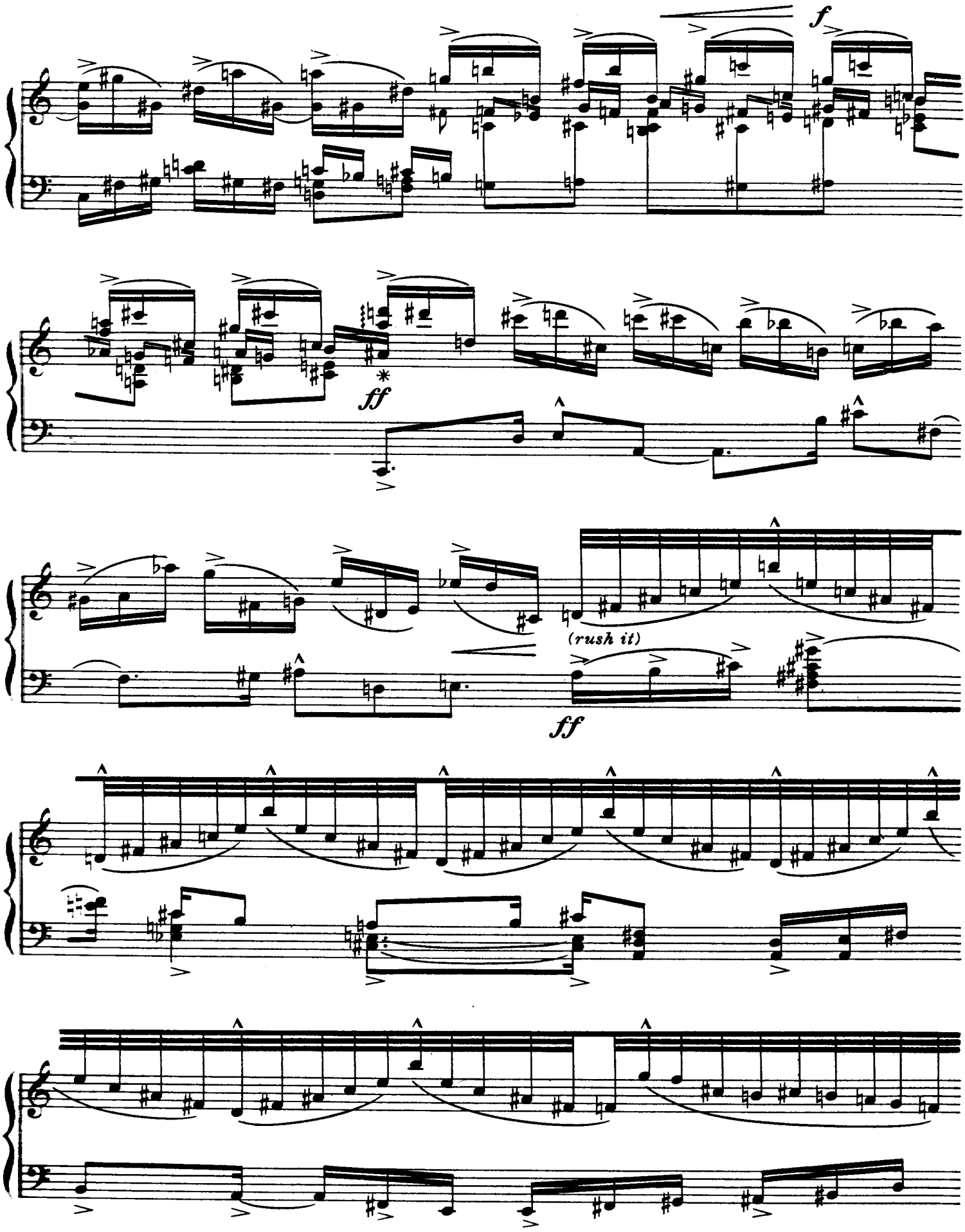
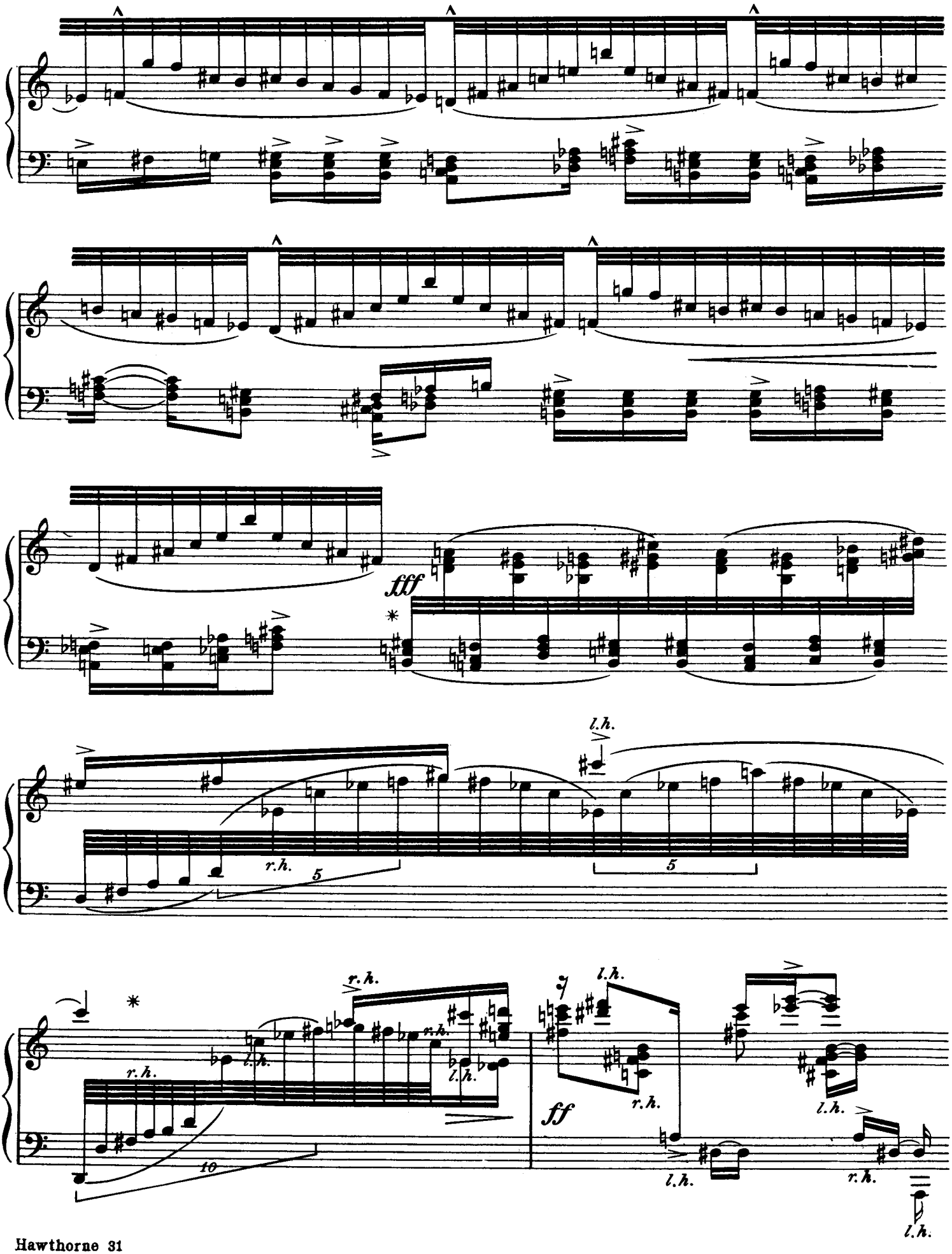


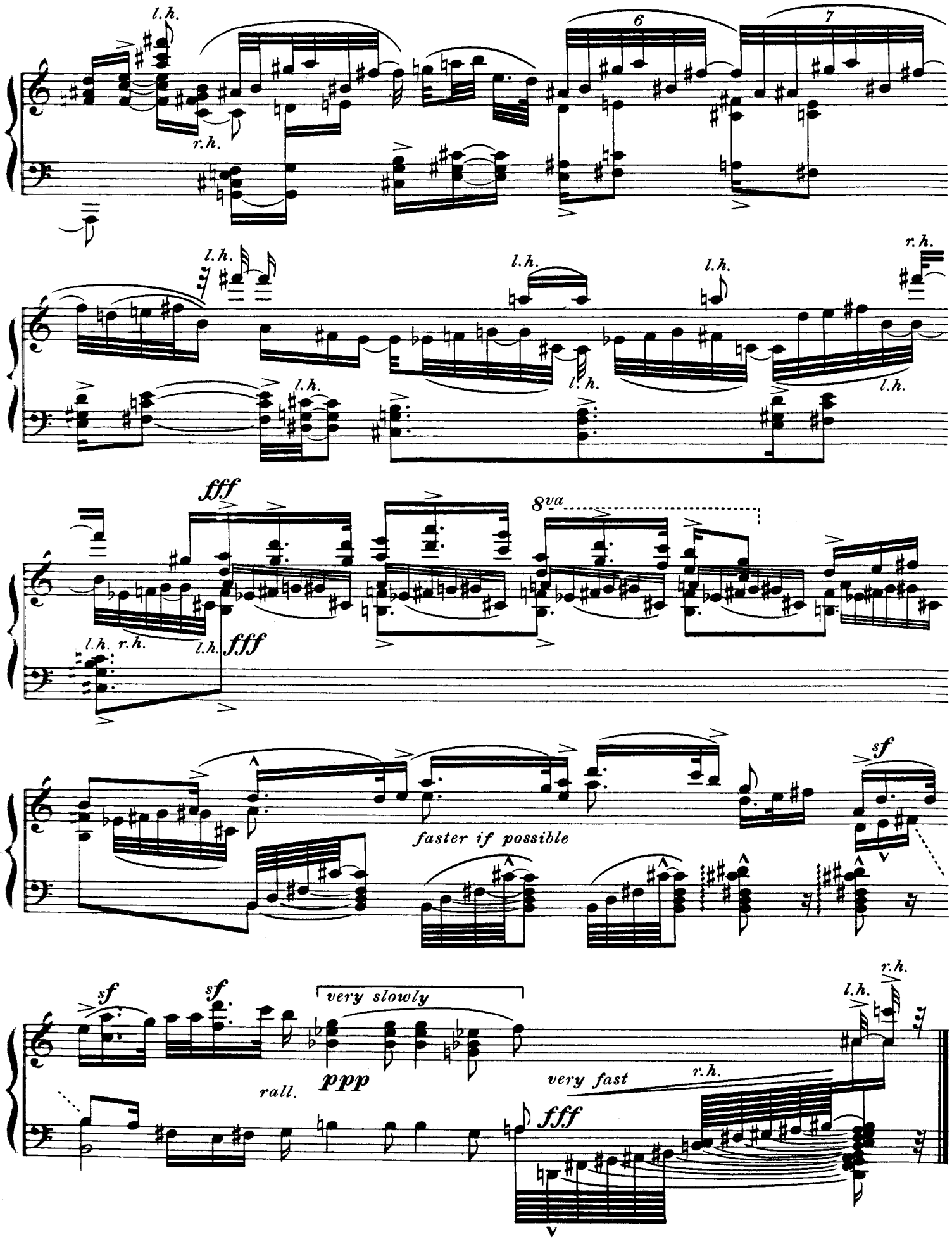

fast
tr
mf
a little slower
tr
f
slightly slower
f
From here on, as fast as possible


