Central Park In The Dark

By

Charles E. Ives

Full Score

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ERRATA

Charles Ives

"Central Park in the Dark"

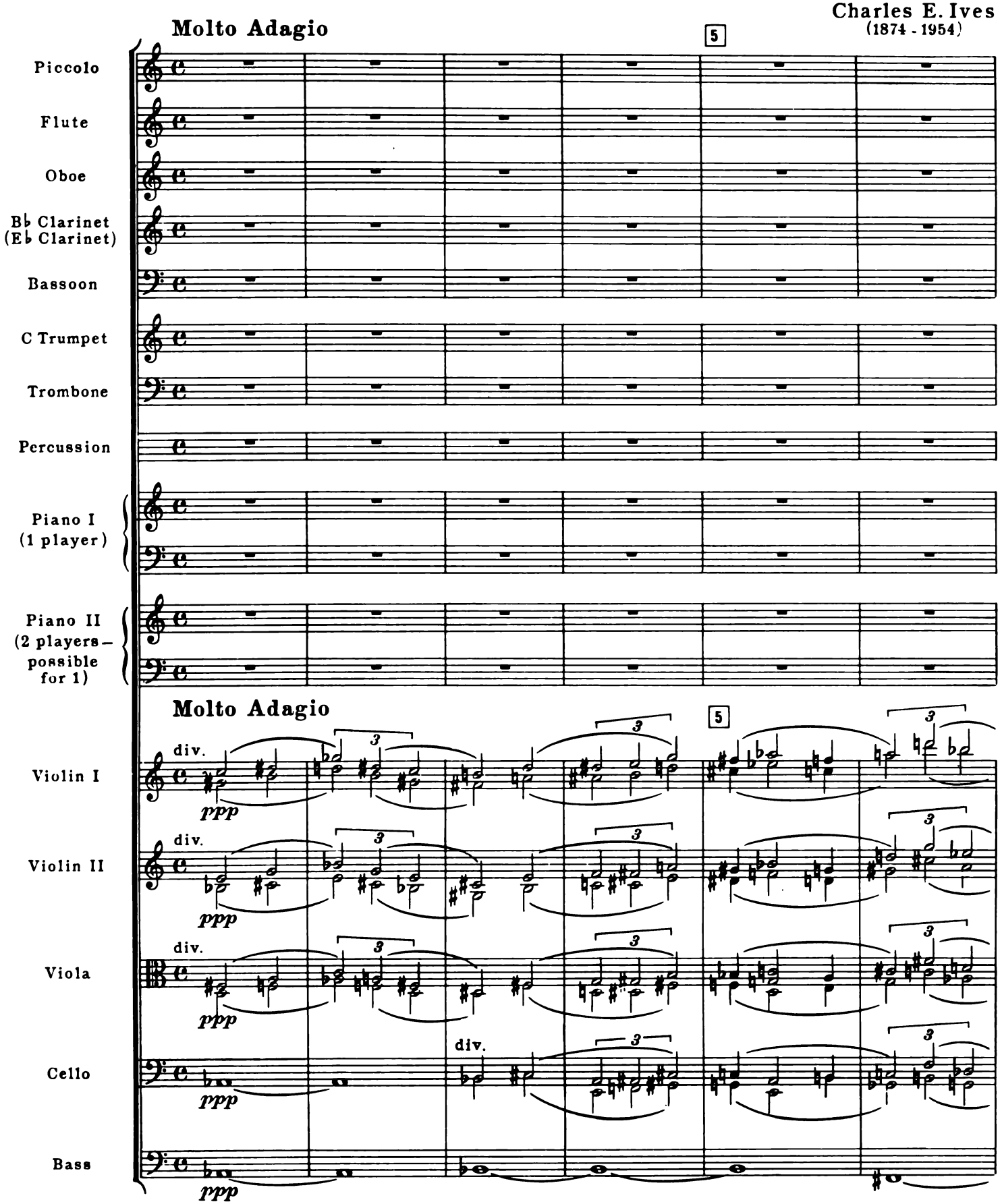
Page 5	bars 25 - 29	Clarinet:	Should read a major second higher.
Page 15	bar 77	Piano:	The 3rd major third should read D-natural/F-sharp.
Page 17	bar 85	Oboe:	The dotted ⅛ note C should be tied to the following C.
		Clarinet:	The 3rd 1/16 note should read F-sharp.
Page 22	bar 99	Piano:	The 4th ⅛ chord should be tied to a 1/16.
	bar 101	Piano:	The 2nd ⅛ chord should be tied to a 1/16

Central Park in the Dark

(1906)

Edited by Jacques-Louis Monod

Charles E. Ives
(1874 - 1954)



