

CHARLES IVES

Symphony No. 3

"The Camp Meeting"

(1901—1912)

***First performed:***

New York, May 5, 1947, by the  
New York Little Symphony  
Lou Harrison, *cond.*

Awarded the Pulitzer Prize  
in 1947

ASSOCIATED MUSIC PUBLISHERS, INC.

New York

## NOTE

This score, which supersedes the one published in 1947 by Arrow Music Press, has been newly checked against manuscript sources, etc. In this task, Henry Cowell has given invaluable assistance, which is hereby gratefully acknowledged.

The most problematic aspect of any claim of authenticity concerns the strings. The sources are often vague and contradictory, and Ives himself is known to have wanted it this way. As a result, a great many ambiguities must of necessity remain unresolved.

The present score contains all the "div." markings which appear in the final manuscript score. It also contains (in parentheses) the additional *divisi* markings found in the Arrow score. Bracketed *divisi* markings, as well as a few other indications, are editorial additions.

No "unis." or "non div." indications appear in either the manuscript or the Arrow score. Performers will have to decide from case to case how to play unmarked double-stops, etc., depending in many cases on the number of strings available.

The frequent double-slurring in the strings has been retained the way it appears in the final manuscript score. Ives is known to have wanted the effect of non-uniform bowing in many instances. However, practically *all* slurring, throughout the manuscript, is inconsistent, incomplete, and ambiguous. Moreover, even when it is fairly clear it does not always match the slurring in the Arrow score. The slurring in the present score is an attempt toward a compromise solution, based mostly on the Arrow score, with occasional restorations of the manuscript slurring where it seemed more appropriate.

Self-evident dynamics have been added throughout this score (*all* instruments) without having been identified as editorial additions. Others appear in square brackets. The abbreviation "sub." at sudden dynamic changes has also been added here and there.

### INSTRUMENTATION

Flute	2 Horns in F
Oboe	Trombone
Clarinet in B $\flat$	Bells ( <i>ad lib.</i> )
Bassoon	Strings

Orchestra material available on rental from the Publisher

*Duration: about 17 minutes*

# SYMPHONY NO. 3

"The Camp Meeting"

## 1. Old Folks Gatherin

Charles Ives  
(1874-1954)

Andante maestoso

1

Flute

Oboe

Clarinet in Bb

Bassoon

Horns I in F II

Trombone

Andante maestoso

1

Violins I

Violins II

Viola

Cello

Bass

\*In general, the slurs indicate phrasing rather than bowing.

p

2

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

Vln. I

Vln. II

Vla.

Vcl.

B.

3

Fl. -

Ob. -

Cl. (Bb) -

Bn. *f* *p*

Hns. (F) *p* 2°

Tbn. -

Vln. I *f* *div.*

Vln. II *f* *div.*

Vla. *f*

Vcl. *f*

B. *f*

4 *con moto* 5

Fl. *ff*

Ob. *ff*

Cl. (Bb) *ff* *mf*

Bn. *ff*

Hns. (F) (2°)

Tbn. -

Vln. I *div.* *con moto* 5

Vln. II *div.*

Vla. *mf*

Vcl. *f marc.*

B. *f marc.*

6

Fl.  
Ob.  
Cl. (Bb)  
Bn.  
Hns. (F)  
Tbn.  
Vln. I  
Vln. II  
Vla.  
Vcl.  
B.

7

Fl.  
Ob.  
Cl. (Bb)  
Bn.  
Hns. (F)  
Tbn.  
Vln. I  
Vln. II  
Vla.  
Vcl.  
B.

8 9

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

This block contains the musical notation for measures 8 and 9 for the woodwind and brass sections. The Flute (Fl.) part is mostly silent. The Oboe (Ob.) part has a melodic line starting in measure 8. The Clarinet in B-flat (Cl. (Bb)) and Bassoon (Bn.) parts have a rhythmic accompaniment that grows in volume, marked with 'cresc.' and reaching a forte dynamic [f] in measure 9. The Horns in F (Hns. (F)) and Trombone (Tbn.) parts have a similar accompaniment, with the Horns marked with a first ending bracket in measure 9.

8 9

Vln. I

Vln. II

Vla.

Vcl.

B.