8va
*
l.h. loco
8va
l.h.
mf
l.h.
f

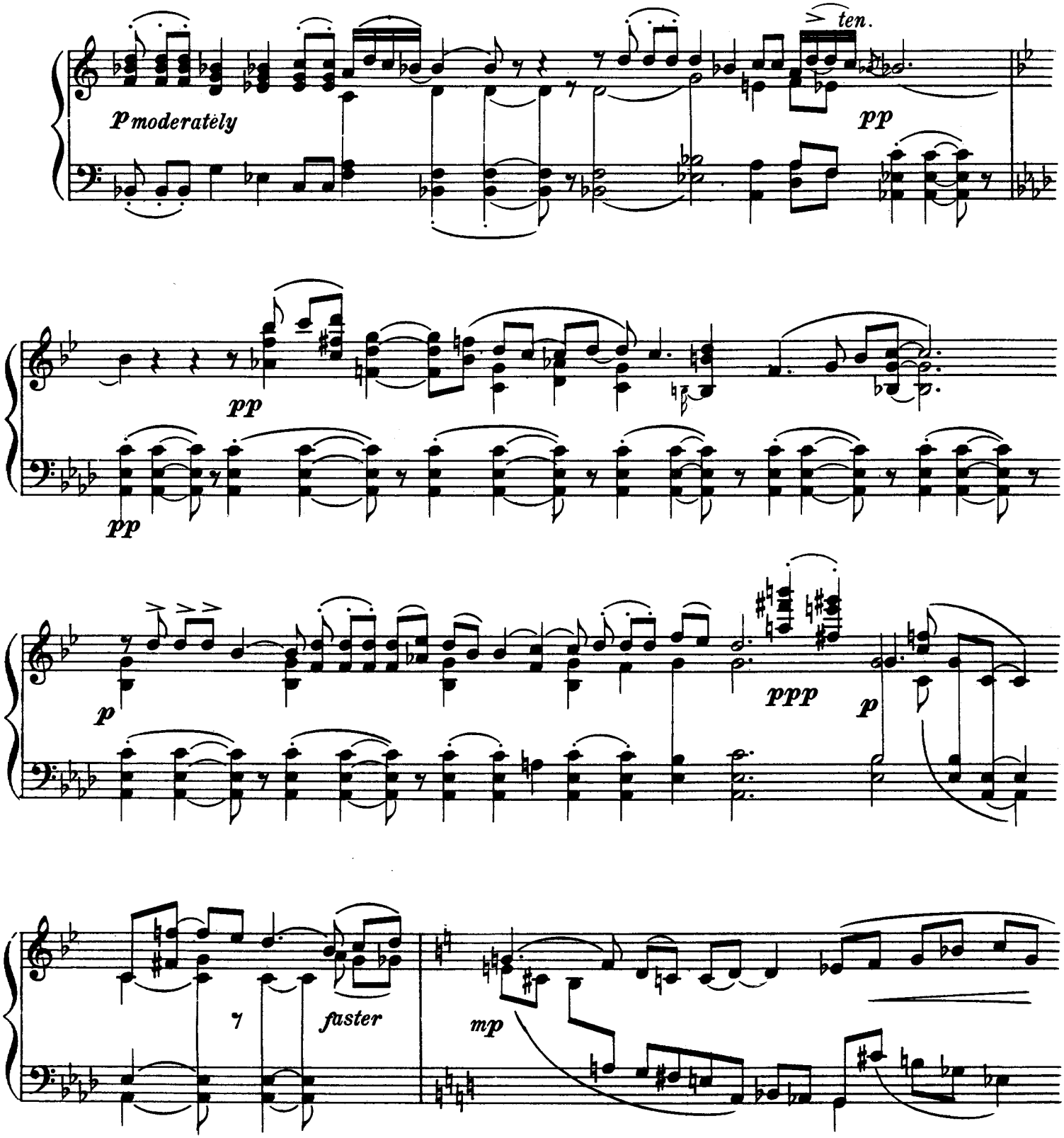

l.h.
r.h.
l.h.
mf

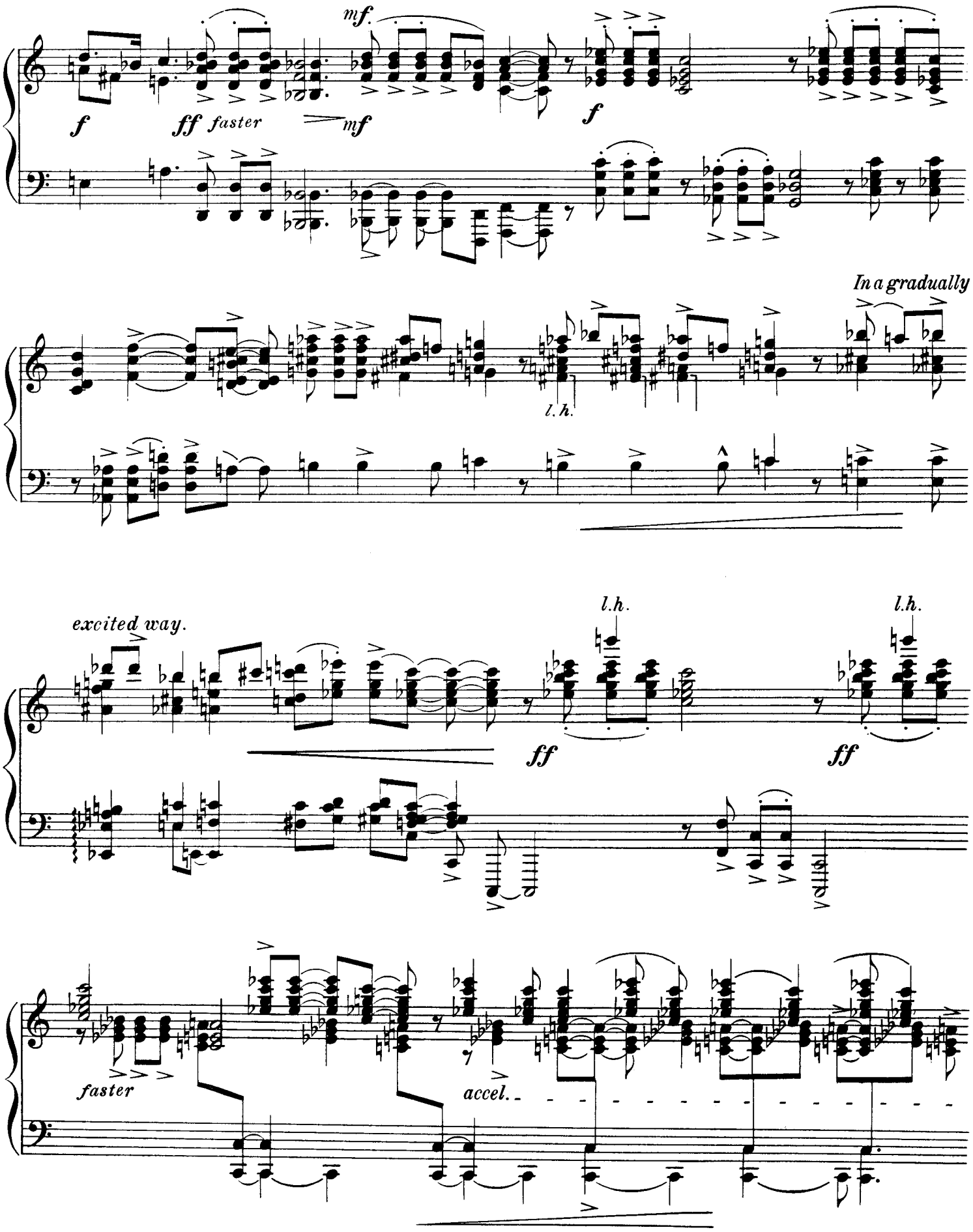

f
ff
(rush it)
ff

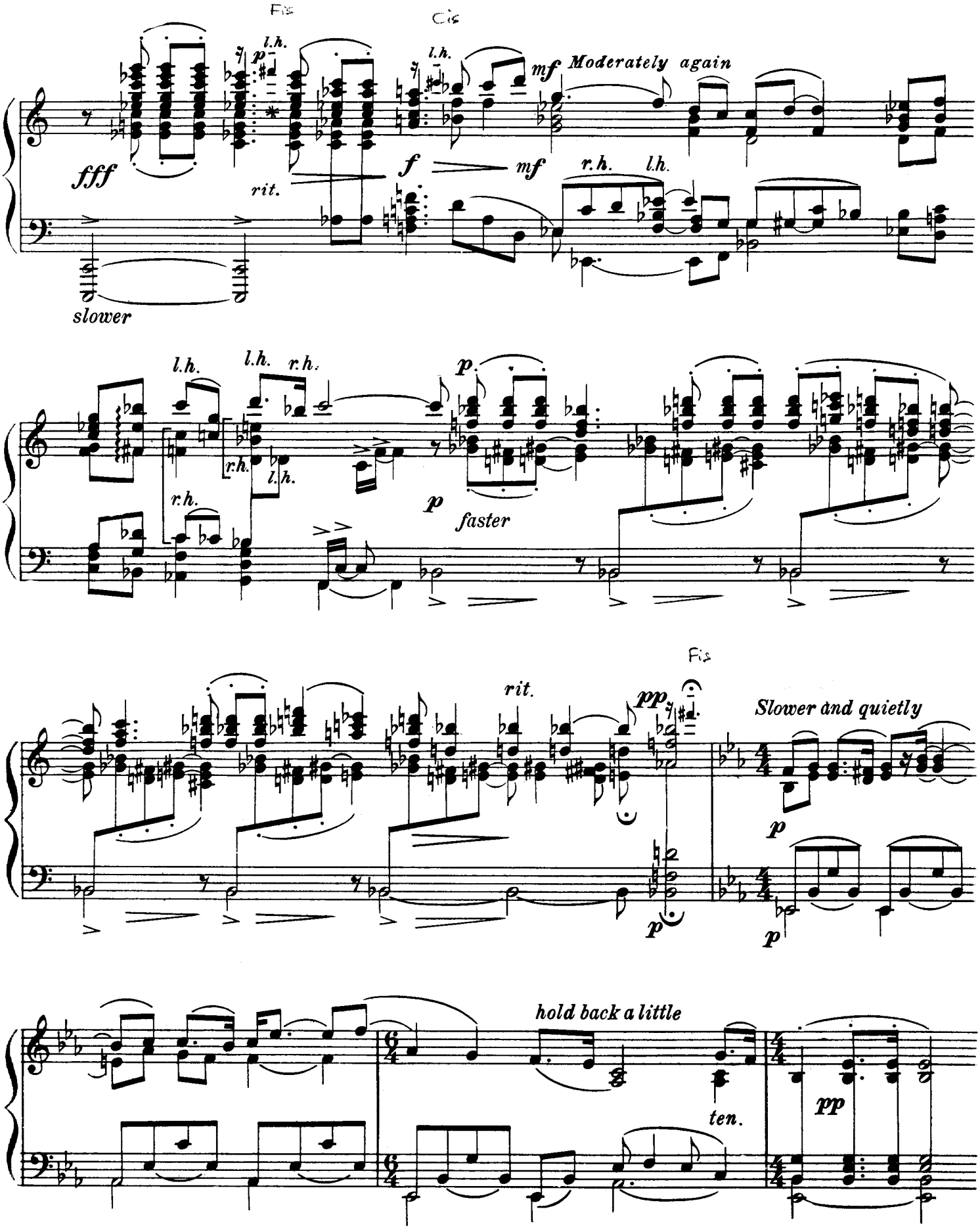

fff
l.h.
r.h.
5
5
r.h.
l.h.
r.h.
l.h.
r.h.
l.h.
10
ff
r.h.
l.h.
l.h.