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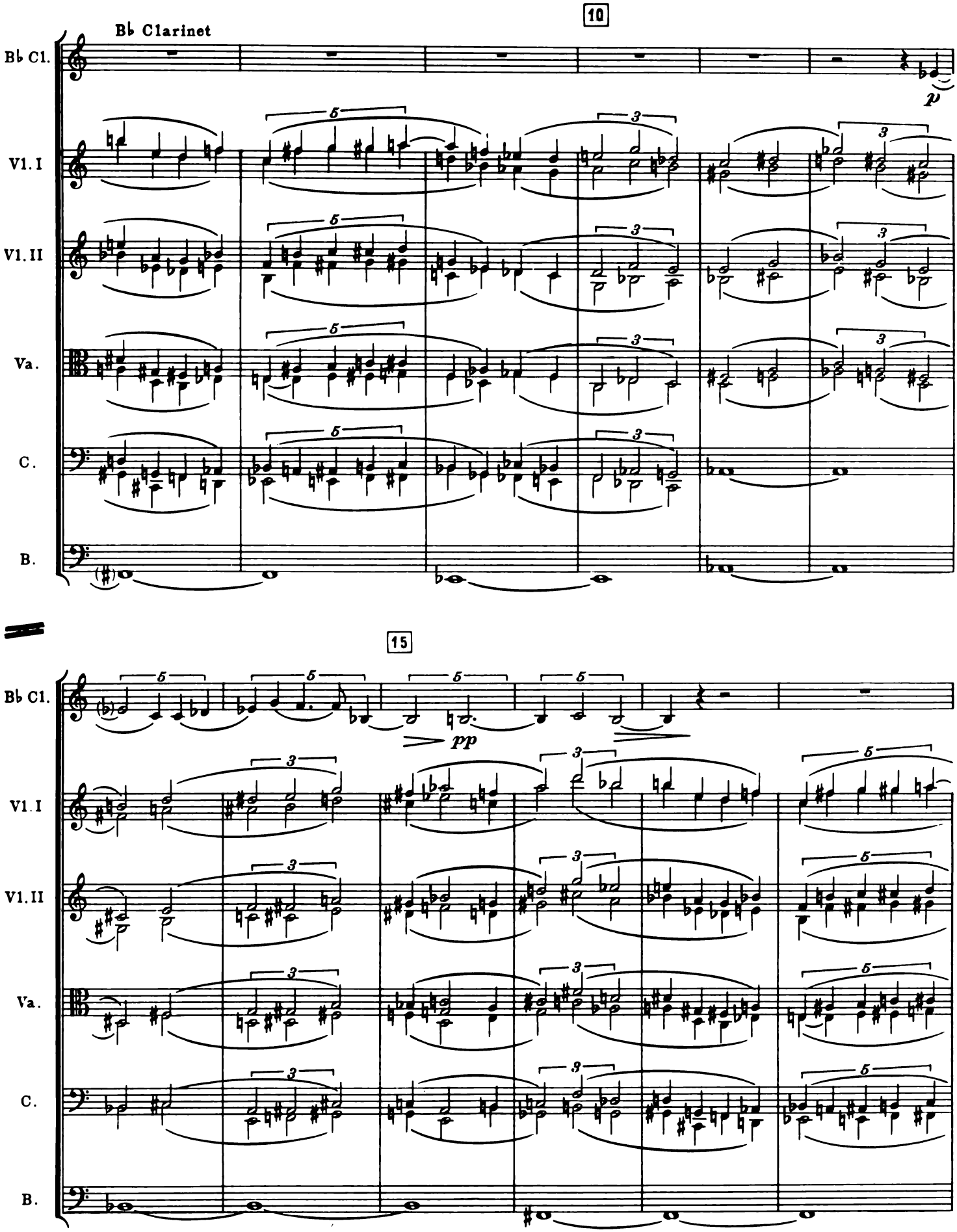
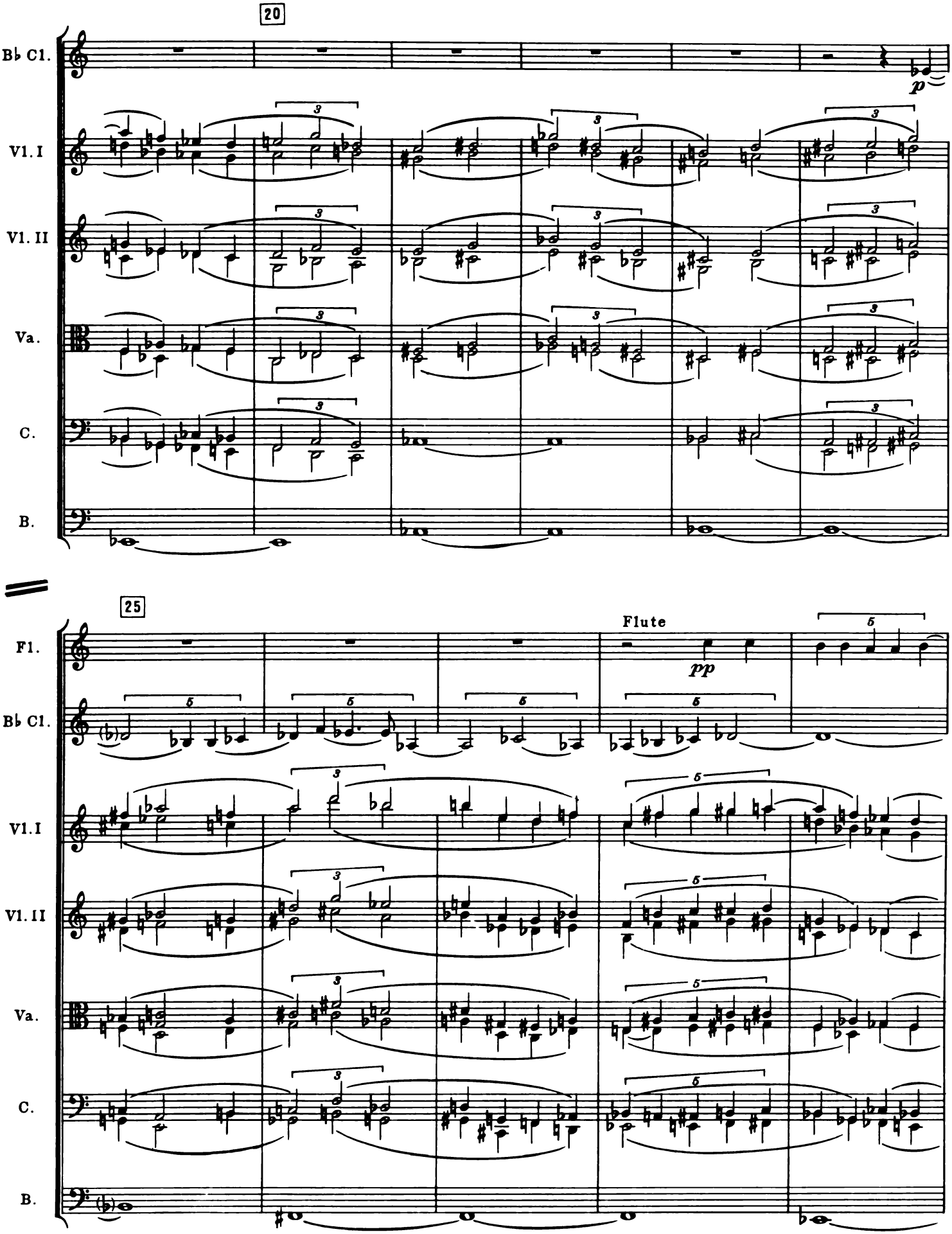
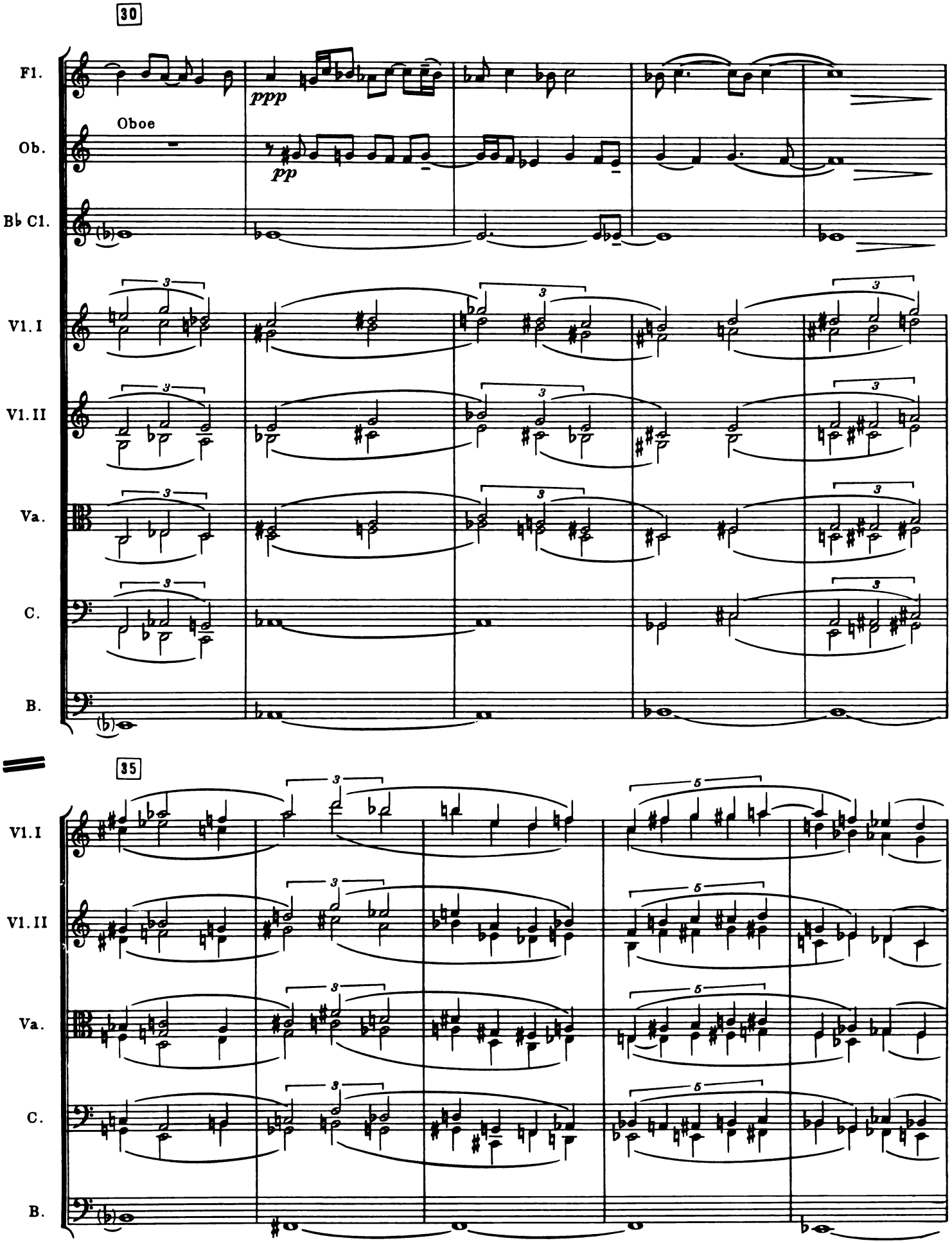
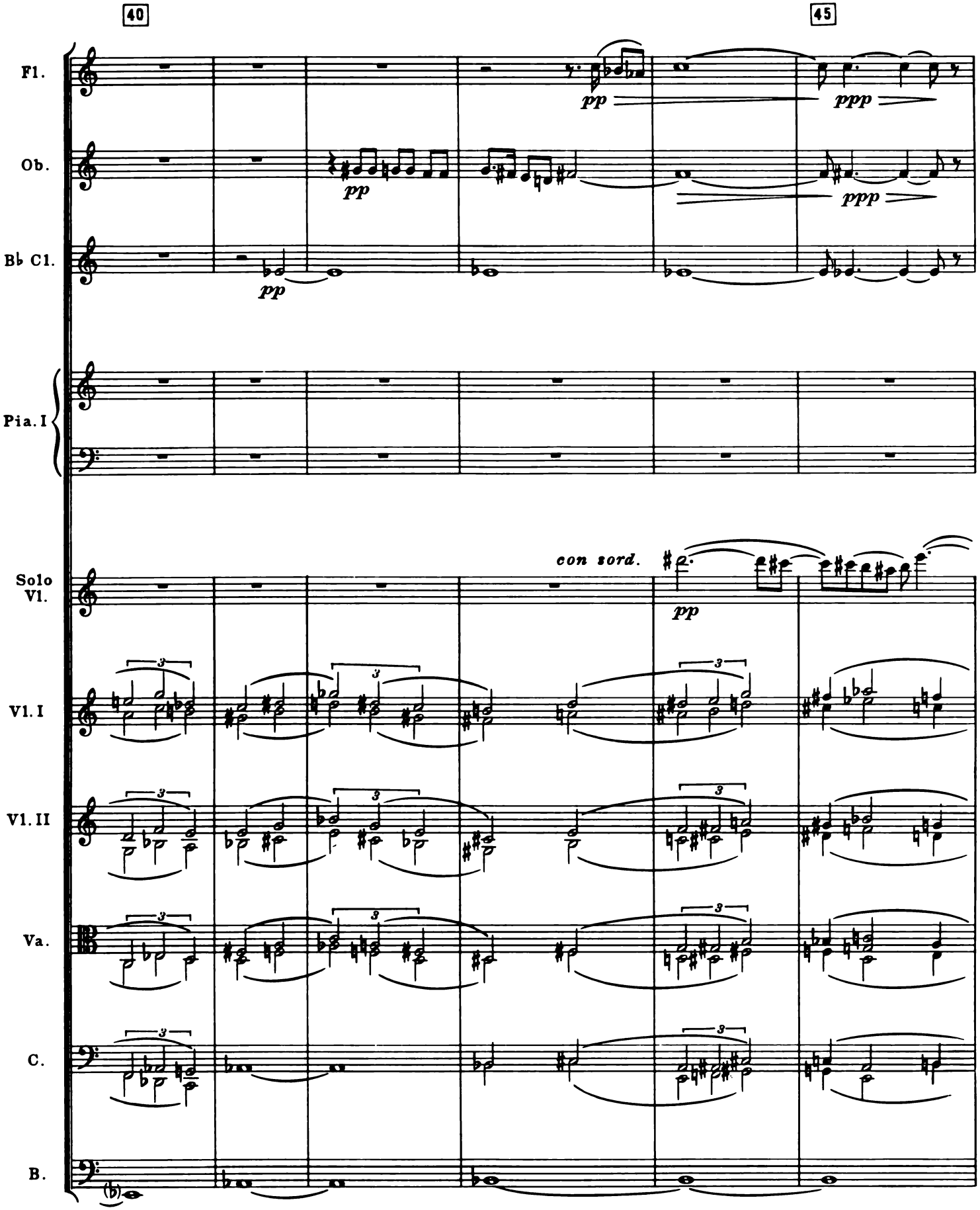
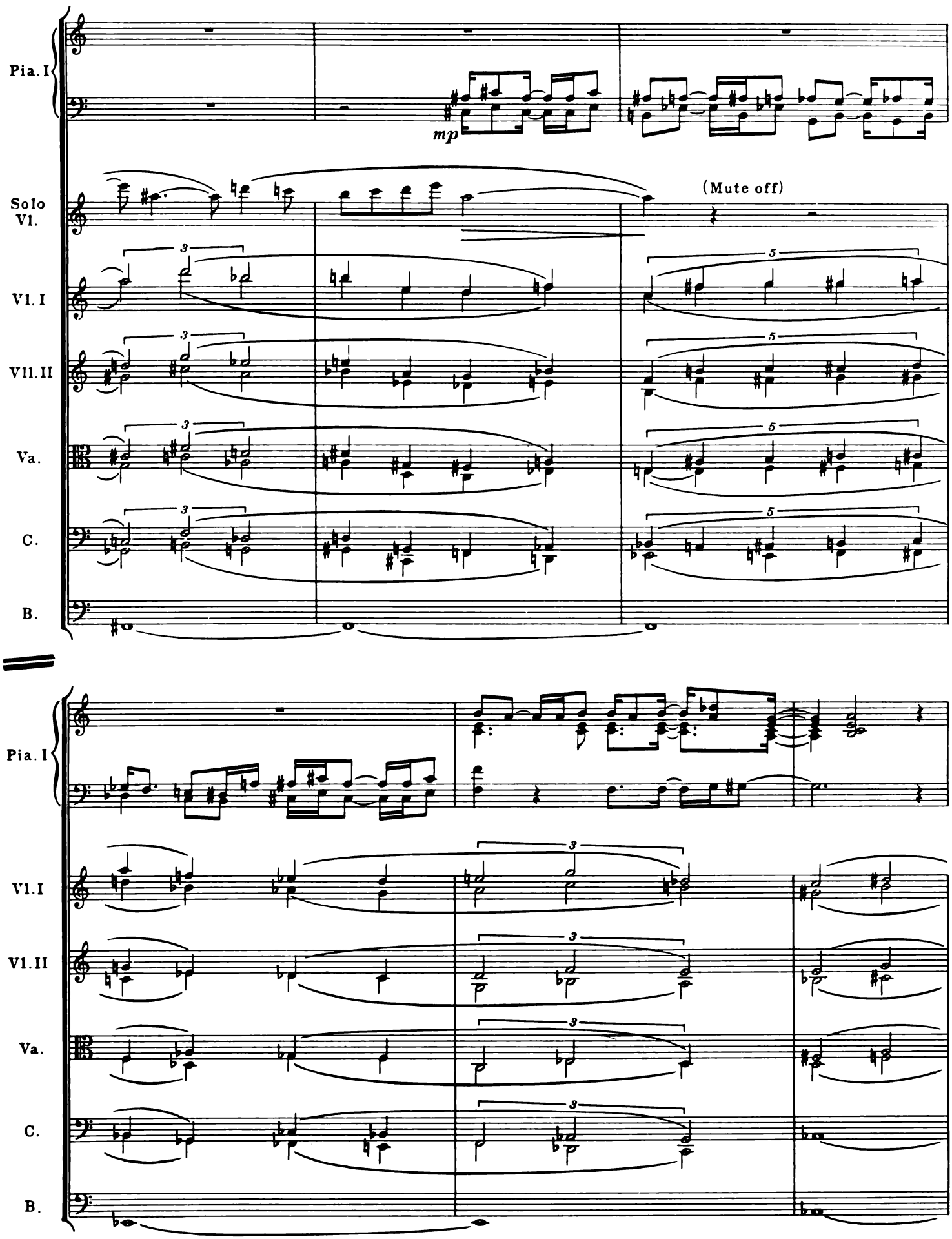
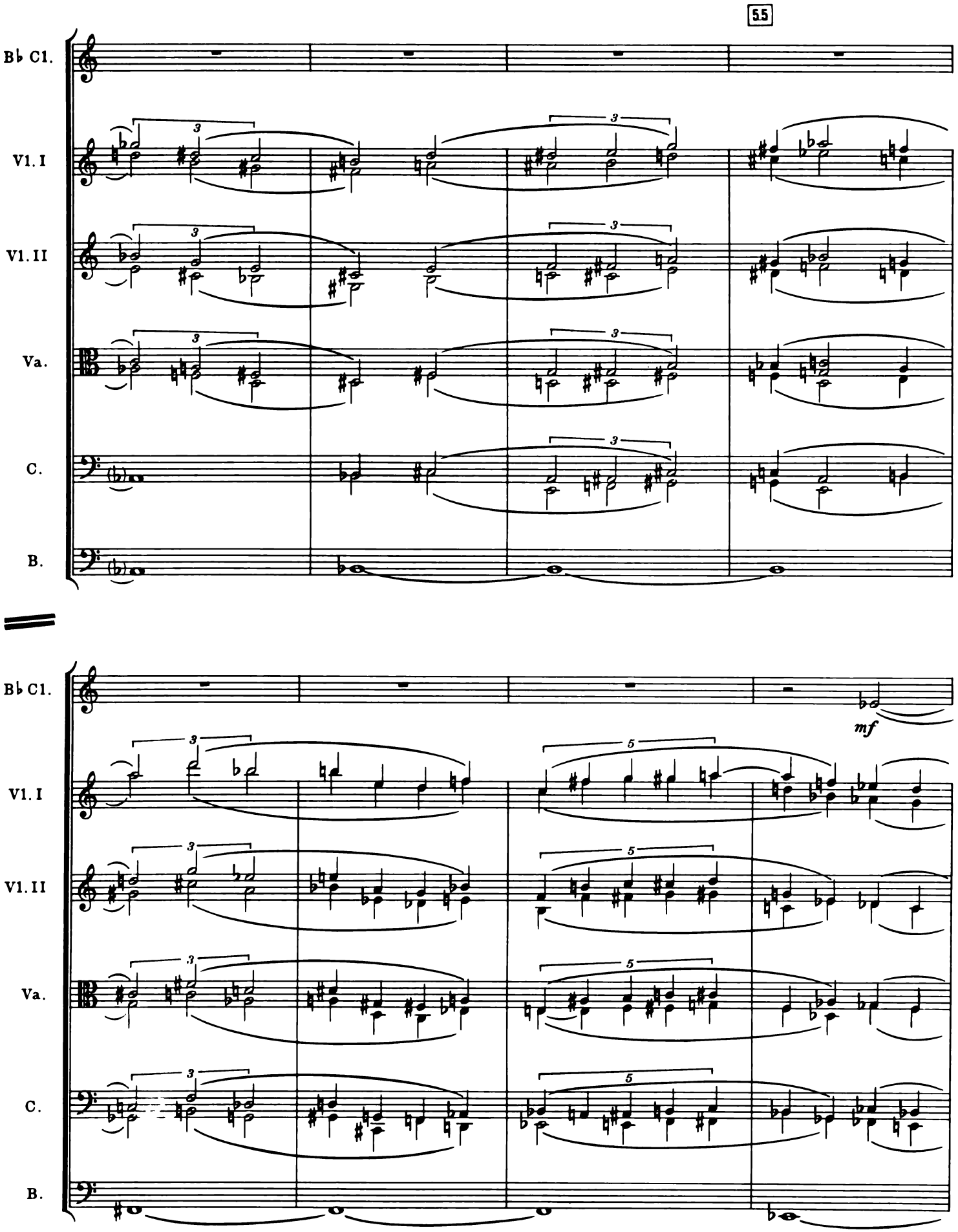