This block contains the musical notation for measures 8 and 9 for the string section. The Violins (Vln. I and II) play a melodic line with a crescendo leading to a forte dynamic [f] in measure 9. The Viola (Vla.) and Violoncello (Vcl.) parts provide harmonic support with a similar crescendo. The Bass (B.) part has a steady rhythmic accompaniment, also marked with a crescendo and forte dynamic [f].

10

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F) I

Hns. (F) II

Tbn.

This block contains the musical notation for measure 10 for the woodwind and brass sections. The Flute (Fl.) and Oboe (Ob.) parts are silent. The Clarinet in B-flat (Cl. (Bb)) and Bassoon (Bn.) parts play a melodic line. The Horns in F (Hns. (F) I and II) and Trombone (Tbn.) parts provide harmonic support. The score includes dynamic markings such as 'rit.', 'ten.', and 'p sub.'.

10

Vln. I

Vln. II

Vla.

Vcl.

B.

This block contains the musical notation for measure 10 for the string section. The Violins (Vln. I and II) play a melodic line with a ritardando ('rit.') and tenuto ('ten.') marking. The Viola (Vla.) and Violoncello (Vcl.) parts provide harmonic support. The Bass (B.) part has a steady rhythmic accompaniment. The score includes dynamic markings such as 'rit.', 'ten.', and 'p sub.'.

\*Original has accents only in lower strings (till 12 ).

[a tempo] 11

Fl. *ff*

Ob.

Cl. (Bb)

Bn.

Hns. (F) *mf* 1.2. 1.

Tbn.

Vln. I *p* 11 1.

Vln. II *p*

Vla.

Vcl.

B.

2. 12

Fl. *f*

Ob. *f*

Cl. (Bb) *f*

Bn. *f*

Hns. (F) 2. *f*

Tbn. *f*

Vln. I 2. *f* 12 *(div.)*

Vln. II *f* *pizz.* *arco* *(div.)*

Vla. *f* *pizz.* *arco* *pizz.* *(div.)*

Vcl. *f* *pizz.* *arco* *pizz.* *div.*

B. *f* *pizz.* *arco* *pizz.*

13 14 rit.

Fl. *ff*

Ob. *ff*

Cl. (Bb) *ff*

Bn. *ff*

Hns. (F) *ff*

Tbn. *ff*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

13 14 rit.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vcl. *ff* *arco*

B. *ff* *arco*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Adagio cantabile

15

Fl. *pp*

Ob. *pp*

Cl. (Bb) *pp*

Bn. *pp*

Hns. (F) *pp*

Tbn. *pp*

*ten.*

*ten.*

*ten.*

*ten.*

*ten.*

*ten.*

*pp* (cantabile)

*Solo*

Adagio cantabile

15

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vcl. *pp*

B. *pp*

*ten.*

*ten.*

*ten.*

*ten.*

*ten.*

*pp*

*pp*

*pp*

*pp*

*pp*

*(dir.)*



rit. [a tempo] Solo

Fl. *pp (cantabile)*

Ob. *ten.*

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

16

rit. [a tempo]

Vln. I *ten.*

Vln. II *ten.*

Vla. *ten.*

Vcl. *ten.*

B.

16

[unis.]

[p]

Fl. *p*

Ob. *p*

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

17

rit.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vcl. *p*

B.

17

rit.

*a tempo* *più mosso (con moto)* 18

Fl.  
Ob.  
Cl. (Bb)  
Bn.  
Hns. (F)  
Tbn.

*a tempo* *più mosso (con moto)* 18

Vln. I  
Vln. II  
Vla.  
Vcl.  
B.

19

Fl.  
Ob.  
Cl. (Bb)  
Bn.  
Hns. (F)  
Tbn.

19

Vln. I  
Vln. II  
Vla.  
Vcl.  
B.

\*Original has the longer slur in Vln. II.

\*\*Original has quarter notes only, and tied G's instead of F's:



Fl. - - - - -

Ob. - - - - -

Cl. (Bb) - - - - -

Bn. *mp* - - - - - *mf* - - - - -

Hns. (F) - - - - -

Tbn. - - - - -

From here to **24** the original contains a timpani part marked "ad lib." and not included in the Arrow score.