r.h.
l.h.

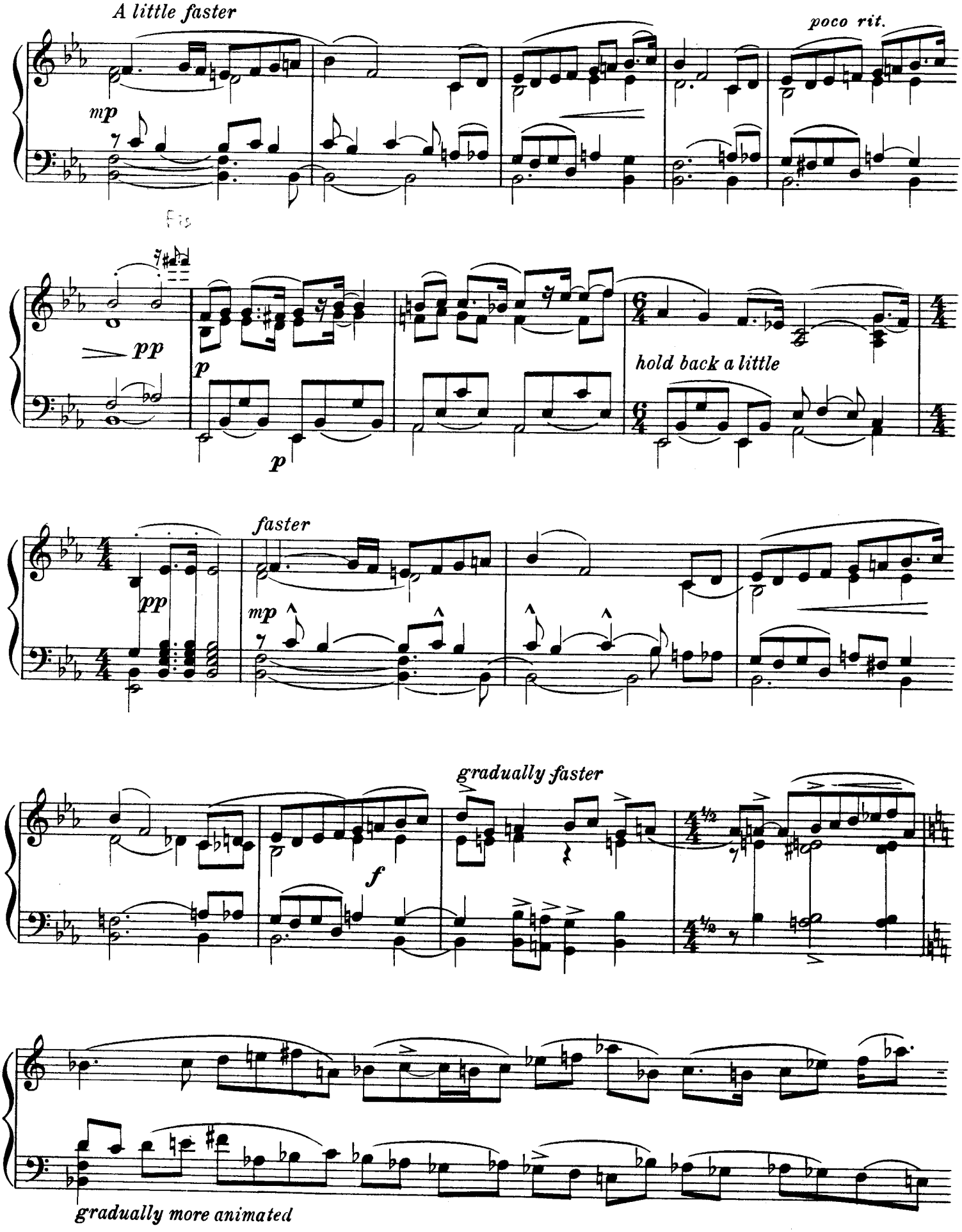

l.h.
r.h.
6
7
l.h.
l.h.
l.h.
r.h.
l.h.
l.h.
l.h.
fff
8va
l.h.
r.h.
l.h.
fff
sf
faster if possible
sf
sf
very slowly
r.h.
l.h.
rall.
ppp
very fast
r.h.
fff

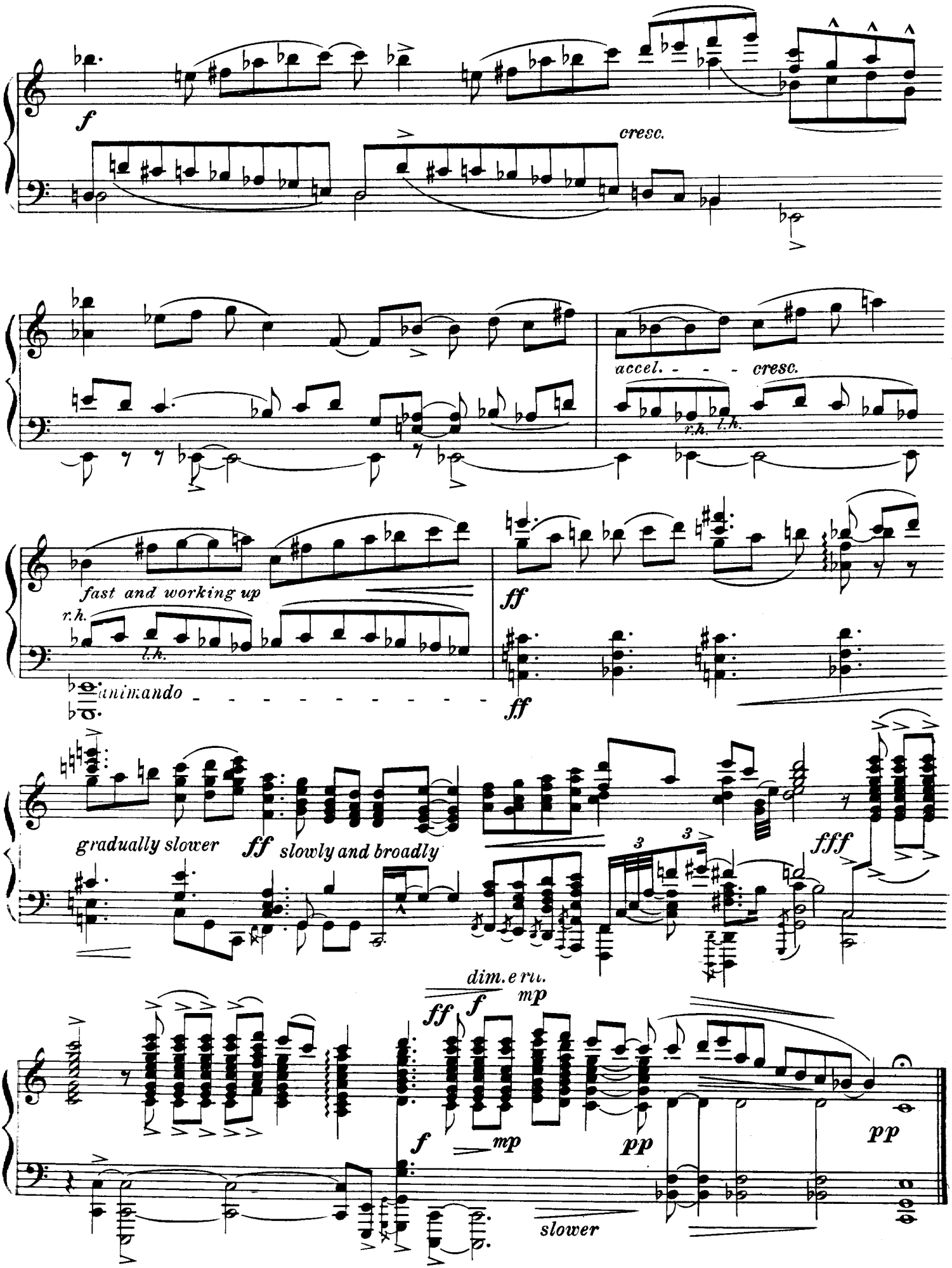
III. "The Alcotts"