Bb Clarinet
10
Bb Cl.
V1. I
V1. II
Va.
C.
B.
p
15
pp

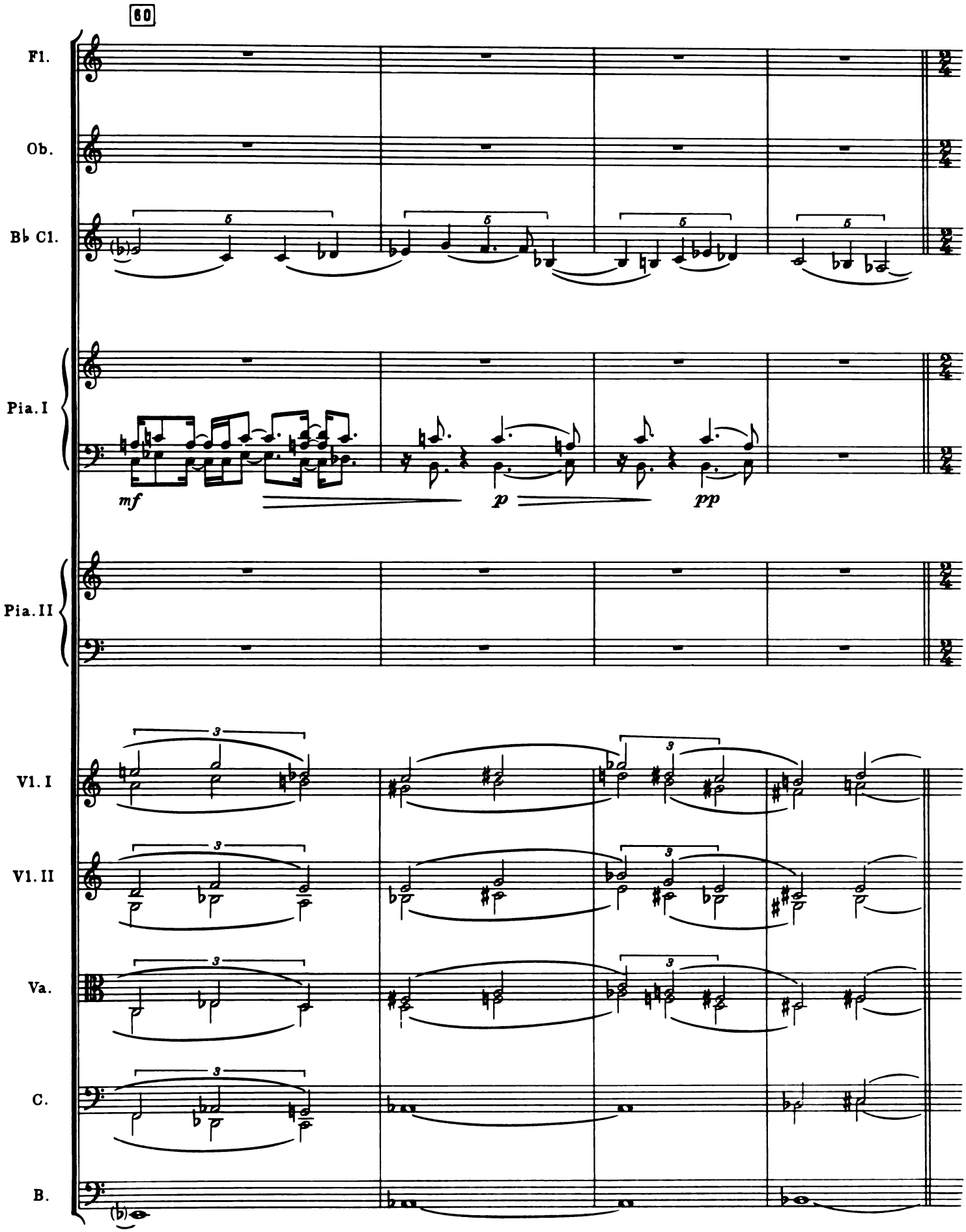

20
B♭ Cl.
p
Vl. I
Vl. II
Va.
C.
B.
25
Fl.
Flute
pp
B♭ Cl.
Vl. I
Vl. II
Va.
C.
B.

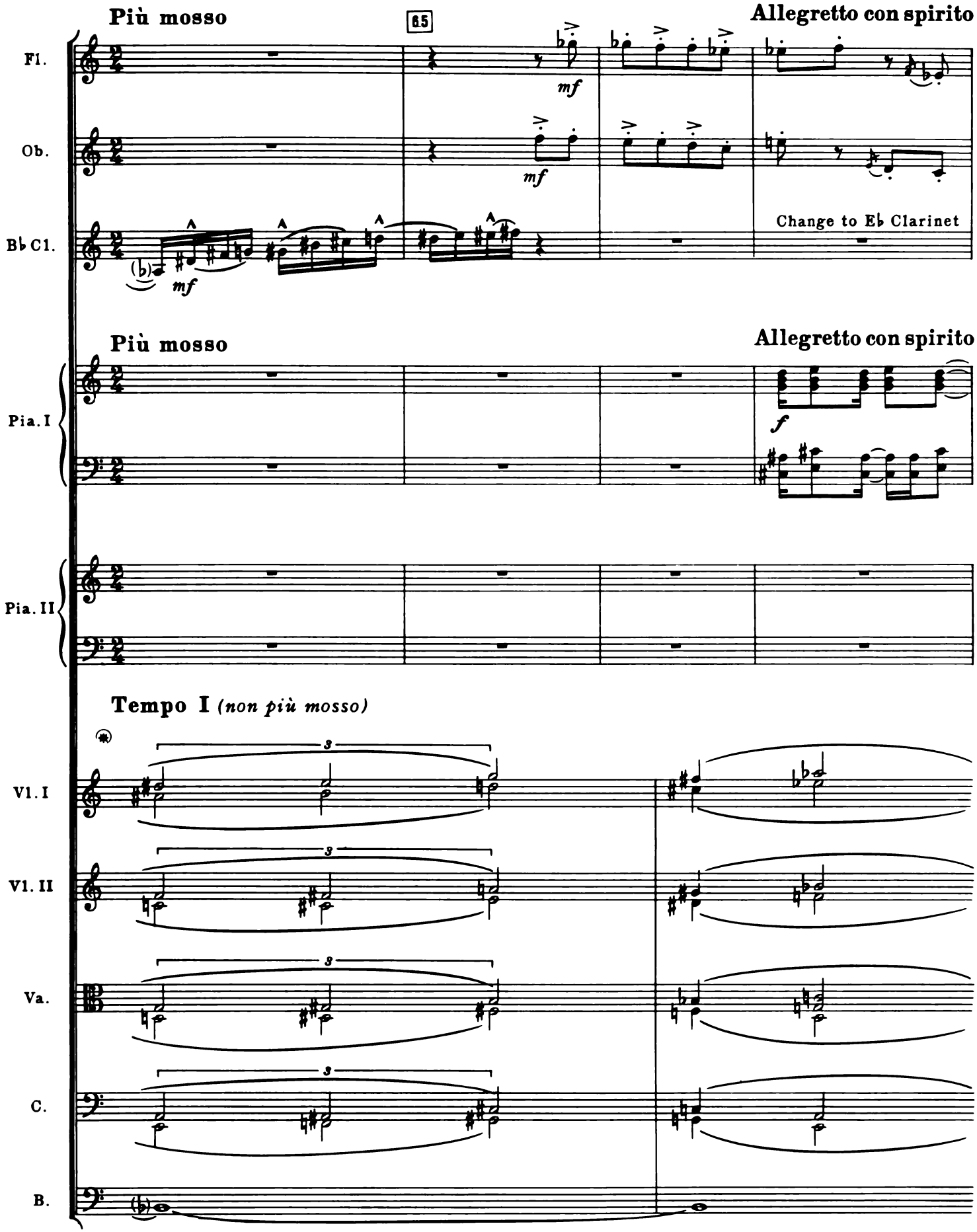

30
Fl.
ppp
Oboe
Ob.
pp
B♭ Cl.
Vl. I
Vl. II
Va.
C.
B.
35
Vl. I
Vl. II
Va.
C.
B.


40
45
Fl.
pp
ppp
Ob.
pp
ppp
B♭ Cl.
pp
Pia. I
Solo Vl.
con sord.
pp
Vl. I
Vl. II
Va.
C.
B.

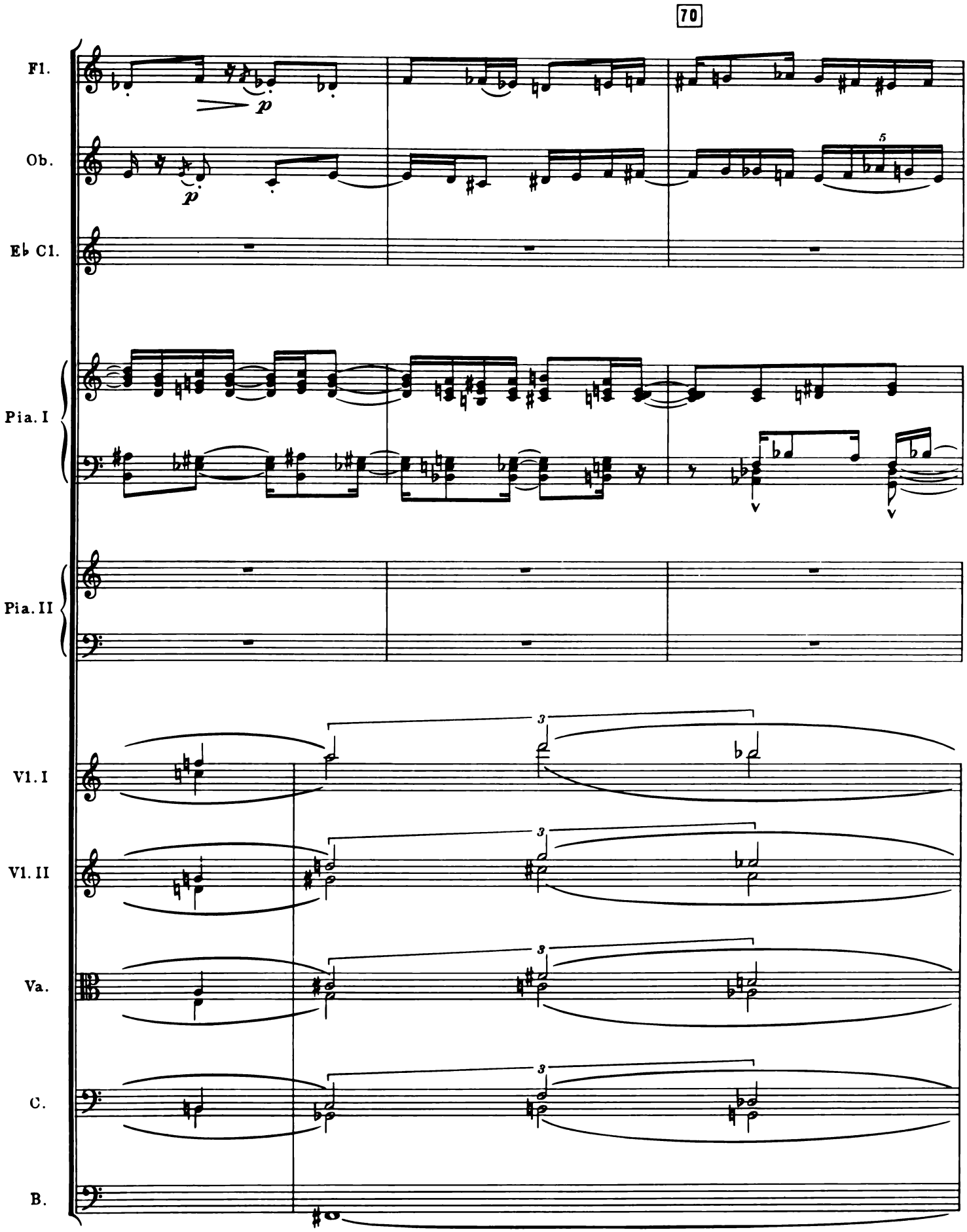

Pia. I
mp
Solo Vl.
(Mute off)
Vl. I
Vll. II
Va.
C.
B.
Pia. I
Vl. I
Vl. II
Va.
C.
B.