Vln. I *div.* *arco* - - - - -

Vln. II *div.* *arco* - - - - -

Vla. *div.* *arco* - - - - -

Vcl. *div.* *arco* - - - - -

B. *div.* *arco* - - - - -

**20** *piu accelerando*

Fl. - - - - -

Ob. - - - - -

Cl. (Bb) - - - - -

Bn. - - - - -

Hns. (F) - - - - -

Tbn. - - - - -

**20** *più accelerando*

Vln. I *cresc.* - - - - -

Vln. II *cresc.* - - - - -

Vla. *pizz.* *cresc.* *arco* - - - - -

Vcl. *pizz.* *cresc.* *arco* - - - - -

B. *pizz. div.* *cresc.* *arco* - - - - -

\*Ties not in original

**21** *rit. poco a poco* *poco rit.*

Fl. \_\_\_\_\_

Ob. \_\_\_\_\_

Cl. (Bb) \_\_\_\_\_

Bn. *cresc. poco a poco* \_\_\_\_\_

Hns. (F) \_\_\_\_\_

Tbn. \_\_\_\_\_

**21** *rit. poco a poco* *poco rit.*

Vln. I *cresc. poco a poco* \_\_\_\_\_

Vln. II *cresc. poco a poco* \_\_\_\_\_

Vla. *cresc. poco a poco* *div.* \_\_\_\_\_

Vcl. *cresc. poco a poco* \_\_\_\_\_

B. *cresc. poco a poco* \_\_\_\_\_

**22** *rall.*

Fl. \_\_\_\_\_

Ob. \_\_\_\_\_

Cl. (Bb) \_\_\_\_\_

Bn. *f [sub.]* \_\_\_\_\_

Hns. (F) \_\_\_\_\_

Tbn. *f* \_\_\_\_\_

**22** *rall.*

Vln. I *f [sub.]* \_\_\_\_\_

Vln. II *f [sub.]* \_\_\_\_\_

Vla. *(div.) f [sub.]* \_\_\_\_\_

Vcl. *f [sub.]* *[div.]* \_\_\_\_\_

B. *f [sub.]* \_\_\_\_\_

23 *largamente* *Adagio cantabile* 24

Fl. *pp espr.*

Ob. *pp*

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

23 *largamente* *Adagio cantabile* 24

Vln. I *molto decresc.* *mp* *div.*

Vln. II *molto decresc.* *mp* *div.*

Vla. *[unis]* *p* *div.*

Vcl. *p* *div.*

B. *p*

*rall.*

Fl. *ppp*

Ob. *ppp*

Cl. (Bb)

Bn. *pp*

Hns. (F)

Tbn.

*rall.*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vcl. *pp*

B. *pp*

## 2. Children's Day

Allegro

Flute

Oboe

Clarinet in Bb

Bassoon

Horns I in F

Horns II

Trombone

1

Allegro

Violins I

Violins II

Viola

Cello

Bass

1

2

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

2

2

Violins I

Violins II

Viola

Vcl.

B.

2

3

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

Vln. I

Vln. II

Vla.

Vcl.

B.

*mf*

*f*

*div.*

*2°*

4

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

Vln. I

Vln. II

Vla.

Vcl.

B.

*mf*

*f*

*div.*

*2°*

5 6

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

I

Vln. (div)

II

Vla.

Vcl.

B.

7

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

I

Vln. (div)

II

Vla.

Vcl.

B.



8

Fl.  
Ob.  
Cl. (Bb)  
Bn.  
Hns. (F)  
Tbn.  
Vln. I  
Vln. II  
Vla.  
Vcl.  
B.

poco animando 9 rit.

Fl.  
Ob.  
Cl. (Bb)  
Bn.  
Hns. (F)  
Tbn.  
Vln. I  
Vln. II  
Vla.  
Vcl.  
B.

Più allegro\*

10

Fl.  
Ob.  
Cl. (Bb)  
Bn.  
Hns. (F)  
Tbn.

Più allegro\* 10

Vln. I  
Vln. II  
Vla.  
Vcl.  
B.

11 12

Fl.  
Ob.  
Cl. (Bb)  
Bn.  
Hns. (F)  
Tbn.