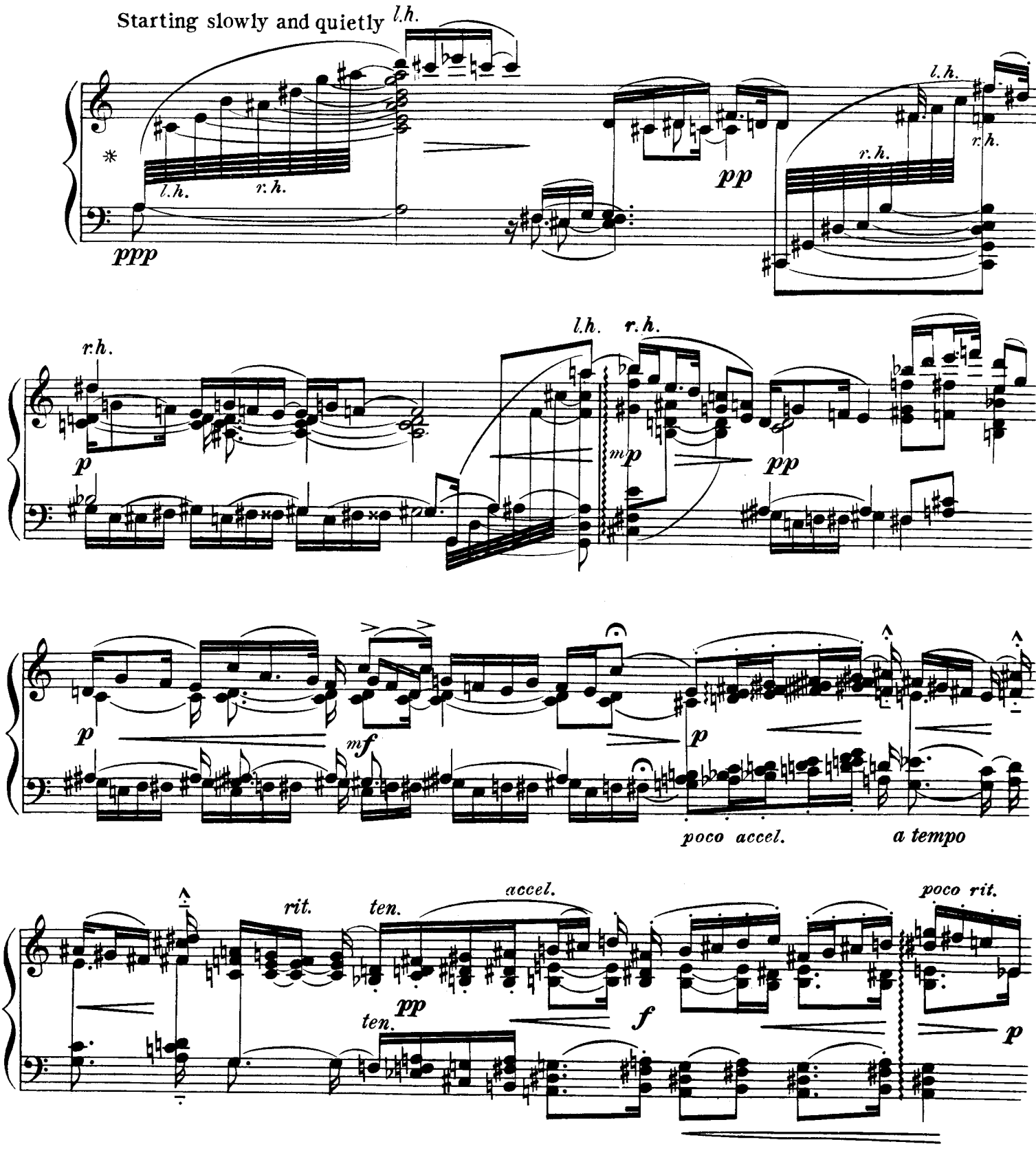

mf.
f
ff faster
mf
f
In a gradually
l.h.
excited way.
l.h.
l.h.
ff
ff
faster
accel.

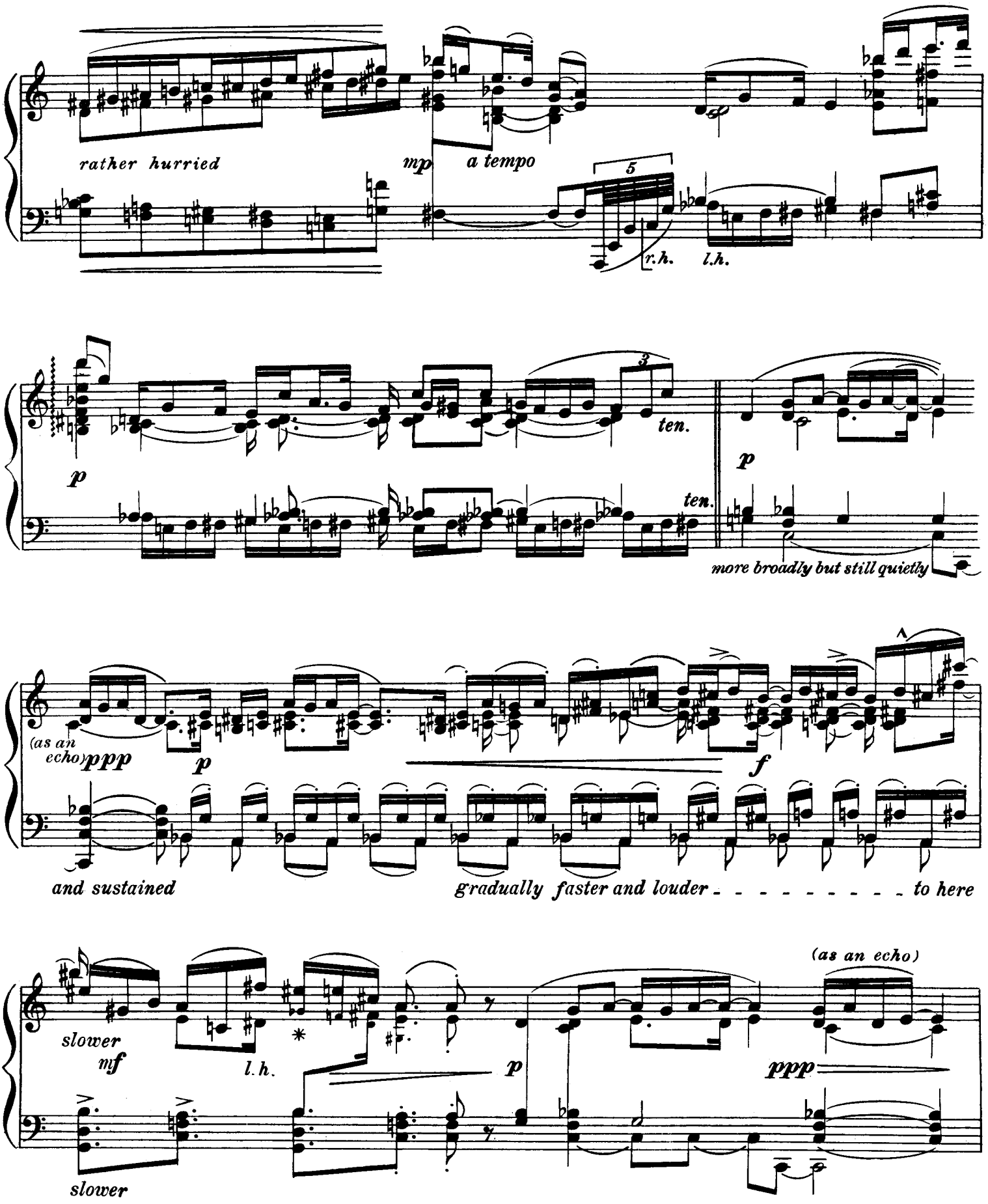

Fis
Cis
l.h.
p
l.h.
mf Moderately again
fff
rit.
f
mf
r.h.
l.h.
slower
l.h.
l.h.
r.h.
p
r.h.
r.h.
l.h.
p
faster
Fis
rit.
pp
Slower and quietly
p
p
p
hold back a little
ten.
pp