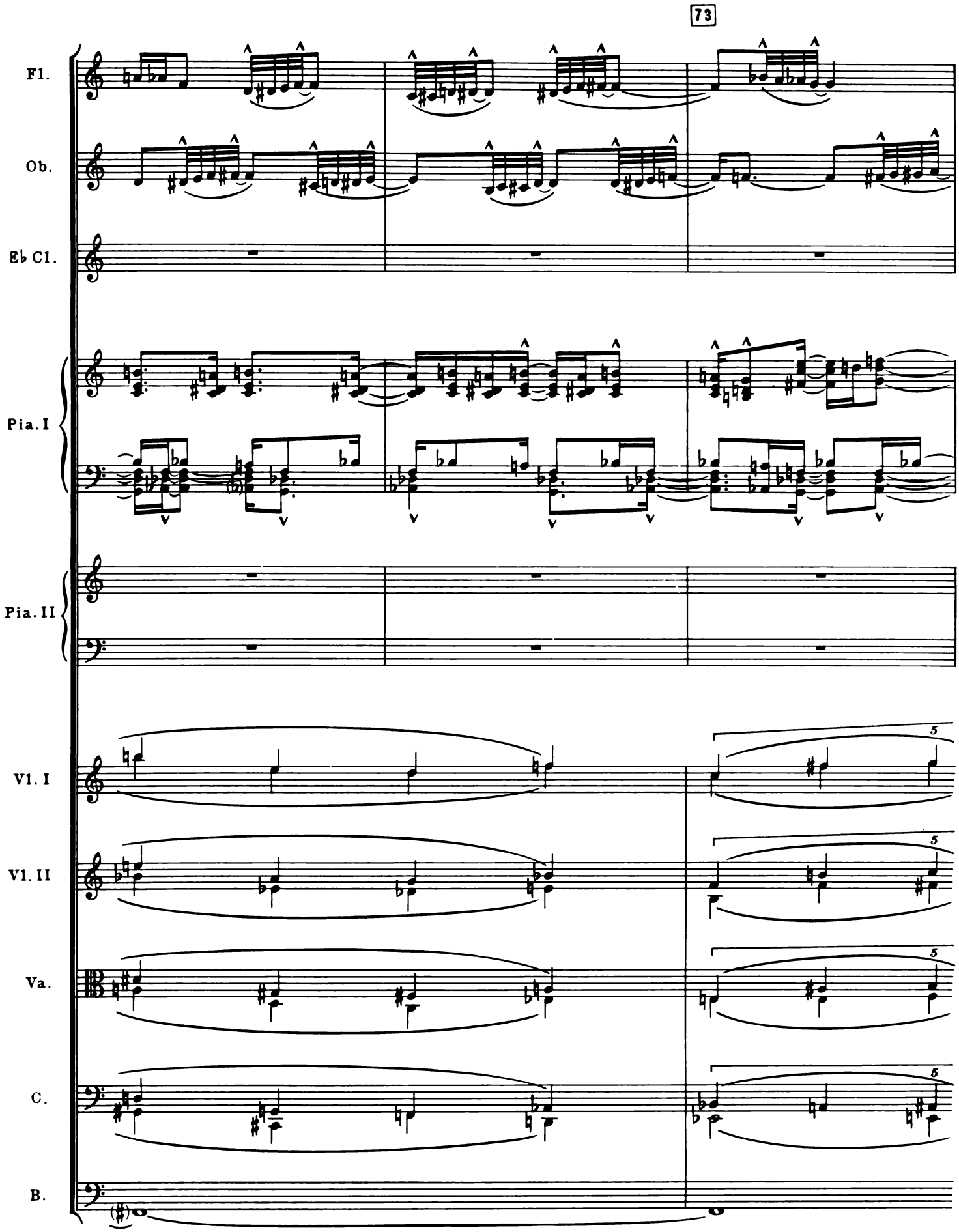

55
B♭ Cl.
Vl. I
Vl. II
Va.
C.
B.
mf

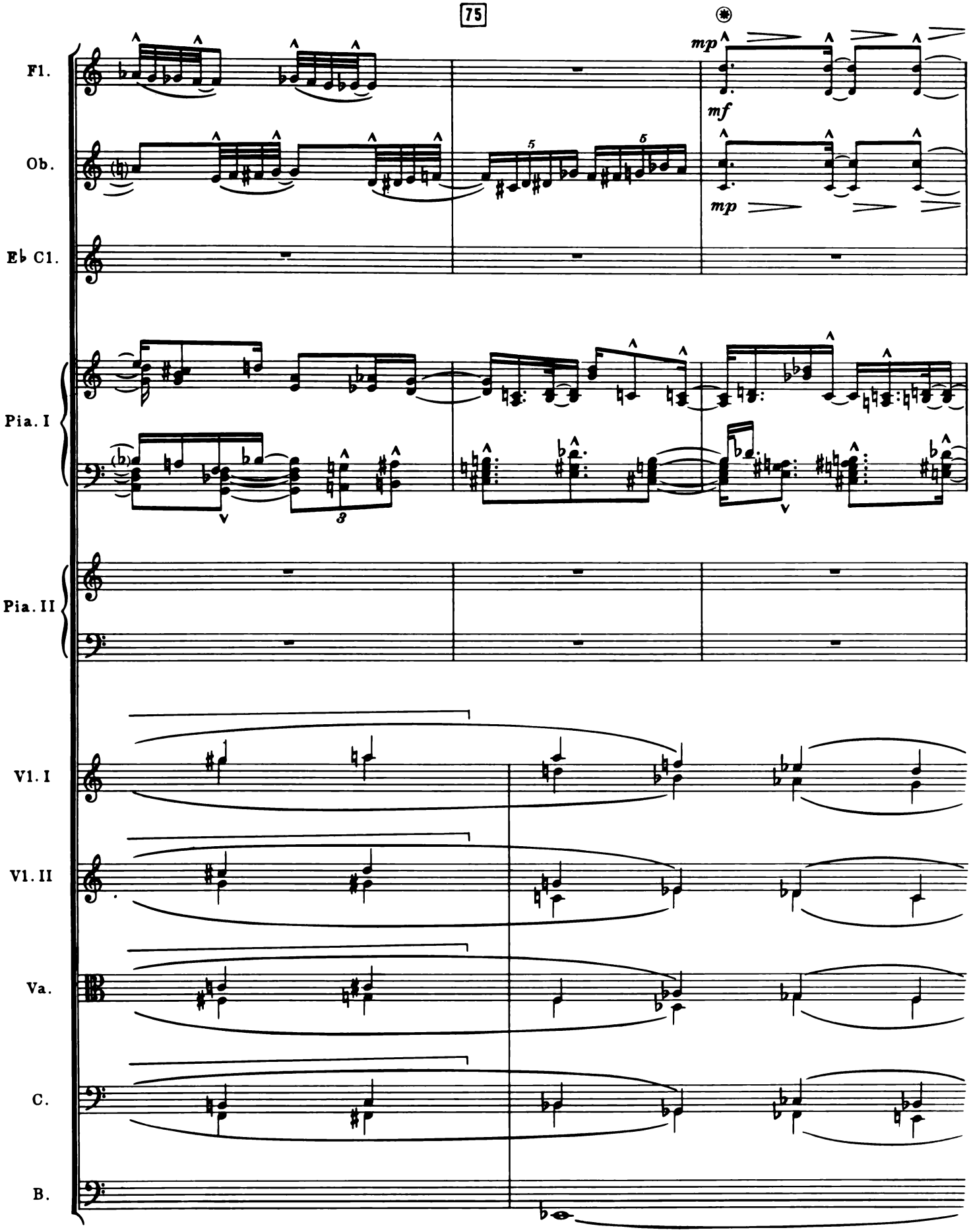

60
Fl.
Ob.
B♭ Cl.
Pia. I
Pia. II
Vl. I
Vl. II
Va.
C.
B.
mf
p
pp



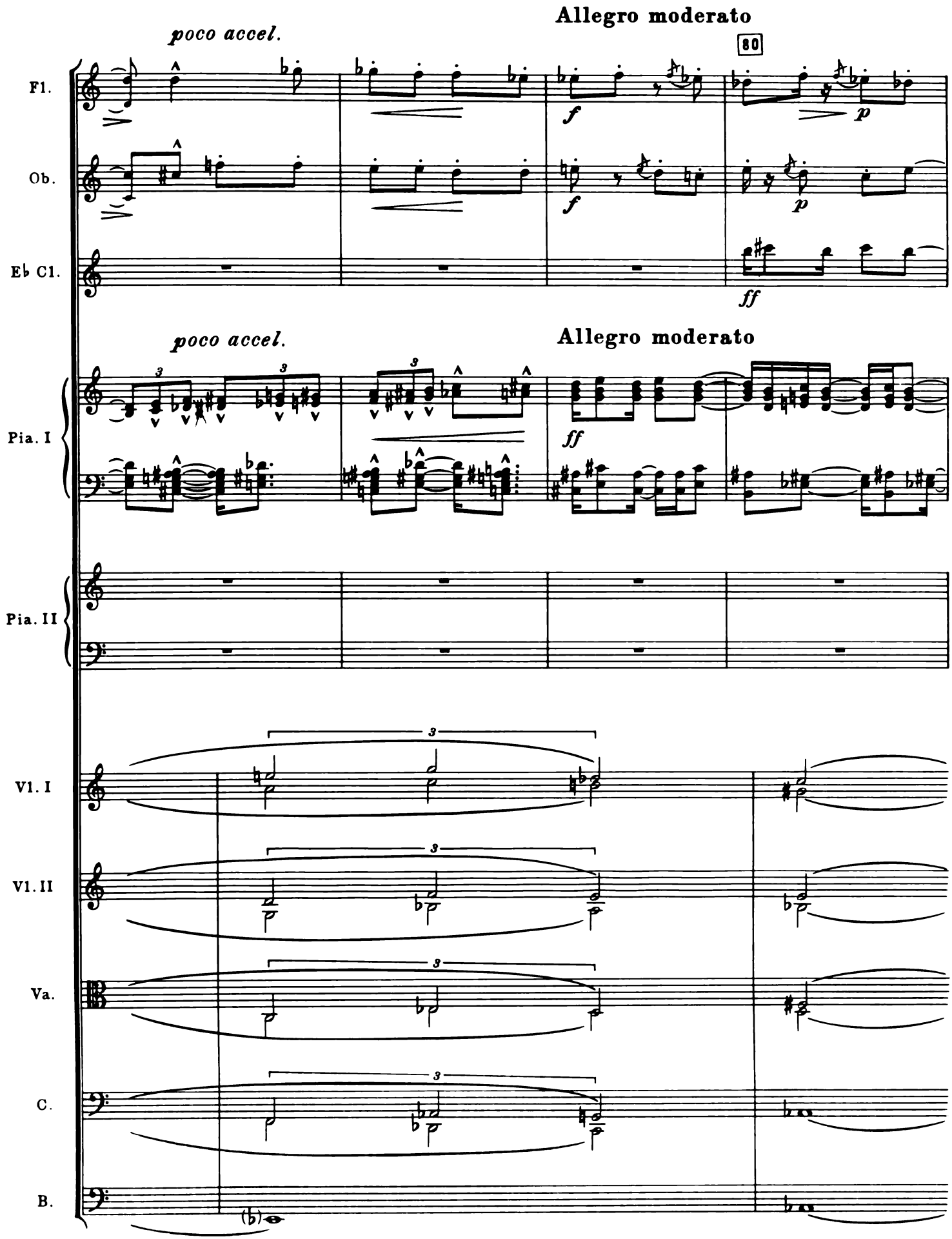
✱ The string orchestra throughout does not change tempo; it plays louder when the rest of the orchestra does, but the same *Adagio* is kept all through.