11 12

Vln. I  
Vln. II  
Vla.  
Vcl.  
B.

\*Più mosso in the Arrow score

Fl. 13

Ob.

Cl. (Bb) [mp]

Bn.

Hns. (F) 1<sup>o</sup> P

Tbn. [p]

Vln. I 13

Vln. II mf

Vla. mf

Vcl. mf (*dir.*)

B. mf pizz.

Fl. 14

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

Vln. I p 14

Vln. II ff marc.

Vla. ff marc.

Vcl. ff sub. ff marc.

B. ff sub. arco

15

Fl.  
Ob.  
Cl.  
(Bb)  
Bn.  
Hns.  
(F)  
Tbn.

15 *sempre marcato*

Vln.  
I  
II  
Vla.  
Vcl.  
B.

16

Fl.  
Ob.  
Cl.  
(Bb)  
Bn.  
Hns.  
(F)  
Tbn.

16

Vln.  
I  
II  
Vla.  
Vcl.  
B.

17 18

Fl. *p*

Ob. *p*

Cl. (Bb) *p*

Bn. *mf*

Hns. (F) *mf*

Tbn. *mf*

Detailed description: This block contains the musical notation for measures 17 and 18 for the woodwind section. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Bn.), Horn in F (Hns. (F)), and Trombone (Tbn.). Measures 17 and 18 are marked with a '2' above the staff, indicating a second ending. The woodwinds play a rhythmic pattern of eighth notes. The Flute, Oboe, and Clarinet parts are marked with a piano (*p*) dynamic. The Bassoon, Horn, and Trombone parts are marked with a mezzo-forte (*mf*) dynamic. The key signature has two flats, and the time signature is 2/4.

17 18

Vln. I *p sub.*

Vln. II *p sub.*

Vla. *p sub.*

Vcl. *mf* (div.)

B. *mf*

Detailed description: This block contains the musical notation for measures 17 and 18 for the string section. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Bass (B.). Measures 17 and 18 are marked with a '2' above the staff. The Violin I, Violin II, and Viola parts are marked with a piano (*p*) dynamic and a *sub.* (sustained) marking. The Violoncello and Bass parts are marked with a mezzo-forte (*mf*) dynamic. The Violoncello part includes a *(div.)* (divisi) marking. The key signature has two flats, and the time signature is 2/4.

19

Fl. *p*

Ob. *p*

Cl. (Bb) *p*

Bn. *ff*

Hns. (F)

Tbn. *p*

Detailed description: This block contains the musical notation for measure 19 for the woodwind section. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Bn.), Horn in F (Hns. (F)), and Trombone (Tbn.). Measure 19 is marked with a '2' above the staff. The Flute, Oboe, and Clarinet parts are marked with a piano (*p*) dynamic. The Bassoon part is marked with a fortissimo (*ff*) dynamic. The Horn and Trombone parts are marked with a piano (*p*) dynamic. The key signature has two flats, and the time signature is 2/4.

19

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vcl. *ff* (div.)

B. *ff*

*pizz.*

*p*

Detailed description: This block contains the musical notation for measure 19 for the string section. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Bass (B.). Measure 19 is marked with a '2' above the staff. The Violin I, Violin II, and Viola parts are marked with a fortissimo (*ff*) dynamic. The Violoncello and Bass parts are marked with a fortissimo (*ff*) dynamic. The Violoncello part includes a *(div.)* (divisi) marking. The Violoncello and Bass parts also include a *pizz.* (pizzicato) marking. The key signature has two flats, and the time signature is 2/4.

Alla marcia

Fl. [20] *mf*

Ob. *mf*

Cl. (Bb) *mf*

Bn. *mf*

Hns. (F)

Tbn. *p*

Alla marcia

Vln. I *f marc.* [20] *sf*

Vln. II *f*

Vla. *f*

Vcl. *f* (*pizz.*) (*div.*) *sf* *arco*

B. *f* (*pizz.*) (*div.*) *sf* *arco*

Fl. [21] *sf*

Ob. *sf*

Cl. (Bb) *sf*

Bn. *mf*

Hns. (F) *mf*

Tbn. *sf*

Vln. I [21] *f*

Vln. II *f* (*pizz.*) *arco* *sf*

Vla. *f* (*pizz.*) *arco* *sf*

Vcl. (*div.*) *f* *sf*

B. *f* (*pizz.*) *sf*

22

Fl.  
Ob.  
Cl. (Bb)  
Bn.  
Hns. (F)  
Tbn.  
Vln. I  
Vln. II  
Vla.  
Vcl.  
B.