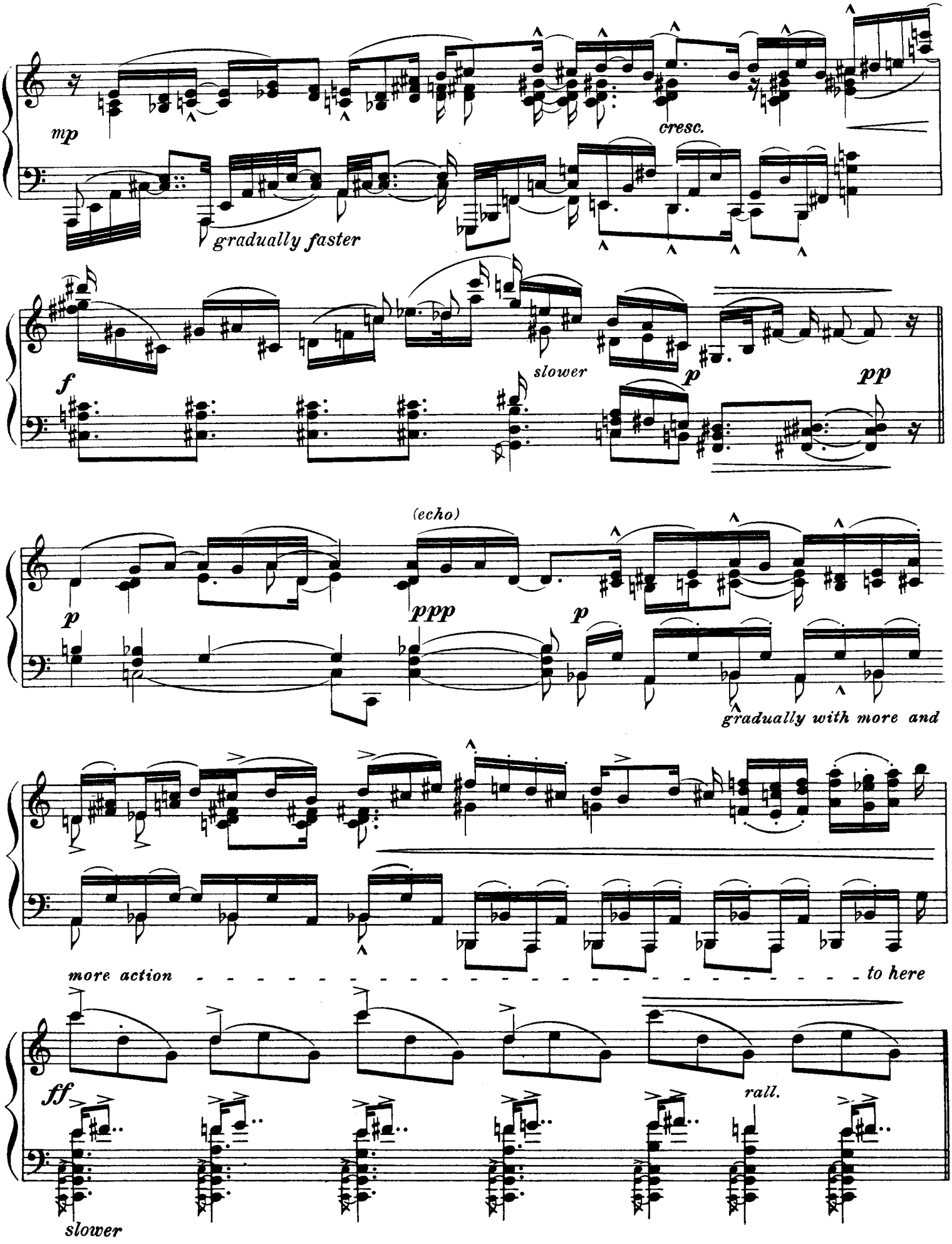

A little faster
mp
poco rit.
pp
p
p
hold back a little
pp
faster
mp
gradually faster
f
gradually more animated

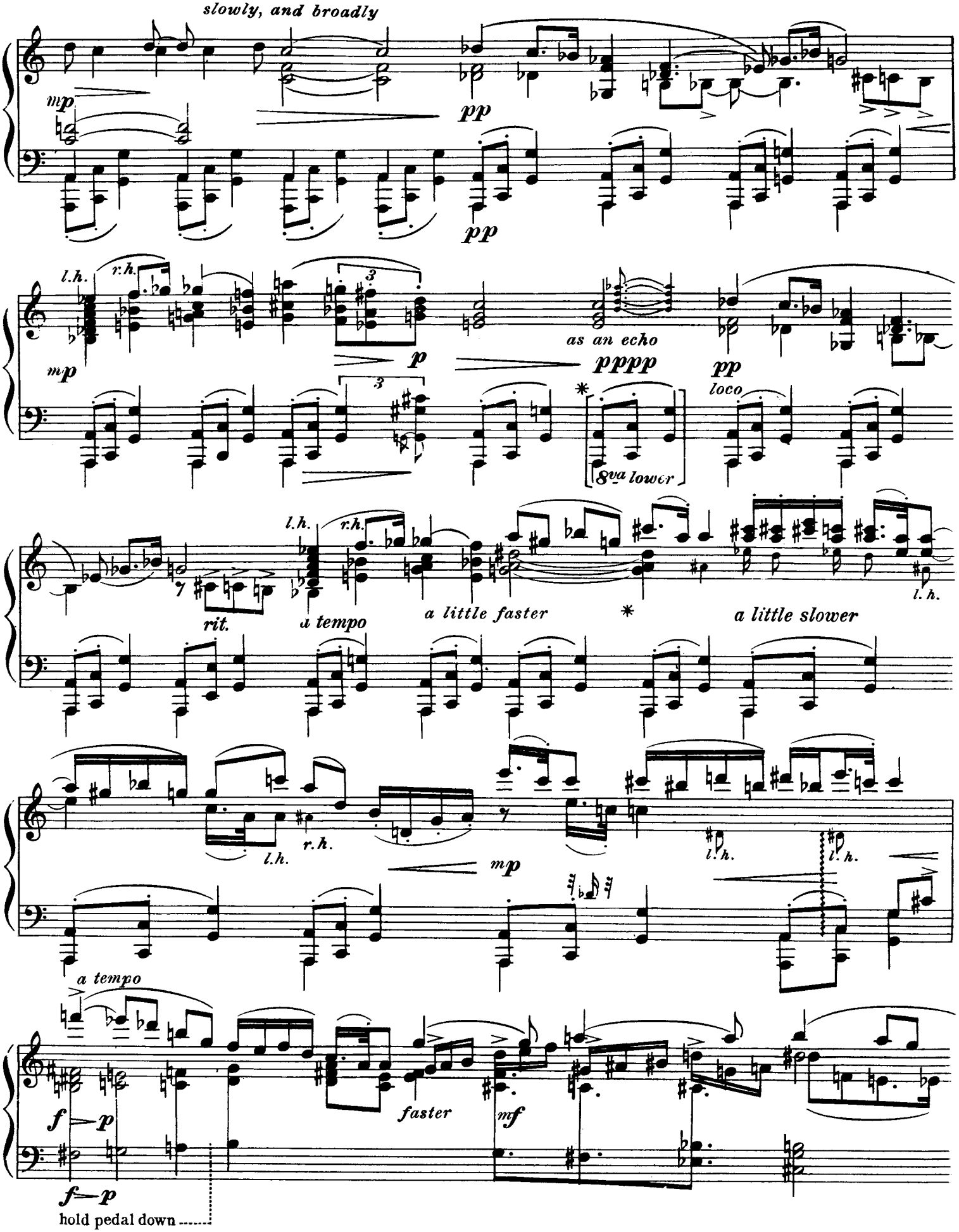

f
cresc.
accel. - - - cresc.
r.h.
l.h.
fast and working up
r.h.
l.h.
animando
ff
ff
gradually slower
ff
slowly and broadly
fff
dim. e rit.
ff
f
mp
f
mp
pp
pp
slower

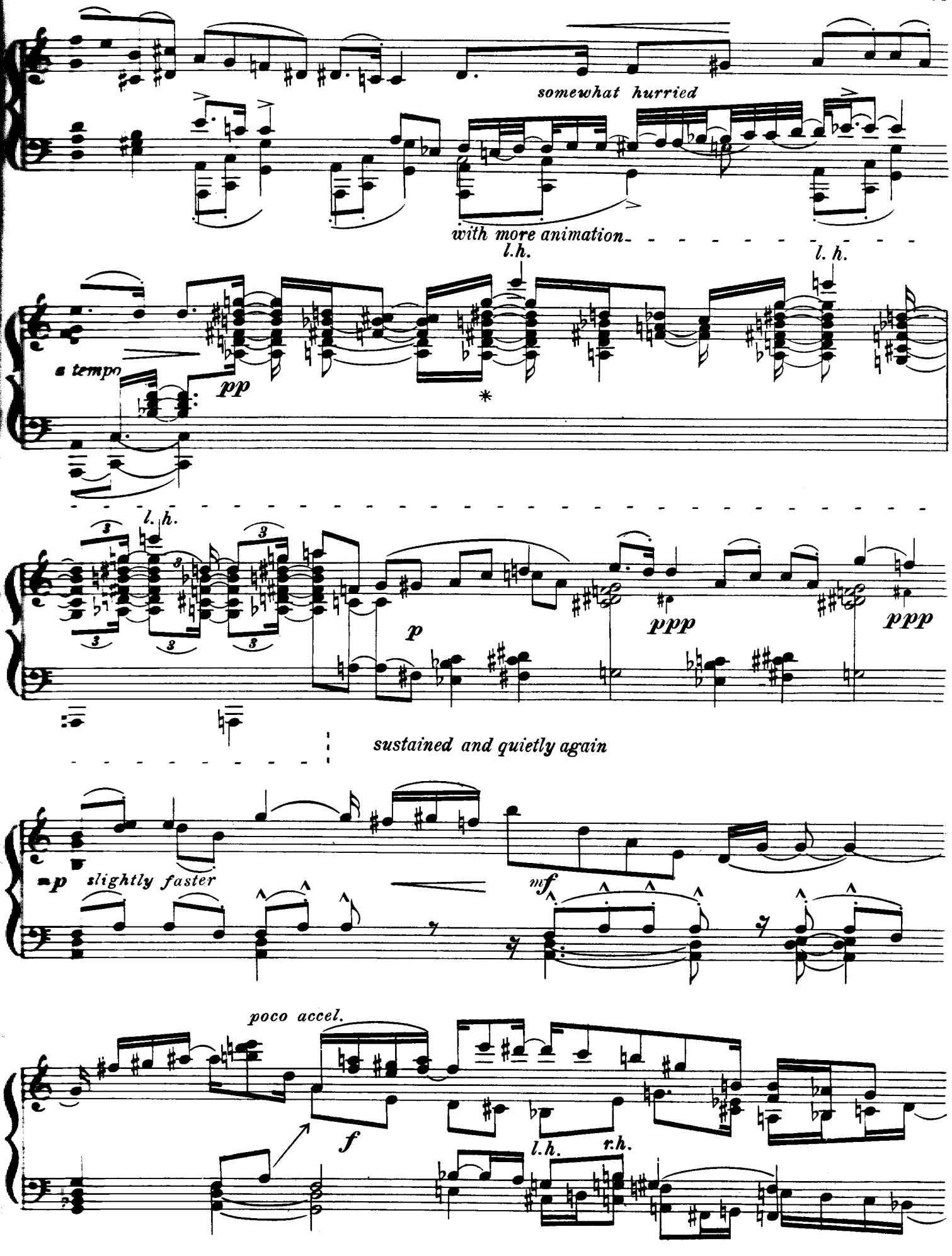
IV. "Thoreau"