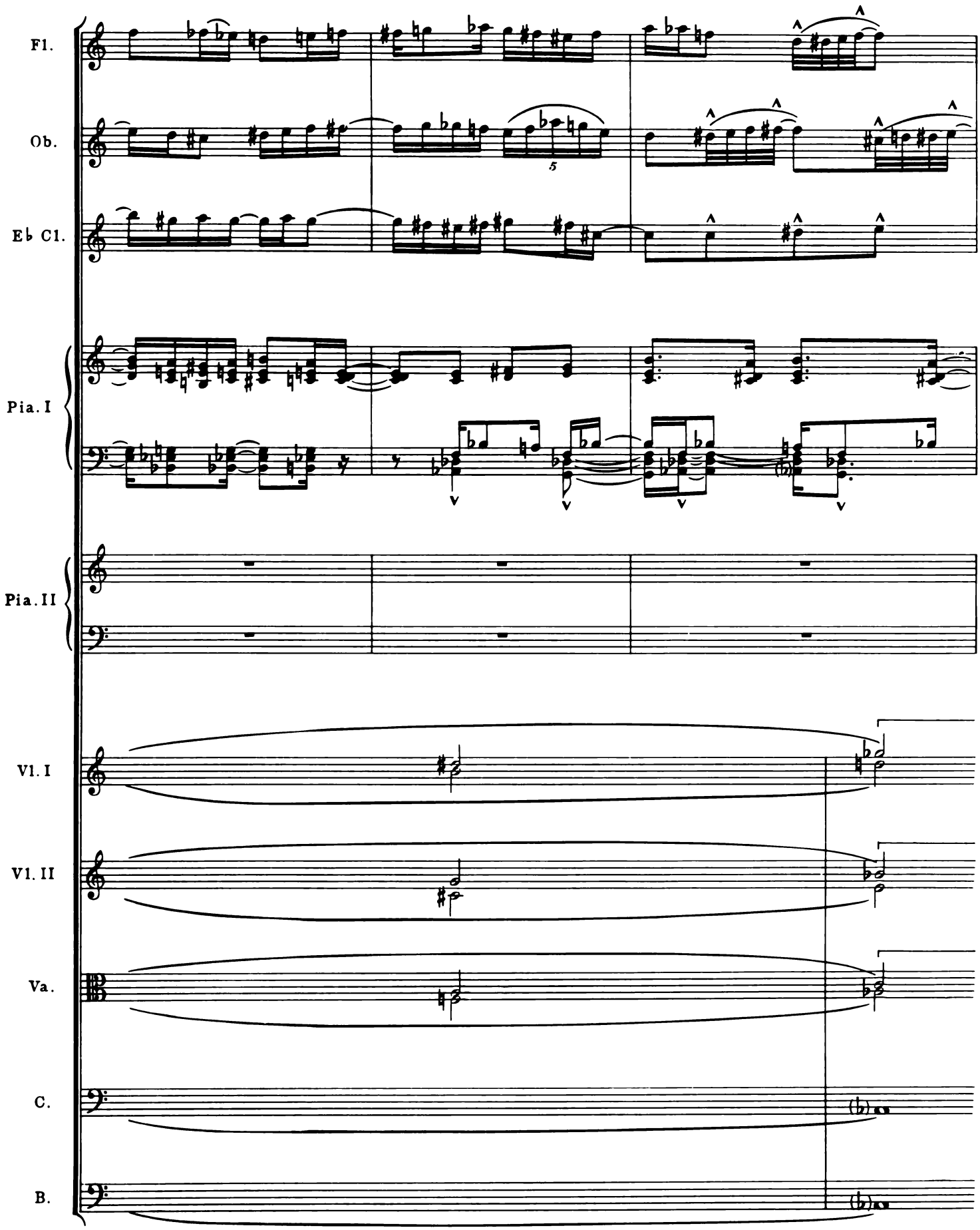

70
Fl.
Ob.
Eb Cl.
Pia. I
Pia. II
Vl. I
Vl. II
Va.
C.
B.


73
Fl.
Ob.
Eb Cl.
Pia. I
Pia. II
Vl. I
Vl. II
Va.
C.
B.
5
5
5
5

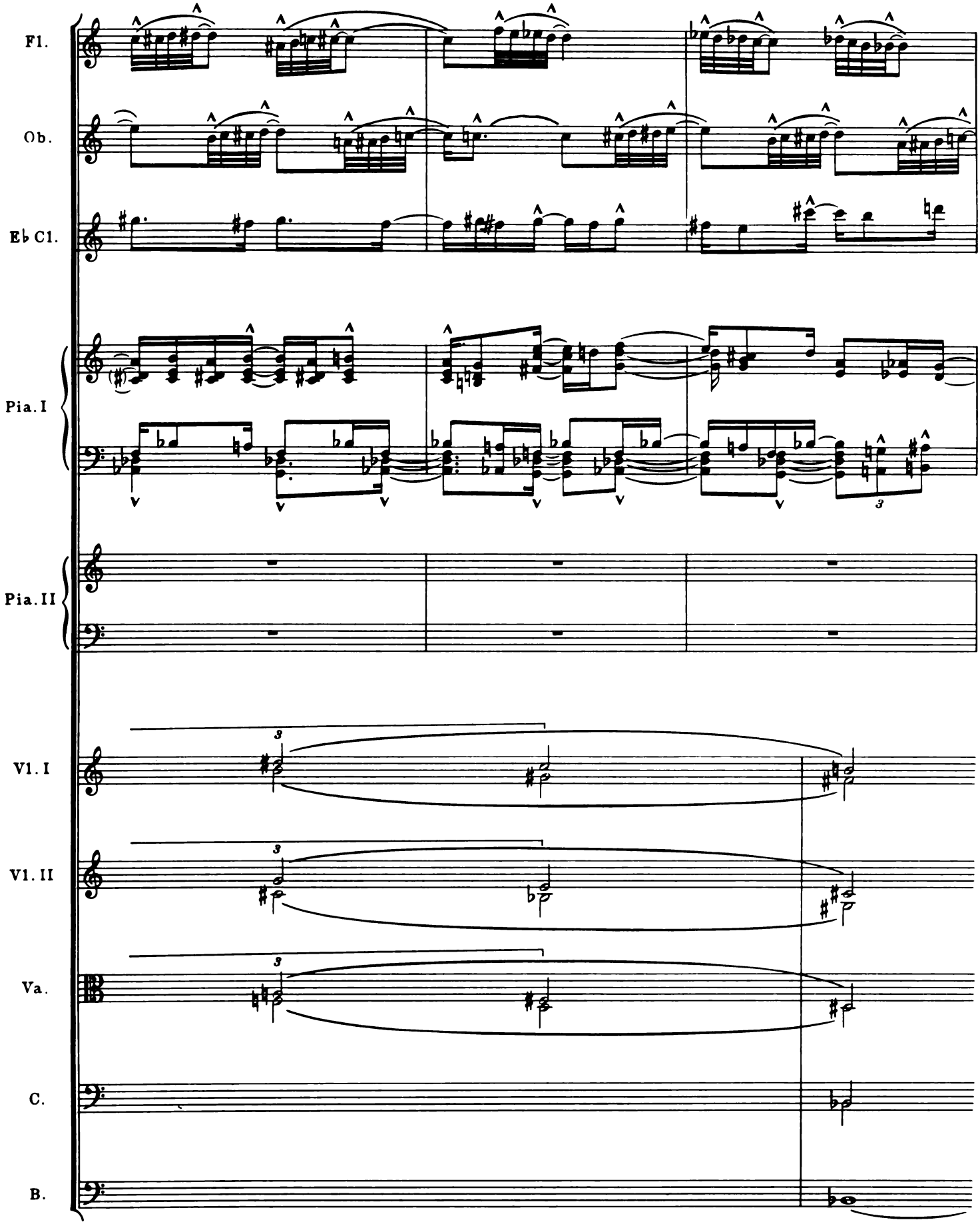


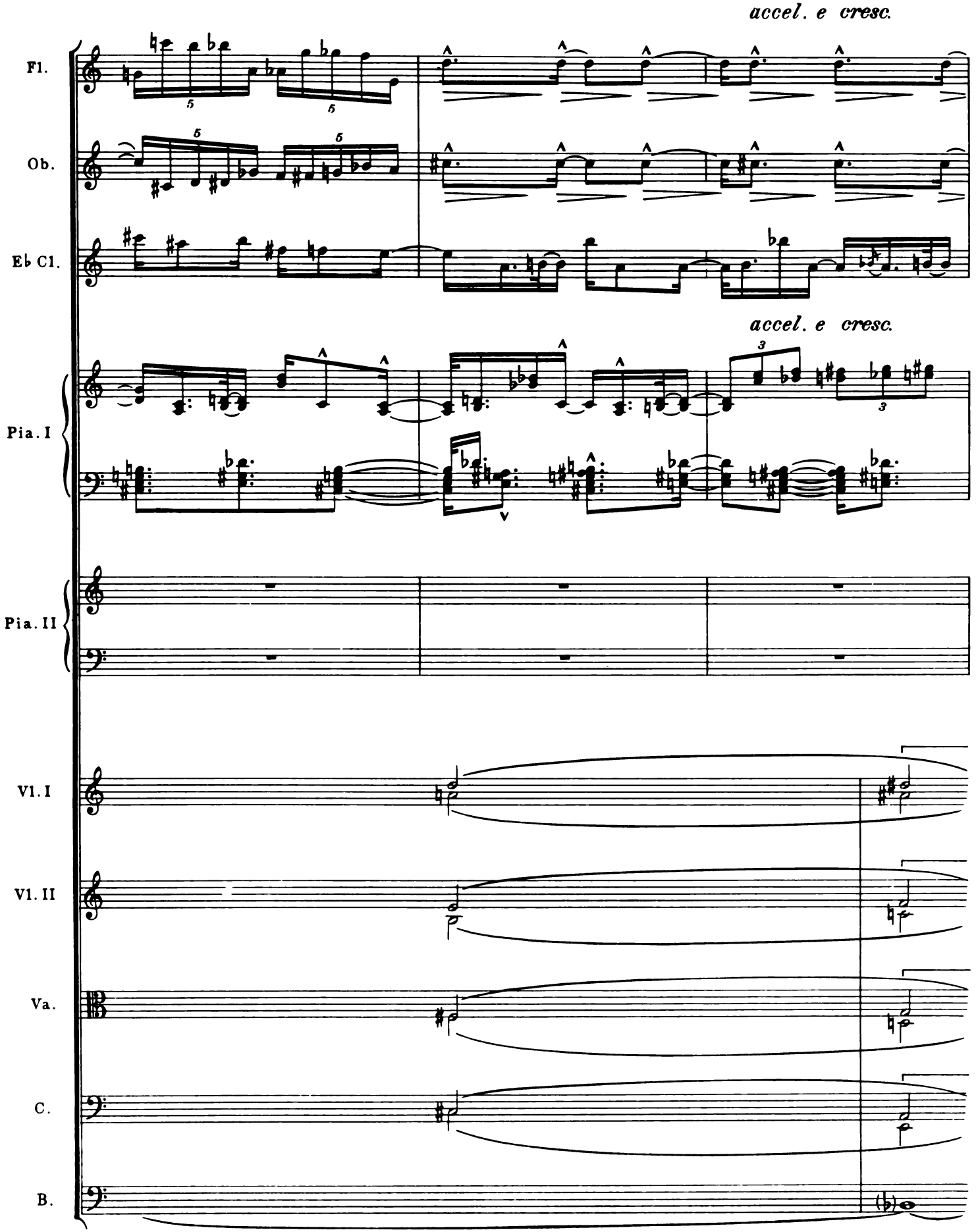
㊀ The small notes (8ve lower) in Flute and Oboe will be played if the string orchestra is not large, or if the Piano is not heard sufficiently.


poco accel.
Allegro moderato
80
Fl.
Ob.
Eb Cl.
f
p
ff
poco accel.
Allegro moderato
Pia. I
Pia. II
Vl. I
Vl. II
Va.
C.
B.
3


Fl.
Ob.
5
E♭ Cl.
Pia. I
Pia. II
Vl. I
Vl. II
Va.
C.
B.

85




accel. e cresc.
Fl.
Ob.
Eb Cl.
accel. e cresc.
Pia. I
Pia. II
Vl. I
Vl. II
Va.
C.
B.

90

Allegro con spirito

Fl

Ob

Eb Cl.

Bsn.

Trb.

ff

simile

Allegro con spirito

Pia. I

l.h. 8va higher

Pia. II

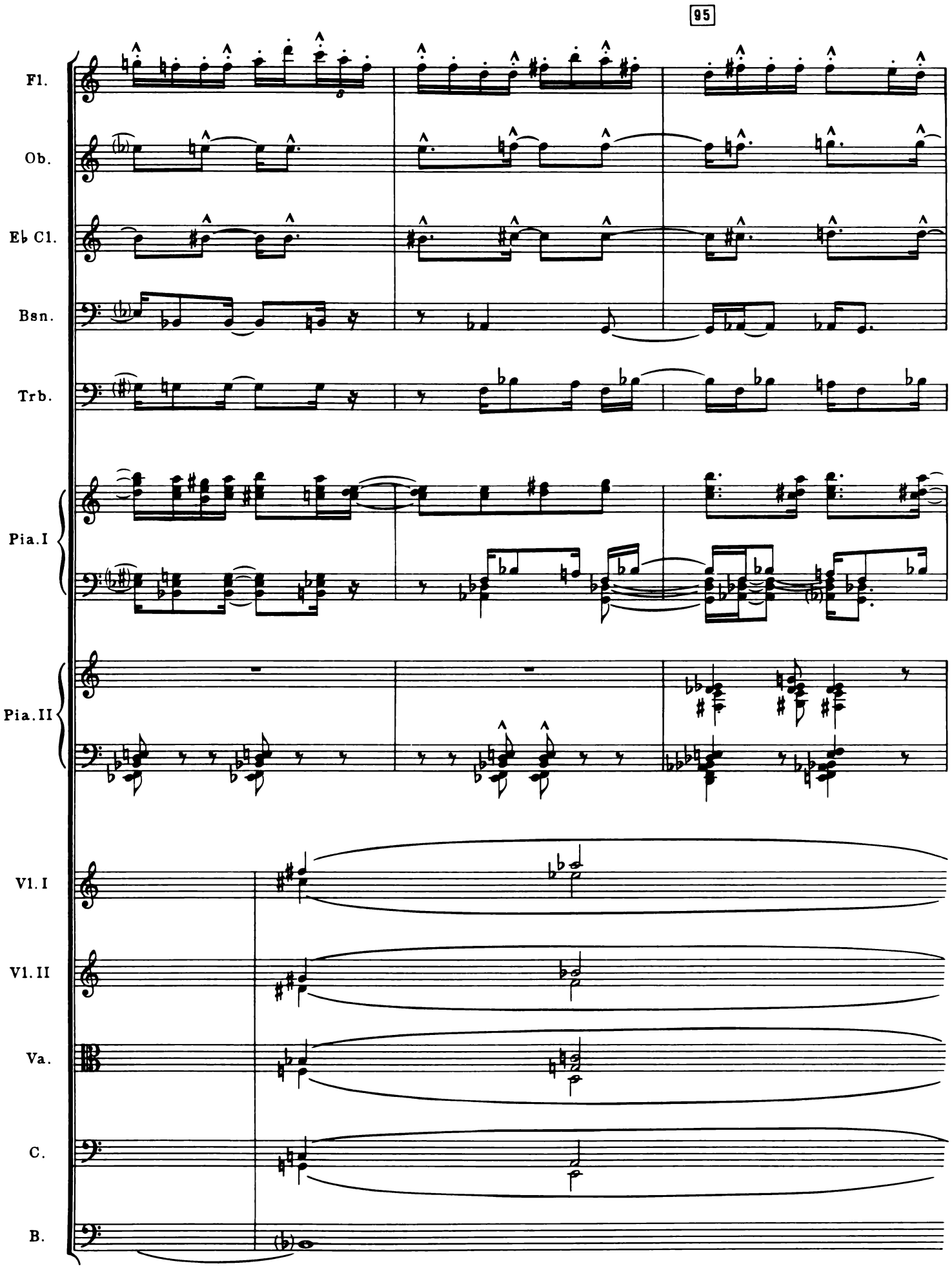
Vl. I

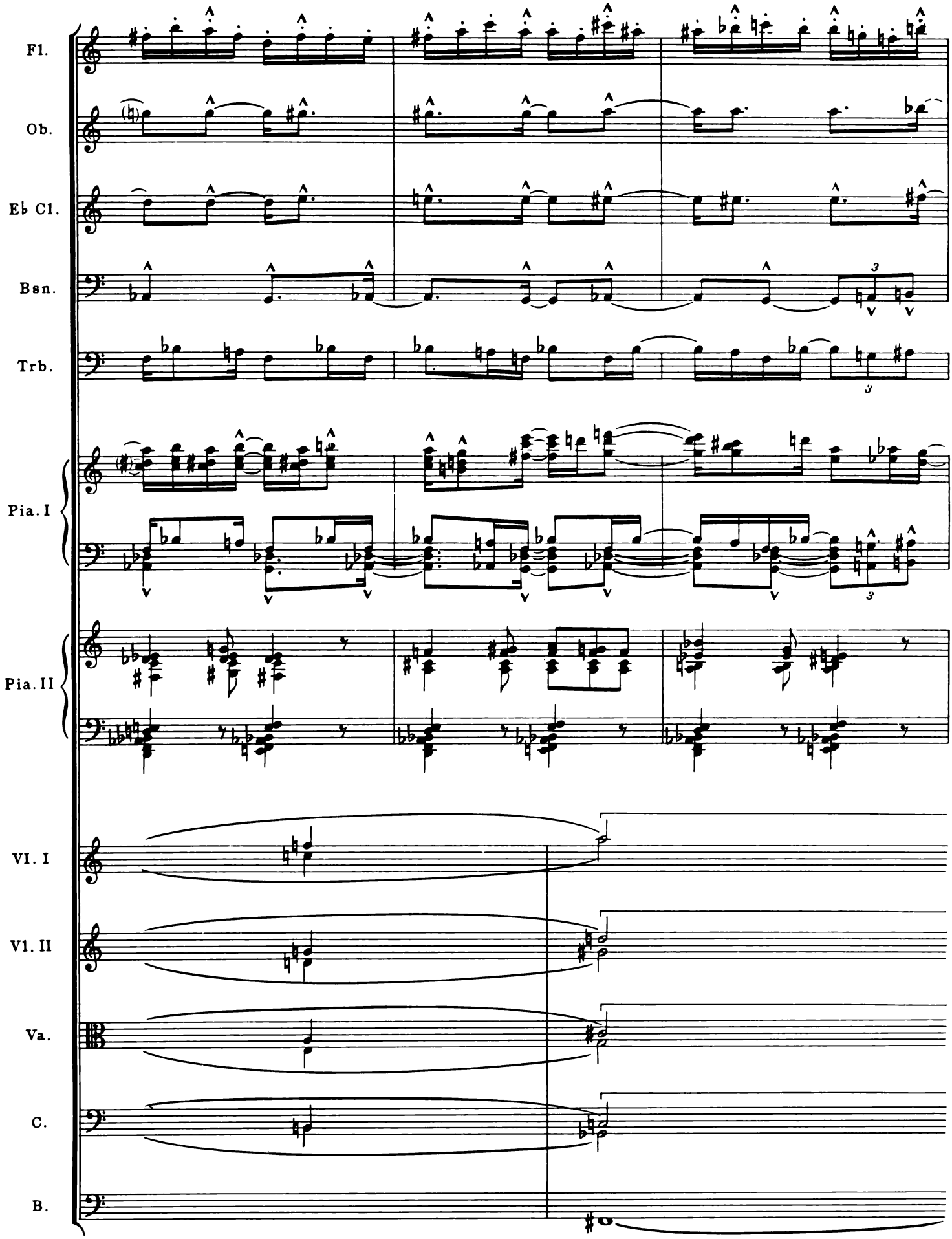
Vl. II

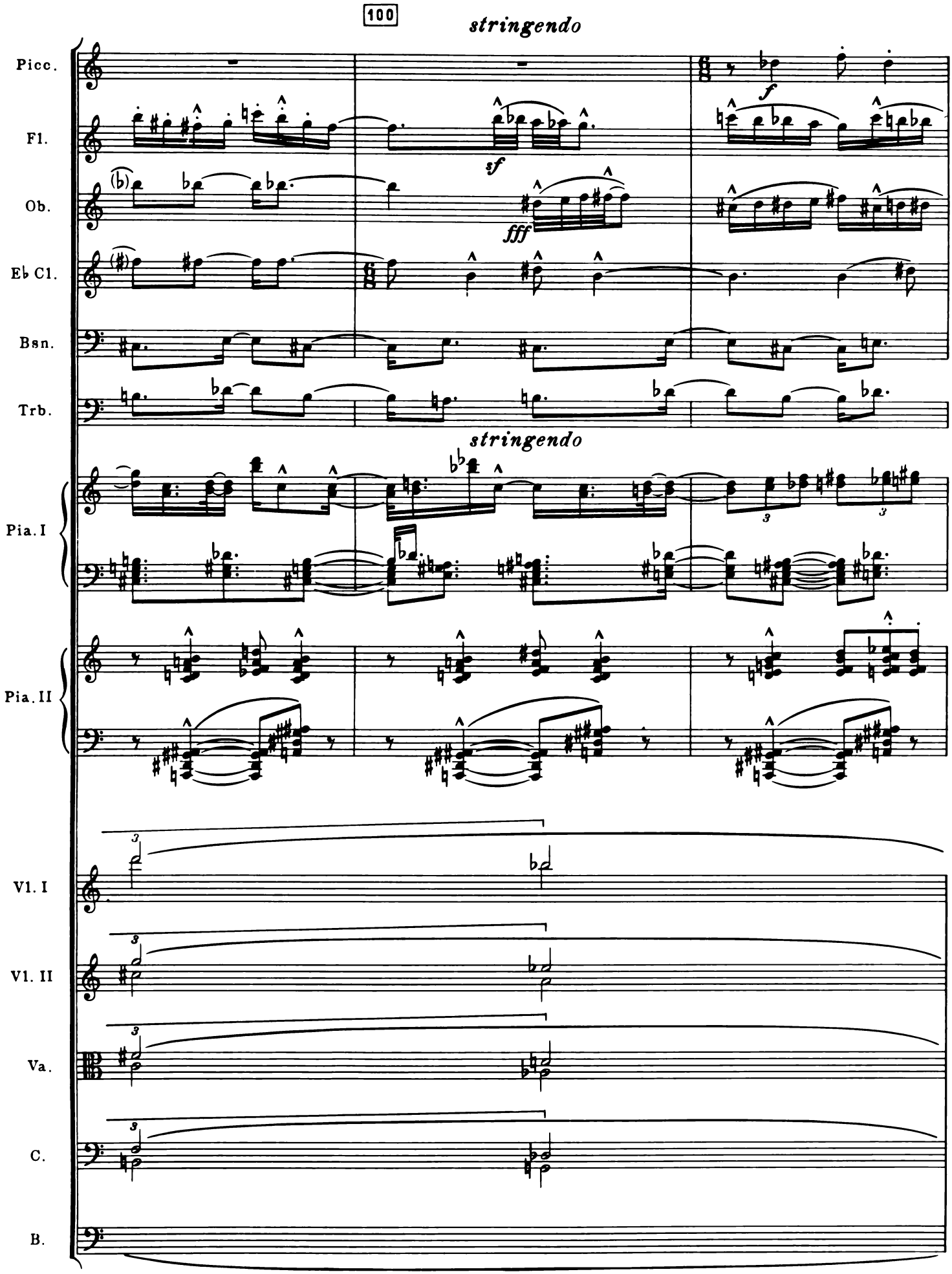
Va.