Allegro moderato

23 *più rall.* 24

Fl.  
Ob.  
Cl. (Bb)  
Bn.  
Hns. (F)  
Tbn.  
Vln. I  
Vln. II  
Vla.  
Vcl.  
B.

Allegro moderato

23 *più rall.* 24

Vln. I  
Vln. II  
Vla.  
Vcl.  
B.

Musical score for measures 24-25. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Bn.), Horns in F (Hns. (F)), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vcl.), and Bass (B.). Measure 25 is marked with a box containing the number 25. The music is in a key signature of two flats and a common time signature. The Flute part features a melodic line with slurs and accents. The Bassoon and Violoncello parts have complex rhythmic patterns with slurs. The strings provide harmonic support with sustained notes and moving lines.

Musical score for measures 26-27. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Bn.), Horns in F (Hns. (F)), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vcl.), and Bass (B.). Measure 26 is marked with a box containing the number 26. The music continues in the same key signature and time signature. The Flute part has a melodic line with slurs and accents. The Oboe and Clarinet parts have melodic lines with slurs. The Bassoon and Violoncello parts have complex rhythmic patterns with slurs. The strings provide harmonic support with sustained notes and moving lines. Measure 27 includes dynamic markings such as *mf* and *ff*.



27 28

Fl. *ff*

Ob. *ff*

Cl. (Bb) *ff*

Bn.

Hns. (F)

Tbn.

Vln. I *ff*

Vln. II

Vla. (div.) *ff*

Vcl. *f*

B. *f*

Meno allegro

29 30

Fl.

Ob.

Cl. (Bb)

Bn. *ff*

Hns. (F) <sup>1<sup>o</sup></sup>

Tbn. <sub>2<sup>o</sup></sub>

Meno allegro

Vln. I *ff*

Vln. II

Vla. *ff*

Vcl. *ff*

B. *ff*

*poco rall.* *rall. poco*

31

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

*mf*

*poco rall.*

31

Vln. I

Vln. II

Vla.

Vcl.

B.

*(div.) marc. sempre pizz.*

*marc. sempre*

*a poco al fine* *a poco al fine*

32

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

*ff pesante*

*ff pesante*

*ff pesante*

*ff pesante*

*pesante*

*dim.*

*dim.*

*a poco al fine*

32

Vln. I

Vln. II

Vla.

Vcl.

B.

*ff pesante*

*ff pesante*

*ff pesante*

*ff pesante*

*ff pesante*

*(pizz.)*

*ff pesante*

33 *rall.* *sempre rall. e calando al fine*

Fl. *f*

Ob. *f*

Cl. (Bb)

Bn. *f*

Hns. (F) *(dim.) p [dim.] pp*

Tbn. *(dim.) p [dim.] pp*

Vln. I *f* *dim.*

Vln. II *f* *dim.*

Vla. *f* *dim.*

Vcl. *f* *dim.*

B. *(pizz.) f* *dim.*

34 35

Fl. *p* *p* *pp* *p* *pp* *pp* *mf*

Ob. *p* *p* *pp* *p* *pp* *pp* *mf*

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

Vln. I *p* *p* *mf* *p*

Vln. II *p* *p* *mf* *p*

Vla. *p* *p* *mf* *p*

Vcl. *p* *p* *mf* *p*

B. *p* *p* *mf* *p*

### 3. Communion

**Largo**

Flute

Oboe

Clarinet in Bb

Bassoon

Horns I & II in F

Trombone

Bells (ad lib.)

Violins I & II

Viola

Cello

Bass

*p*

*p molto espr.*

*(div.)*

*p*

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

Vln. I & II

Vla.

Vcl.

B.

**I**

*f*

*(div.)*

*mp*

Fl. **2**

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

I

Vi. II

Vla.

Vcl.

B.