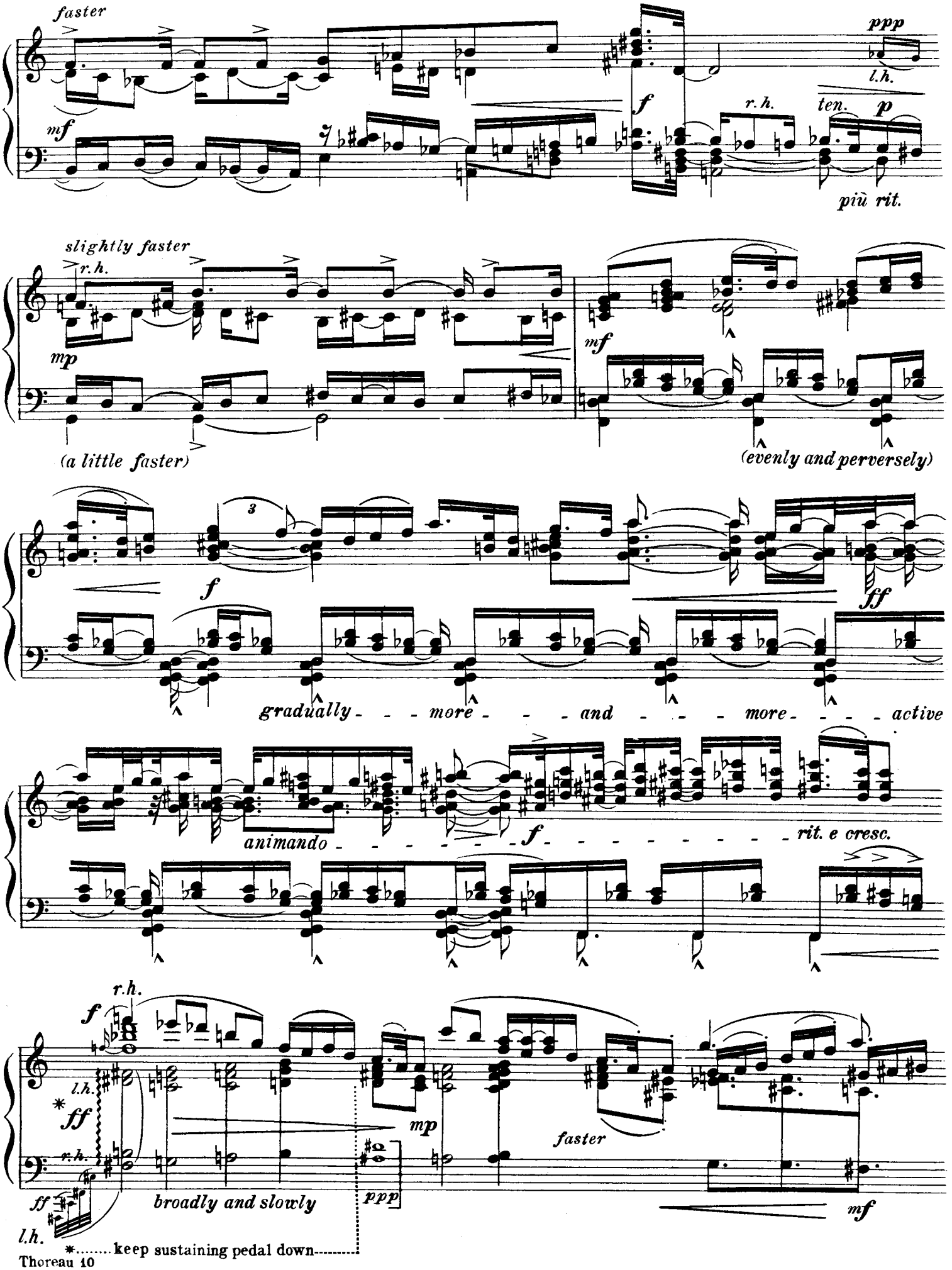

Starting slowly and quietly
l.h.
r.h.
ppp
pp
mp
mf
poco accel.
a tempo
rit.
ten.
accel.
poco rit.
f

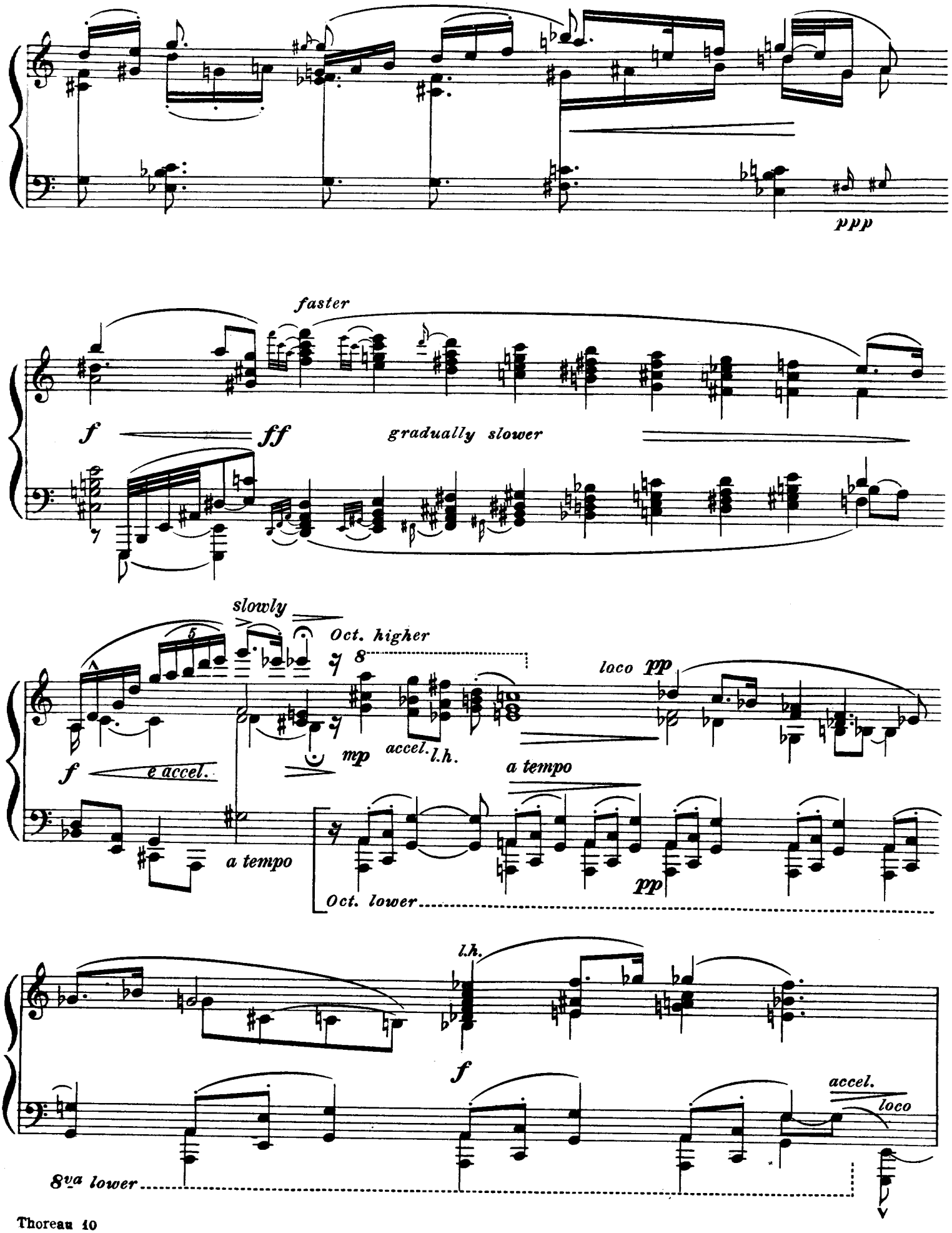

rather hurried
mp
a tempo
5
r.h.
l.h.
p
3
ten.
ten.
p
more broadly but still quietly
(as an echo)
ppp
p
f
and sustained
gradually faster and louder - - - - - - - - - - to here
slower
mf
l.h.
*
p
(as an echo)
ppp
slower

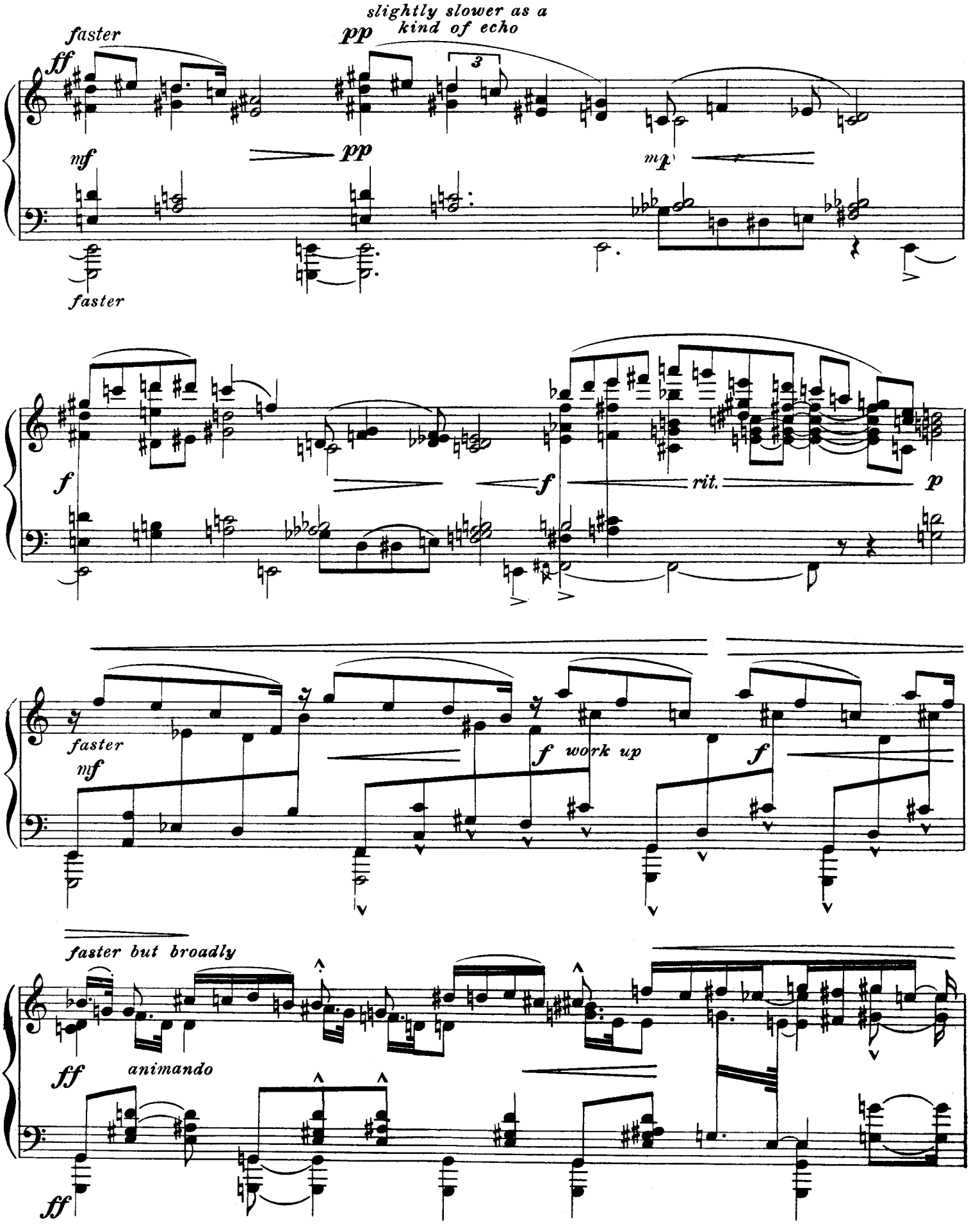

mp
cresc.
gradually faster
f
slower
p
pp
(echo)
p
ppp
p
gradually with more and
more action
to here
ff
rall.
slower