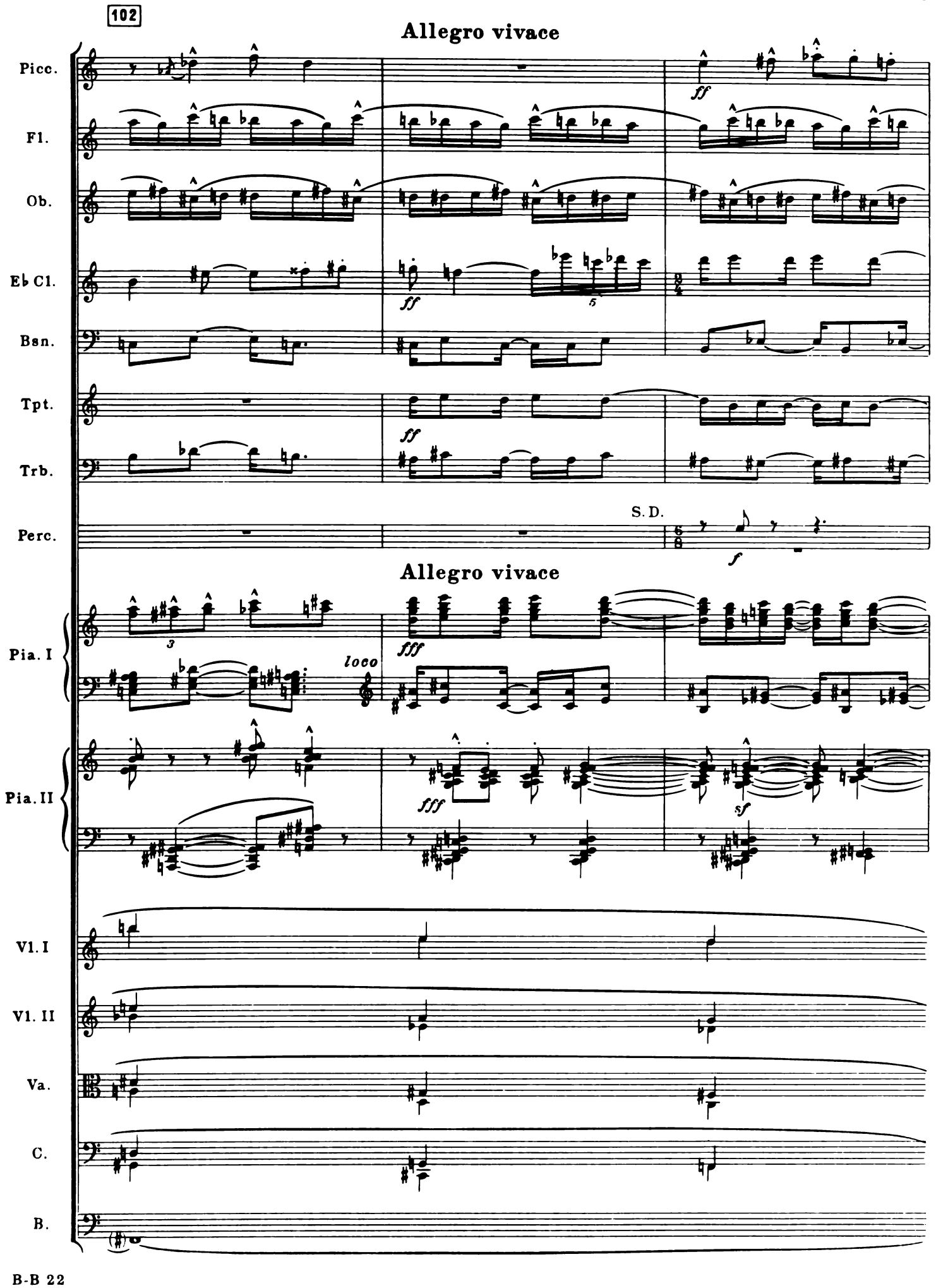
C.

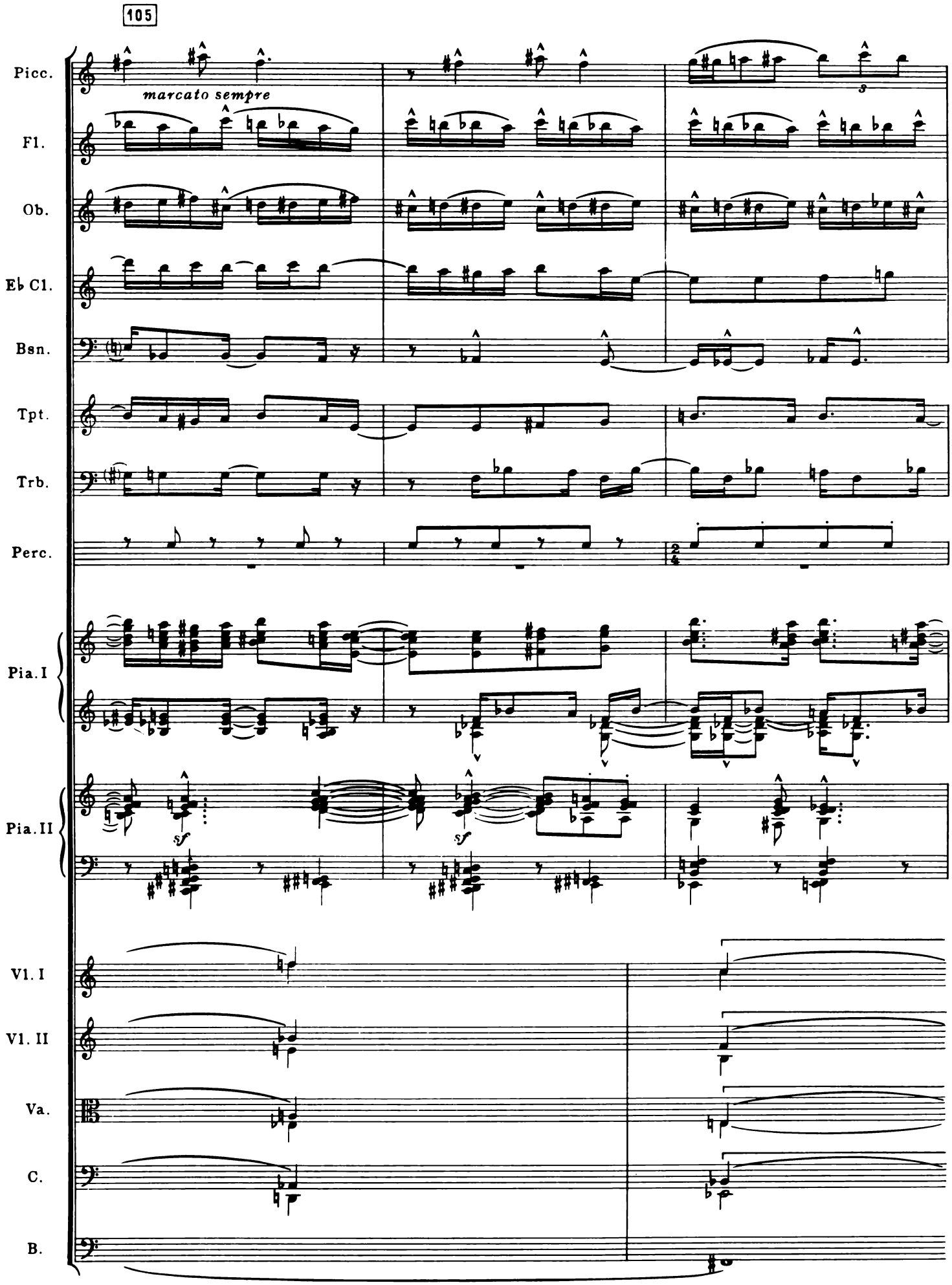
B.