**2**

*ff*

Fl. *più animando* **3** *a tempo*

Ob. *cresc.*

Cl. (Bb) *cresc.*

Bn. *cresc.*

Hns. (F) *mf*

Tbn. *mf*

I *più animando* **3** *a tempo*

Vi. II *cresc.*

Vla. *cresc.*

Vcl.

B.

*mf*

*più rit.* *con moto* 4

Fl.  
Ob.  
Cl. (Bb)  
Bn.  
Hns. (F)  
Tbn.

*più rit.* *con moto* 4

Vln. I  
Vln. II  
Vla.  
Vcl.  
B.

Fl.  
Ob.  
Cl. (Bb)  
Bn.

Hns. (F)  
Tbn.

Vln. I  
Vln. II  
Vla.  
Vcl.  
B.

Fl. 5

Ob.

Cl. (Bb)

Bn. *f* *(f)*

Hns. (F)

Tbn.

Vln. I *(div.)* *f* 5

Vln. II *(div.)* *f* *(a 2)* *marc.* *(f)*

Vla. *(div.)* *f* *marc.* *(f)*

Vcl. *f* *arco* *marc.* *(f)*

B. *f* *marc.*

Fl.

Ob.

Cl. (Bb) *p*

Bn.

Hns. (F) *mp cantabile, espr.*

Tbn.

6

Vln. I *pp* 6

Vln. II *pp*

Vla. *pp*

Vcl. *pp*

B. *p*

*più animando*

Fl.  
Ob.  
Cl. (B♭)  
Bn.  
Hns. (F)  
Tbn.

*più animando*

Vln. I  
Vln. II  
Vla.  
Vcl.  
B.

7

*stringendo*

*a tempo*

Fl.  
Ob.  
Cl. (B♭)  
Bn.  
Hns. (F)  
Tbn.

7

*stringendo*

*a tempo*

Vln. I  
Vln. II  
Vla.  
Vcl.  
B.



**8** *più agitando*

Fl. *ff*

Ob. *ff*

Cl. (Bb) *ff*

Bn. *ff*

Hns. (F) *ff*

Tbn. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vcl. *ff*

B. *ff*

*marc.*

*div.*

*largo*

*più rit.*

**9**

Fl. *mf*

Ob. *mf*

Cl. (Bb) *mf*

Bn. *mf*

Hns. (F) *mf*

Tbn. *mf*

*dim.*

*p*

*pp*

*ten.*

*largo*

*più rit.*

**9**

Vln. I *sf*

Vln. II *sf*

Vla. *sf*

Vcl. *sf*

B. *sf*

*dim.*

*p*

*div.*

Fl. *mf dolce, molto espr.*

Ob.

Cl. (Bb) *pp*

Bn. *pp*

Hns. (F)

Tbn.

Vln. I *mp div.*

Vln. II *mp*

Vla. *pp*

Vcl. *Solo f*

B. *mp gli altri* (div) *pizz.* *mp*

Fl. **10**

Ob.

Cl. (Bb)

Bn. *mp*

Hns. (F)

Tbn.

Vln. I *div. cresc.*

Vln. II *cresc.*

Vla.

Vcl.

B.

Fl. *ten.* **11** *as a short pause* *poco rit.*

Ob.

Cl. (B $\flat$ )

Bn. *cresc.* *ff*

Hns. (F)

Tbn.

Vln. I *cresc.* *ten.* **11** *poco rit.*

Vln. II *cresc.* *p* *pp*

Vla. *cresc.* *f* *p* *pp*

Vcl. *cresc.* *arco*

B. *cresc.*

Bells (ad lib.) *ad lib.* *(as distant church bells)* **12** *pppp* *pppp* *pppp*

I *div.* *ppp*

II *ppp*

Vla. *ppp* *Solo* *pppp*

Vcl. *pp* *Solo*

B. *ppp* *gli altri*

\*The bells appear in the manuscript only as a faint outline. Unlike in the Arrow score, no rhythms are given, nor are there the definite triads. The present score follows the Arrow version.

[Ives was very unsure about the bells. I do not think he really wanted the sound of orchestra bells. He wanted a distant church bell. One might record church bells and have them sound where written, near the end, from off-stage, perhaps not even in any particular rhythm or pitch, just a few real church-bell tones coming in and out ad lib.—Henry Cowell]