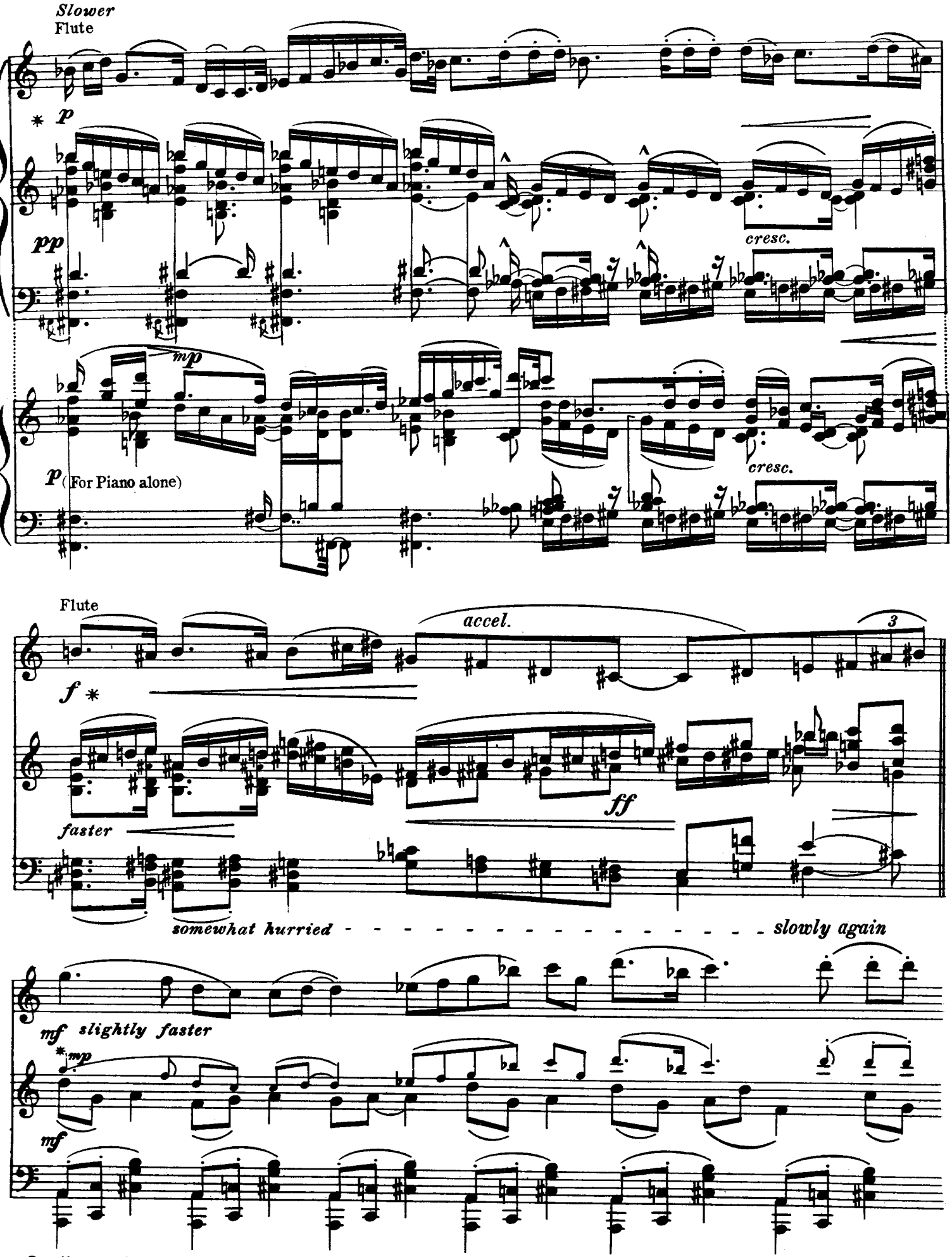

slowly, and broadly
mp
pp
pp
l.h.
r.h.
mp
p
as an echo
pppp
pp
loco
8va lower
rit.
a tempo
a little faster
a little slower
l.h.
l.h.
r.h.
mp
l.h.
l.h.
a tempo
faster
mf
f
p
f
p
hold pedal down


somewhat hurried
with more animation
l.h.
l. h.
a tempo
pp
l. h.
p
ppp
ppp
sustained and quietly again
mp
slightly faster
mf
poco accel.
f
l.h.
r.h.

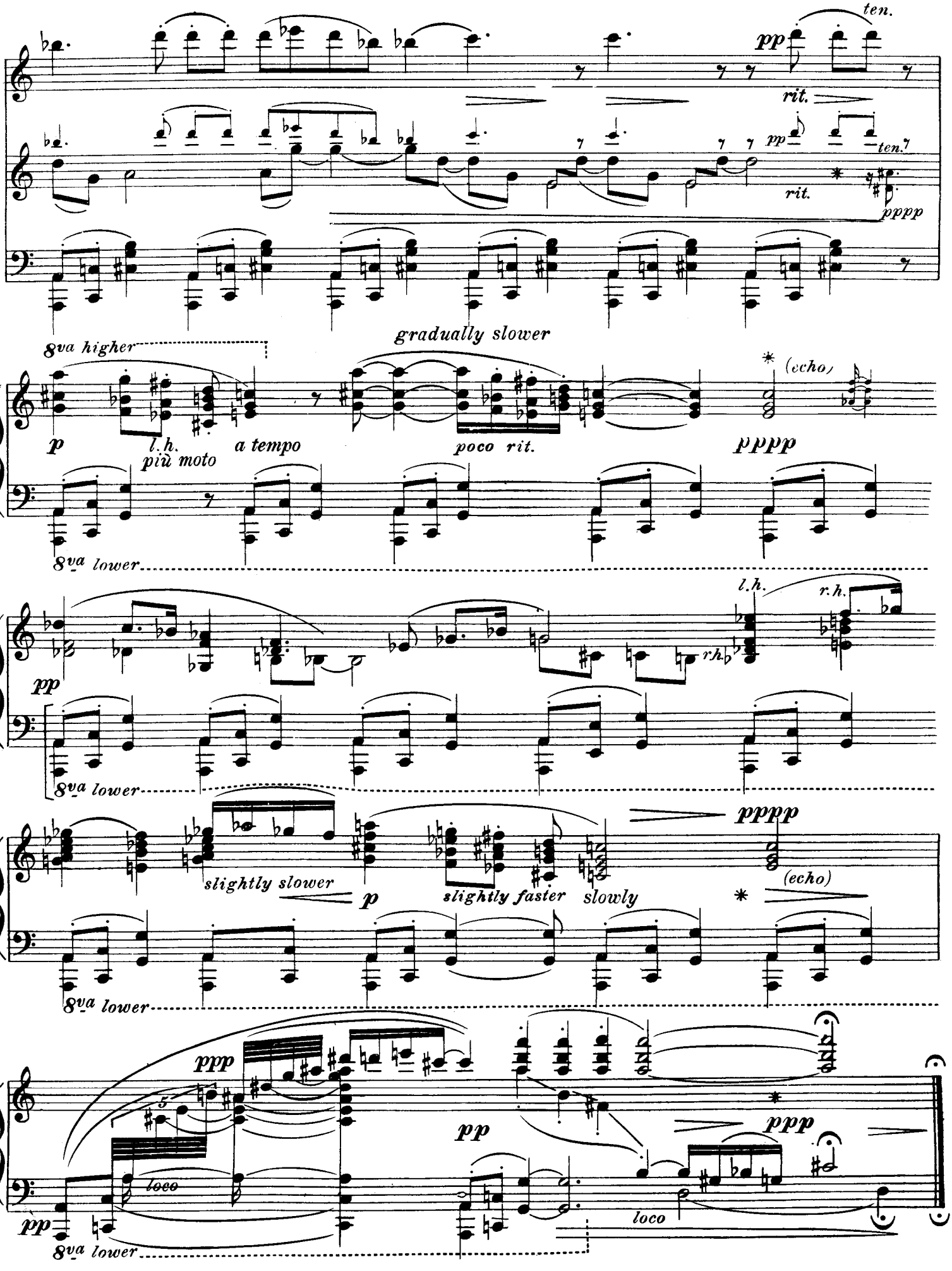

faster
mf
f
r.h.
ppp
l.h.
ten.
p
più rit.
slightly faster
r.h.
mp
(a little faster)
mf
(evenly and perversely)
f
3
ff
gradually - - - more - - - and - - - more - - - active
animando - - - - - - - f - - - - - - - - - rit. e cresc.
r.h.
f
l.h.
*ff
r.h.
ff
broadly and slowly
mp
ppp
faster
mf
l.h.
*.....keep sustaining pedal down.....


ppp
faster
f
ff
gradually slower
slowly
Oct. higher
loco pp
mp
accel.
l.h.
f
a tempo
a tempo
pp
Oct. lower
l.h.
f
accel.
loco
8va lower


slightly slower as a kind of echo
faster
ff
pp
3
mf
pp
mp
faster
f
f
rit.
p
faster
mf
f work up
f
faster but broadly
ff
animando
ff



* Small notes in piano to be played only if flute is not used.


ten.
pp
rit.
pp
ten.
rit.
pppp
8va higher
gradually slower
p
l.h.
più moto
a tempo
poco rit.
(echo)
pppp
8va lower
pp
l.h.
r.h.
8va lower
pppp
slightly slower
p
slightly faster
slowly
(echo)
8va lower
ppp
pp
ppp
loco
pp
loco
8va lower

I. EMERSON

* *p 1.* Throughout this movement, and to some extent in the others, there are many passages not to be too evenly played and in which the tempo is not precise or static; it varies usually with the mood of the day, as well as that of Emerson, the other Concord bards, and the player. A metronome cannot measure Emerson's mind and oversoul, any more than the old Concord Steeple Bell could. The tempo at starting may be around 72—80 = a quarter note. But even on the first page, during the 4th brace and the first part of the 5th, the quarter note may have climbed up to over a 100, though the tempi need not be precisely the same, each time played. The same essay or poem of Emerson may bring a slightly different feeling when read at sunrise than when read at sunset.