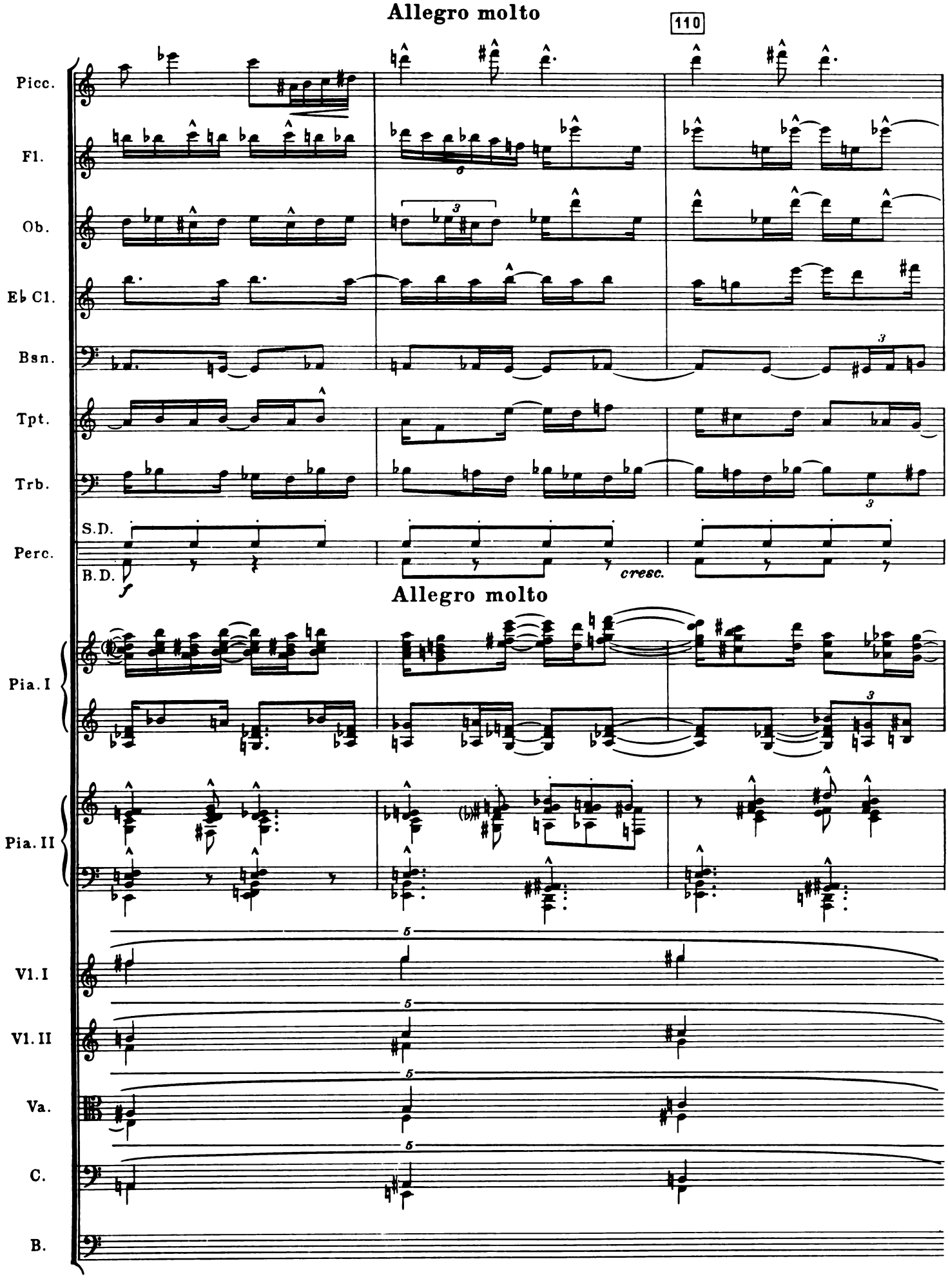

95
Fl.
Ob.
Eb Cl.
Bsn.
Trb.
Pia.I
Pia.II
Vl.I
Vl.II
Va.
C.
B.

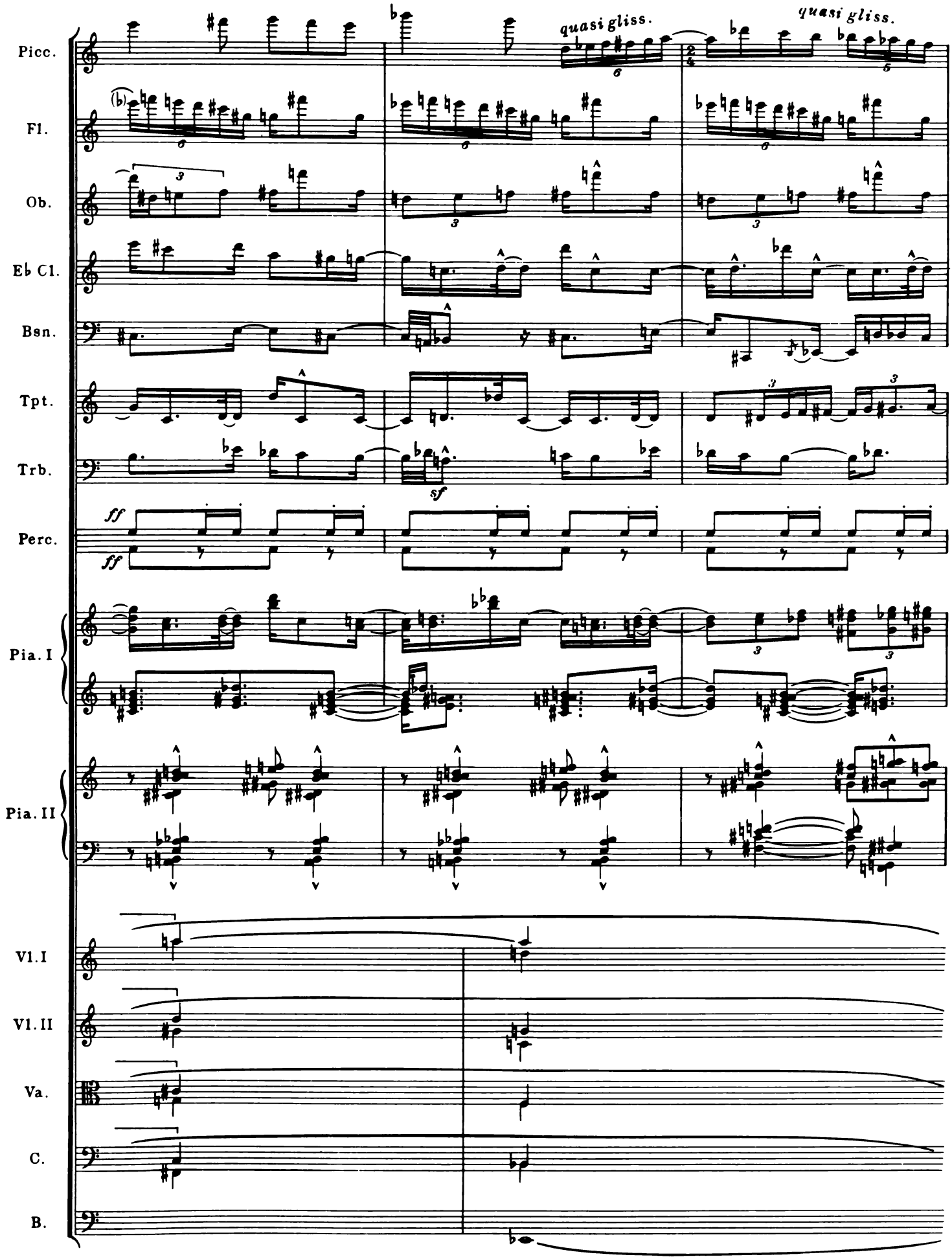

Fl.
Ob.
Eb Cl.
Bsn.
Trb.
Pia. I
Pia. II
VI. I
Vl. II
Va.
C.
B.

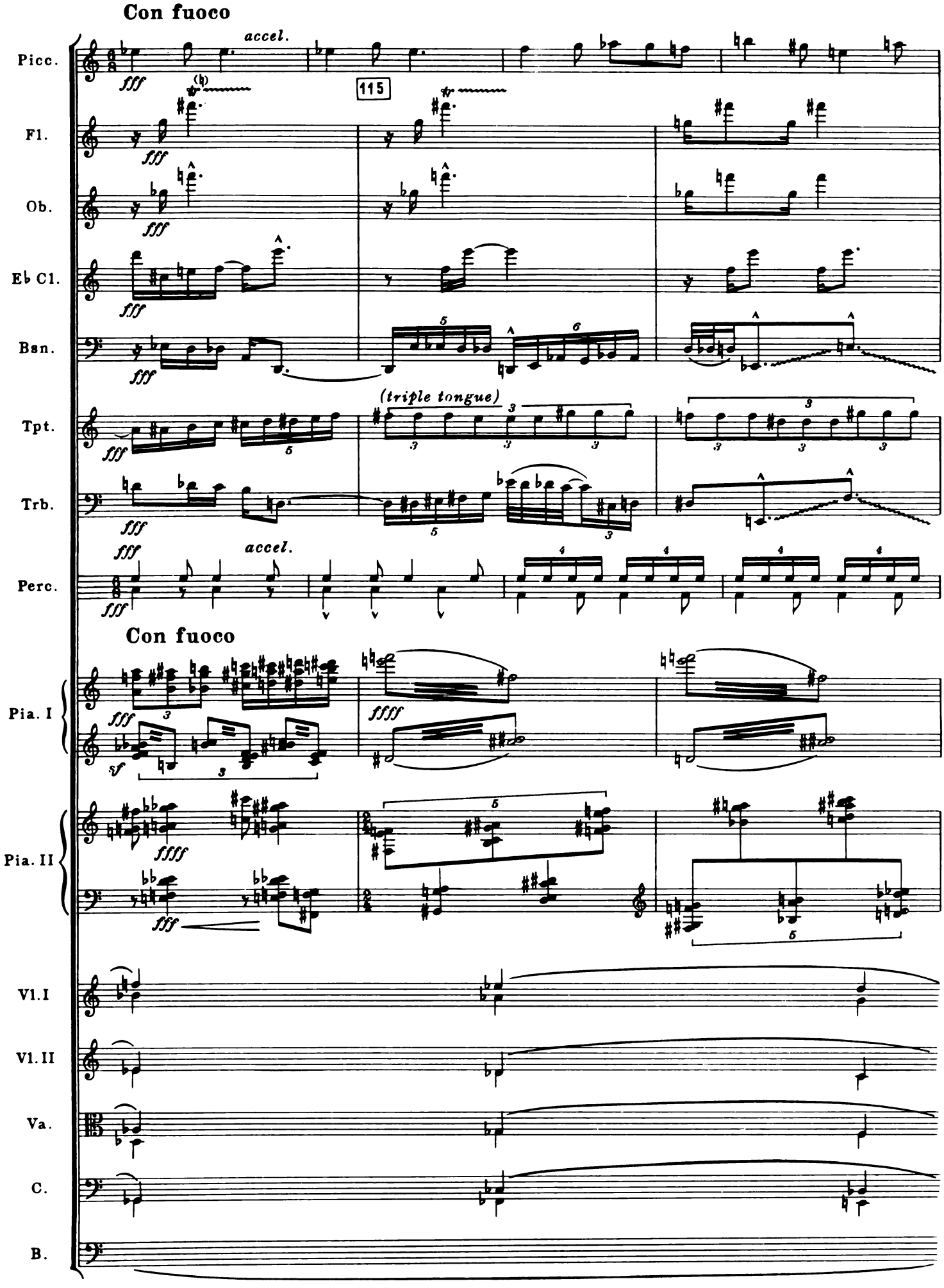

100
stringendo
Picc.
Fl.
Ob.
Eb Cl.
Bsn.
Trb.
f
sf
fff
stringendo
Pia. I
Pia. II
Vl. I
Vl. II
Va.
C.
B.

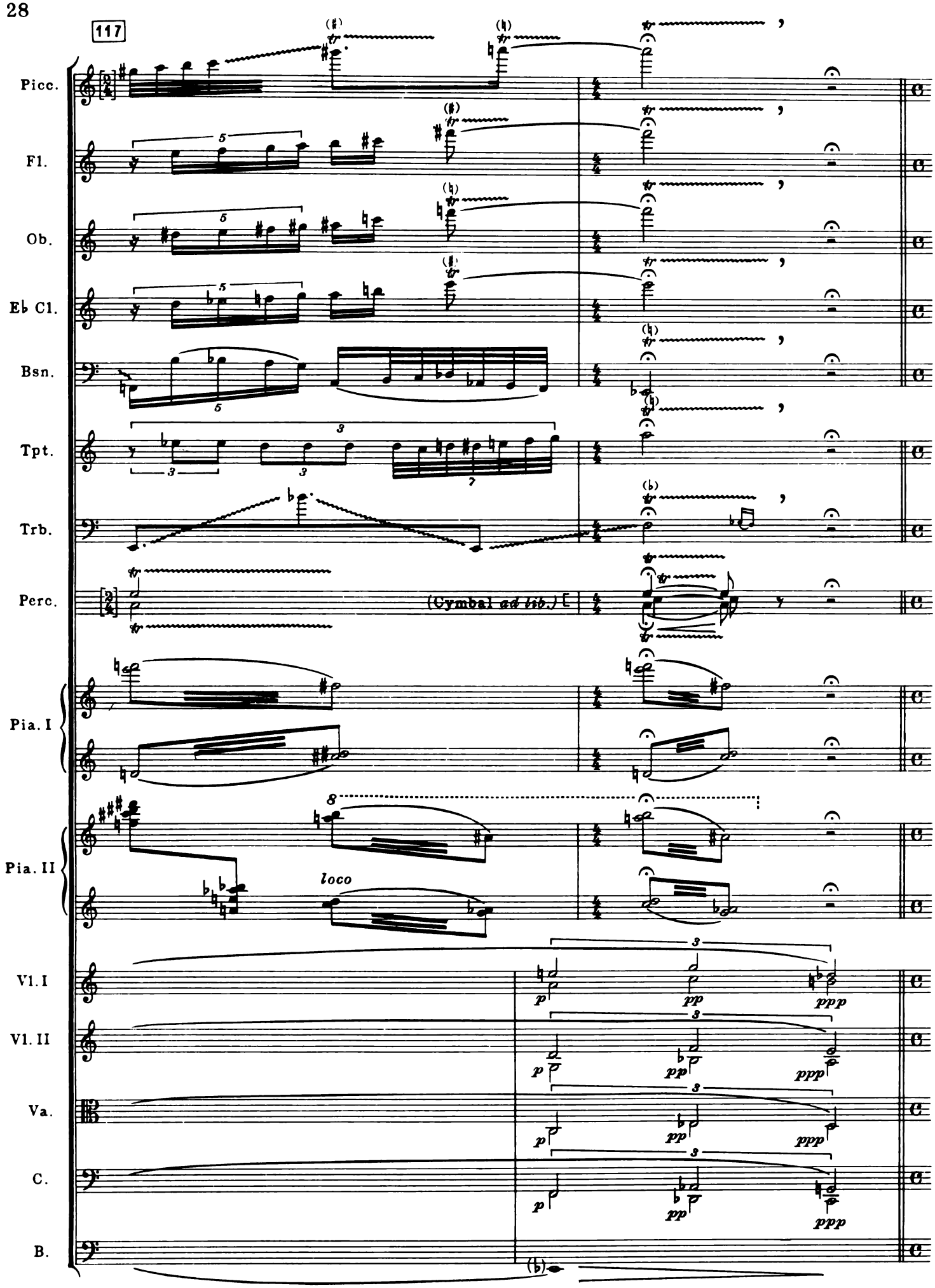

102
Allegro vivace
Picc.
Fl.
Ob.
Eb Cl.
Bsn.
Tpt.
Trb.
Perc.
S. D.
Allegro vivace
Pia. I
Pia. II
loco
Vl. I
Vl. II
Va.
C.
B.


105
Picc.
marcato sempre
Fl.
Ob.
Eb Cl.
Bsn.
Tpt.
Trb.
Perc.
Pia. I
Pia. II
sf
sf
Vl. I
Vl. II
Va.
C.
B.


Allegro molto
110
Picc.
Fl.
Ob.
E♭ Cl.
Bsn.
Tpt.
Trb.
S.D.
Perc.
B.D.
f
cresc.
Allegro molto
Pia. I
Pia. II
Vl. I
Vl. II
Va.
C.
B.


Picc.
Fl.
Ob.
Eb Cl.
Bsn.
Tpt.
Trb.
Perc.
Pia. I
Pia. II
Vl. I
Vl. II
Va.
C.
B.
quasi gliss.
quasi gliss.
sf
ff
ff

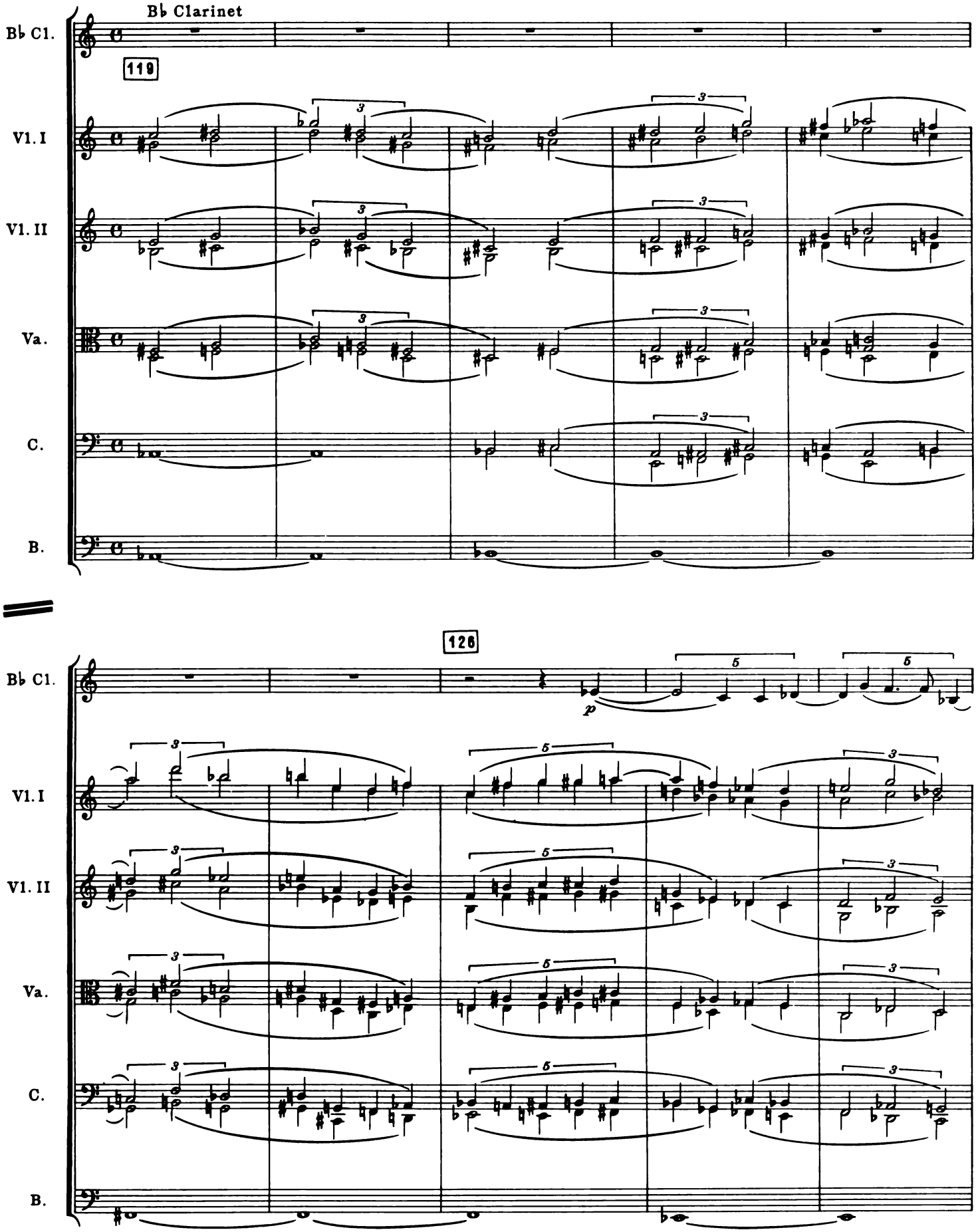

Con fuoco
accel.
115
Picc.
Fl.
Ob.
Eb Cl.
Bsn.
(triple tongue)
Tpt.
Trb.
accel.
Perc.
Con fuoco
Pia. I
Pia. II
Vl. I
Vl. II
Va.
C.
B.