* *p 3 — (3rd brace).* The melody part marked Solo, in the lower line of the treble clef was originally a horn theme, and should be heard distinctly. It stops at the C# at the end of the brace and then becomes more a part of the counterpoint.

* *p 6 — (2nd brace.)* This *fff* chord may ring out just a little longer than a half note.

* *p 8 — (top brace).* Here begins a section which may reflect some of Emerson's poetry rather than the prose. Also some of the other passages may lean more towards the poetry than the prose.

* *p 9 — (4th brace).* The melodychords in R.H. are but to suggest some of the outdoor sounds over the Concord Hills and the right-foot-pedal beginning here can be guided by the phrase marks in the upper clef.

* *p 14 — (5th brace).* This is but one of Emerson's sudden calls for a Transcendental Journey, which may be more widely reflected on p. 17. Chord in R.H. *(3rd brace, page 17), three lowest notes A, B and C hit with thumb. In the chord at the end of the first measure, 5th brace, on this page, the lower D (L.H.) may be left out, the middle finger (L.H.) hitting the B♮ and C, first finger the D, and the thumb striking the E and F in as strong and hard a way as possible, almost as though the Mountains of the Universe were shouting as all of Humanity rises to behold the "Massive Eternities" and the "Spiritual Immensities."

p 19 — (3rd brace). The four small notes in lower clef, B flat, A, F♯ and G, if played, may be struck lightly by the left hand as quickly after the bass octaves are played as possible.

(last brace). The upper C♯'s and E's in treble clef but played by L.H. are but to reflect the overtones of the soul of humanity and as they rise away almost inaudibly to the Ultimate Destiny.

II. HAWTHORNE

* *p 21.* For the most part, this movement is supposed to be played as fast as possible and not too literally. Marks of tempo, expression, etc. are used as little as possible. If the score itself, the preface or an interest in Hawthorne suggest nothing, marks may only make things worse.

It is not intended that the relation 2 : 1 between the 32nd and 16th notes here be held to always literally.

The use of the sustaining pedal is almost constantly required.

* *p 25.* The group chords in upper clefs, played by using a strip of board 14¾ inches long and heavy enough to press the keys down without striking.

* *p 26 (top brace).* These chords and others, somewhat similar, are more as arpeggios "from hand to hand" rather than from "finger to finger."

* *p 30 (lowest brace).* The smaller notes here if played, instead of the usual sized notes in same L.H. part, will not slow up the speed as some of the wider jumps would.

* *p 33 (top brace).* The first chord in the Hymn, *(ppp),* is to be played before the *ffff* chord held with right foot pedal is stopped — as a Hymn is sometimes heard over a distant hill just after a heavy storm. The above also applies to the *'s in the 1st and 2nd braces p. 34.

* *p 34 — (3rd and 4th braces).* Here the Hymn for a moment is slightly held up by a Friendly Ghost in the Church Yard.

* *p 34 — (bottom brace — last measure).* The D♯'s in the treble clef — also bass clef in first two measures, p. 35 — are hit hard by the L.H. as a trombone would sometimes call the Old Cornet Band to march.

p 36 — (bottom brace). A Drum Corps gets the best of the Band — for a moment.

* *p 37.* Playing the smaller notes in L.H. will help to keep the speed.

* *p 41 — (3rd brace).* The L.H. hits hard the lower B flat CGAB natural.

(5th brace). These group-chords in R.H. may, if the player feels like it, be hit with the clenched fist, and in the last measure of this brace the L.H. run-ups may be played as suggested in the first two measures in same staff.

* *p 42 — (4th brace).* After the first chord the G (eighth note) in R.H. is played slightly after the chord, so that the phrase of the distant hymn may be heard as such.

* *p 45 — (4th and 5th braces).* Small notes ad lib, instead of the others on same beat in L.H. which may tend to slow up the speed.

* *p 47 — (2nd brace).* The small B natural (L.H.) may be left out.

* *p 48 — 4th brace).* Here again small notes are ad lib.

* *p 49 — (2nd brace).* In several places from here to the end of this movement the accents in both hands, as they are often on different beats, should be hit as hard as possible.

* *p 50 — (3rd brace).* As it is very difficult to play this "call of the cloud breakers" as fast as it wants to go, the lowest note in the R.H. chords may be omitted (ad lib).

III. THE ALCOTTS

p 55. The high small notes, F♯ and C♯, in R.H., 1st brace, 3rd brace F♯, and p. 56, 2nd brace, may be held a little longer before the next chord is played. They are but a kind of overtone echoes over the "Orchard House" elms.

IV. THOREAU

* *p 59.* This Thoreau movement is supposed to be played in a lower dynamic ratio than usual; — i.e., the "*f*" here is about the "*mf*" of the preceding movements. Both pedals are used almost constantly.

* *p 60 — (4th brace).* Small notes in treble clef ad lib but *pp* if played, while the other notes on same beat are *mf*.

*p 62 — *(2nd brace).* As a distant echo over Walden.

*p 62 — *(3rd brace).* Small notes here *ppp* but better played than omitted.

* *p 67.* A flute may play throughout this page but stops at end of 1st brace on next page (68). If no flute, the brace below the first (p 67) is for piano alone, and the small notes in these two lower braces and in the 1st brace on last page are to be played — but Thoreau much prefers to hear the flute over Walden.

* *p 68 — (2nd brace).* The last two chords (treble clef) are but distant echoes over the lake, the one in small notes if played is to be scarcely audible.

**(4th brace).* This echo may be played as the one above.

**(5th brace).* If the last chord (treble clef) is not sounding when the last note C♯ (L.H.) is played, it may be played again with the C♯ but *pppp*.

Sometimes, as on pages 62—65—68, an old Elm Tree may feel like humming a phrase from "Down in the Corn Field," but usually very slowly; perhaps a quarter note goes down to 50, even lower, or thereabouts — as the weather vane on the old Red Barn may direct.

As there have been many requests for copies of critical and descriptive articles about this Sonata, the following may be of some interest. But it is also included as a kind of "memorial" to four sincere and gifted critics of music and literature — now gone to the next world:

"Any effect which goes deeper into some mode or thought or manner of living essentially and exclusively American must interest as a movement in the direction of artistic integrity. It would not be the 'national' characteristics which would have value, save as they grew flower-like from bole and branch, it would be the value of some unique phase of our North American life brought to artistic expression . . . The interest becomes astonishment when the printed score of one of the larger works reveals music unlike anything one has seen before — a broad, strong and original style with no recognizable derivations from Debussy, Strauss or Stravinsky. . . . Turning to the book, we find a score without time or key signature and no measure divisions. Certain rhythmical divisions supply guidance. The music is broad and stately, the rhythmic arches are very wide. . . . It sways as freely as a tree top in the wind. Indeed there is no unity of idea in the sense that one part grows out of another. One feels only a psychic kind of connection that might, in this case, reasonably be called a musical logic. The Emerson movement is as majestic and free as clouds with the certainty of carved bronze." (HENRY BELLAMANN — New Orleans Magazine of Art, Oct. 1919.)

"This Sonata is exceptionally great music—it is, indeed, the greatest music composed by an American, and the most deeply and essentially American in impulse and implication. It is wide-ranging and capacious. It has passion, tenderness, humor, simplicity, homeliness. It has imaginative and spiritual vastness. It has wisdom, beauty and profundity, and a sense of the encompassing terror and splendor of human life and human destiny — a sense of those mysteries that are both human and divine. . . .

"The Hawthorne movement is a Scherzo of unearthly power and intensity, transcending its subject. In the Thoreau movement, there is music of a poetic fervor and exaltation in which the essence of Thoreau's imagination is magically captured and conveyed. The third movement, The Alcotts, evokes for us Concord Village itself, 'which reminds one of that common virtue lying at the height and root of all the Concord divinities.' . . .

"But it is the thought of Emerson that thas drawn from Mr. Ives a quality of musical utterance which is altogether extraordinary and unique . . . pages in which the expressional power of musical speech is mysteriously extended and released. This is wonderful writing, alembicated and otherworldly; music worthy of the great and mystical sayings of Emerson himself. . . .

". . . Charles Ives is as unchallengeably American as the Yale Fence. . . .

"It remains to be added that to Mr. John Kirkpatrick, who made this music known to us in its entirety, an immeasurable debt of gratitude is due. His own achievement as an artist was something not soon to be forgotten — a prodigious feat of memory and execution. The Sonata is almost unplayable. Its difficulties are appalling. Mr. Kirkpatrick conquered them as though they did not exist. His performance was that of a poet and a master, an unobstrusive minister of genius."

*(LAWRENCE GILMAN—"A Masterpiece of American Music," New York Herald Tribune—January 21, 1939)

"That is Ives; the American as an artist, as a composer, and the foremost of the Americans who have expressed their feelings of life in musical forms. . . . The Concord Sonata indeed remains the solidest piece of piano music composed by an American. Its beauty and its significance still surprise us; they still are one of the wonders of the last years, which have revealed them."

*(PAUL ROSENFELD—"Discoveries of a Music Critic" Harcourt, Brace and Company, New York, 1936)

"ESSAYS BEFORE A SONATA"—by Charles E. Ives, Knickerbocker Press, New York.

"Charles Ives is a graduate of the Class of 1898, and is a son-in-law of the Yale Corporation. He is a musician, and has for once changed from notation into type. This is a brilliant and provocative book, full of challenging ideas, and marked by chronic cerebration. I enjoyed every page of it, and I heartily recommend it to those who have minds, and who wish to use them."

*(PROFESSOR WILLIAM LYON PHELPS—Yale Alumni Weekly, New Haven, Connecticut, December 17, 1920.)

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