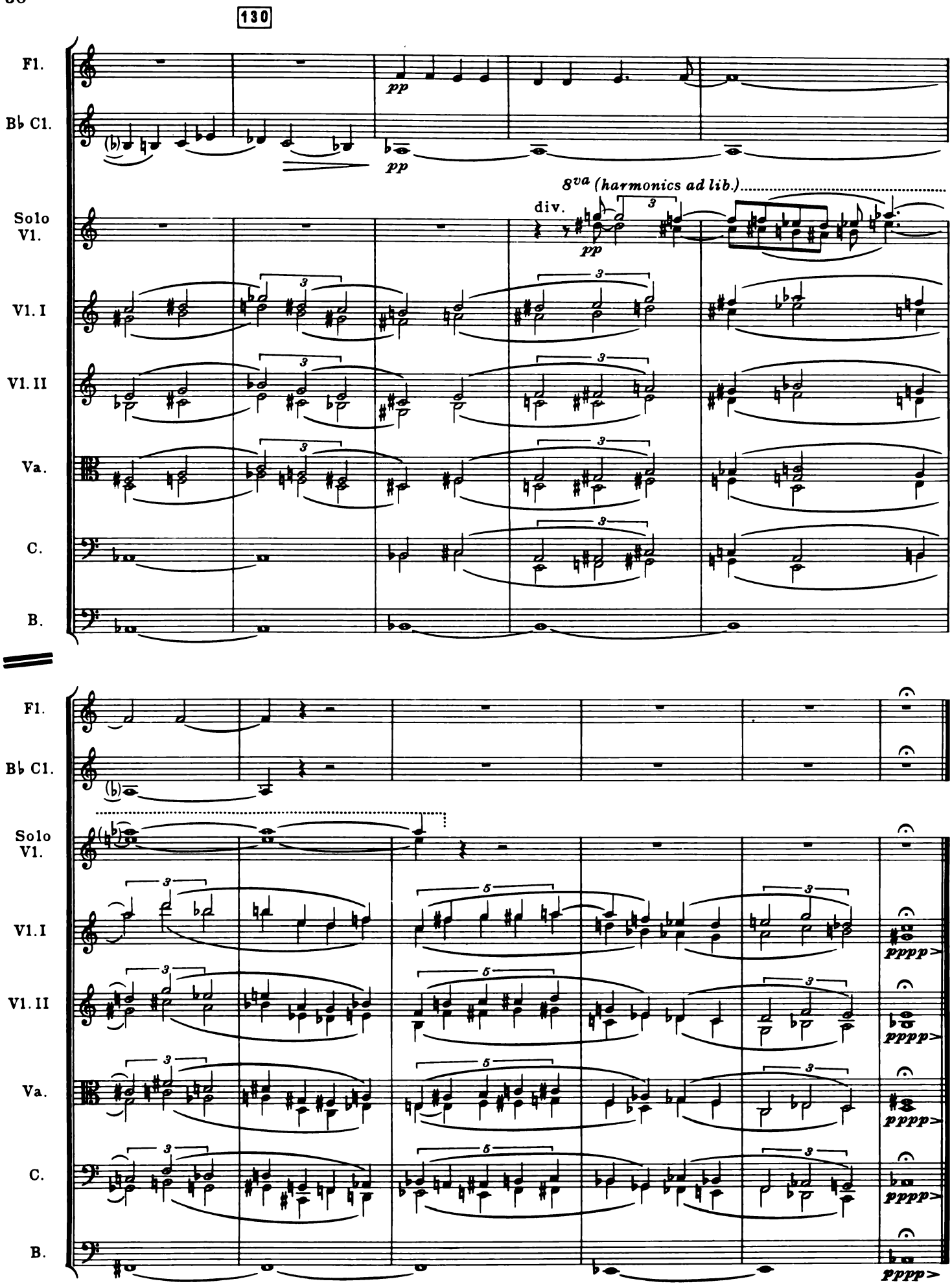


See Note on page 31

Adagio molto

B♭ Clarinet




130
Fl.
B♭ Cl.
Solo Vl.
Vl. I
Vl. II
Va.
C.
B.
pp
pp
8va (harmonics ad lib.)
div.
pp
3
5
pppp>

Note

From measure 64, page 11, through measure 118, page 28, the ♩ for winds, brass, pianos and drums grows gradually faster, but the ♩ for the string orchestra keeps the same tempo throughout. The strings play louder with the rest of the orchestra to measure 118—that is, until the rest of the orchestra reaches measure 118. Here the strings will decrescendo down to *ppp* and before the rest of the orchestra has stopped playing the chord in measure 118. The strings finish their ten-measure phrase, wherever they may be in it, when the rest of the orchestra stops playing measure 118, and then the strings go to measure 119 and the piece finishes as indicated.

From measure 64 on, until the rest of the orchestra has played measure 118, the relation of the string orchestra's measures to those of the other instruments need not and cannot be written down exactly, as the gradual accelerando of all but the strings cannot be played in precisely the same tempi each time.

This piece purports to be a picture-in-sounds of the sounds of nature and of happenings that men would hear some thirty or so years ago (before the combustion engine and radio monopolized the earth and air), when sitting on a bench in Central Park on a hot summer night. The strings represent the night sounds and silent darkness—interrupted by sounds [the rest of the orchestra] from the Casino over the pond—of street singers coming up from the Circle singing, in spots, the tunes of those days—of some "night owls" from Healy's whistling the latest or the Freshman March—the "occasional elevated", a street parade, or a "break-down" in the distance—of newsboys crying "uxtries"—of pianolas having a ragtime war in the apartment house "over the garden wall", a street car and a street band join in the chorus—a fire engine, a cab horse runs away, lands "over the fence and out", the wayfarers shout—again the darkness is heard—an echo over the pond—and we walk home.

This piece was first entitled, "A Contemplation of Nothing Serious" or "Central Park in the Dark in 'The Good Old Summer Time'." [It was first conceived as the second of two companion pieces, the first being "A Contemplation of a Serious Matter" or "The Unanswered Perennial Question".]

Charles E. Ives

Comparison of Sources

This is not mentioned in the *Memos.* The date, July-Dec. 1906, is on p. 4 of the 2nd sketch.

There are four sources (and one lost):

s = 1st sketch (July 1906?).
p.[1] (Ives Collection negative Q2826), strings m. 1-10 in 2/4 on bottom 5 staves, other formative sketches through 69.—above, outline of repetitions. middle of page: The Violin, Strings = night sounds of nature, bugs, leaves on trees, sounds of silent darkness, sounds natural & unnatural. Clar., Solo V[iolin =] quieter sounds of man. Pianola, oboe, pic [colo =] loud, sounds of man, noises.]
p.[2] (Q2827), formative sketches of 70-118.—below, 2nd outline.

S = 2nd sketch (Dec. 1906?), on 3 leaves: p. [1 & 3], [2 & 5], [4].
p. [1] (Q2828), m. 1-51 (strings in m. 1 in 4/4, thereafter indicated by measure-number, referring to s), "A" at 13, "B" at 25, "C" at 42, "D" at 44, "E" at 47.— above, 3rd outline.
p. [2] (Q2829), m. 60-102, "Fa" at 60, "Fb" at 67.
p. [3] (Q2830), m. 91-105, "G" at 91, "H" at 103.
p. [4] (Q2831), m. 106-120, "I" at 115, "J" at 119.
below: Runaway smashes into fence, heard at 65 C.P.W. July—finit [?] Dec. 16[?] 1906 with J.S. M[yrick], Old Pt. Comfort.
p. [5] (Q2832), m. 124-139, "J" at 125.

(P = missing photostats of sS with revisions and additions by Ives as basis for r.)

r = pencil score by George F. Roberts from P (with new additions by Ives at m. 1, 31-34, 44, 48, 60-62, 64, 67, 69, 72, 76-79, 88-90, 93, 99-101, 103-109, 112, 114-118, 132—towards R).
p. [0] (y6725), m. 1-10 (the string phrase to be repeated).
p. 1-28 (y6726-53), m. 1-139 (string parts indicated mostly by measure-numbers 1-10).

R = ink score by George F. Roberts, apparently with no additions by Ives.
p. 1-33 (Q4543-75)—postface as p. 34 (Q4576)
at end of postface: These two pieces were first entitled: I. "A Contemplation of a Serious Matter" or "The Unanswered Perennial Question." II. "A Contemplation of Nothing Serious" or "Central Park in the Dark in 'The Good Old Summer Time'."

Title: s has "Central Park in the Dark" (Summer Time) —with "in the good old" to be inserted. S has C.P. in Dark - over the "ten" [the 10 string measures].

Heading: s has Andante. S has Andante or Adagio about 42-46♩, 72, 80, or 60 = ♩. rR have Molto Adagio.

The following notes exclude purely mechanical details which raise no real textual question:

C-B = below cello C, C-B = up from cello C, c-b from viola c, c'-b' from middle c', c''-b'', and so on up. 1.b = 1st beat, 2.♪ = 2nd 16th, etc.

1-10: s has (under 1) 3rds—(under 3) 4ths—(under 6) 5ths mix[ed with] 4[ths] aug[mented]—(under 9) all 5ths. S has bowings as in rR with memo below: bow marks as above—the same in each part.

5, Vc, 2.b: s has clearly A♮, rR have A♭ [probably wrong].

5, Vc, 4.b: s has clearly B♮, rR have B♭ [probably wrong].

6, Va, 1.b: s has clearly g, rR have f [wrong].

9, Vc, 1.b: s has E♭ & B♭, rR have only B♭ [revision in P?—to provide some upward movement into this 1.b?].

10, 3. chord: s has V2 a and V1 e' & b', rR have V2 a & e' and V1 b' & d♭'' [revision in P? - to provide some downward movement into next 1.b?].

(The above details apply also to all the repetitions of m. 1-10.)

12, Cl: s has "Clar (B♭)" starting with d♭', and "off valse" (s has this phrase only once, in the form of 59-63). rR also start with d♭', but have "(actual notes)".

17, Cl: S continues with another b♭-a tied into 18, which Ives evidently decided against.

25: S has "B same slow time, ab[out] 25-24" [=𝅗𝅥?].

28, Fl: s has this phrase in F, a 4th higher, in oboe-staff, with memo "from Columbus Circle!"

31-33, Fl. & Ob: Sr were all in 4/4, which Ives changed to 7/8-4/4-9/8 (overlapping the consistent 4/4 of the strings), respelt in R as all 4/4 with the appropriate metric shifts.

42: S has "C about 40" [=𝅗𝅥?].

44, V. Solo: s has "(over from Healy's)"

46, V. Solo: 2.♪ of 3.b: s had c♯''', SrR have d♮'''.

48, Pf I: s is different from SrR.

50-51, Pf I: rR have 50-51 in Pf II, but there is no shift from 1st to 2nd Piano in sS, and at m.91 S has "II[nd] Piano begins."

50, Pf I: The Lh octave f-f' was in S but not in rR [if a revision, not a good one].

50, Pf I, 2.♪ of 4.b: S has only a', rR have a' & d♭'' [good revision in P?].

60, Pf I; 2.♪: S seems to have e♮, rR have e♭ (corresponding to the e♮ in 47). S has *ppp*, r had *p* changed by Ives to *mf* as in R. The notes from 3.b through 62 are not in S, and must have been added to P as in rR.

67: S has "Fb about 88-92 = ♩ (but repeat a little faster)".

67-78 is repeated in S as 79-90.

69-71: S has a memo above Pf I. "as Hello the Gas man, Hello the Ice man, Hello my mother-in-law, etc." [current parody of *Hello Ma Baby*?].

69, Pf I, 4.♪: s(a♪ earlier) had B(♭?), S has A♮, rR have B♮ but in r Ives wrote: "A & keep B " [together].

71, Pf I, Lh, 2.b: sS are as here, rR have only untied A♭ under the a♮ [revision in P, but less natural-sounding than sS—similarly at 73, 2.♪].

77: in S, Fl. and Ob. seem to go back to 2.b of 65, as in rR [good here].

78, Pf I, Lh, 1st and last chords: S had c♯ changed to c♮ as in rR.

79-90 (except for clarinet): see notes for 67-78.

89-90, Fl. & Ob: in S, Ives probably meant to keep the rhythm of 88 (which would lead naturally into 91)—S has "Keep up off beat as a Dr[um]"—but rR have 89-90 like 77-78 [from P?—less good here, since 91 no longer continues that tune].

95, Pf II: s has "another piano from another floor pushes Freshmen in Park"—and under Lh: "(old Metcalfe banging on Door)".

103: S has "H (from here perhaps 104-108 or faster if possible?)"—rR have "Allegro vivace."

104, Perc: S has "Drums, High Ty[mpani]" in Bsn. (or "Sax") staff, but with drum notes starting in 105—r has "typ. (tuned high)"—R has "S[nare] D[rum]" [revision by Ives?].

114, Fl, & Ob: S has "(as Policeman's Whistle!)".

117, Trb: S has "towards en[d] Trombone wide gliss. taking off fire engine Siren. E—b♭ ' slow—fast."

139, Vc & Cb: S had E♭ & E♭, tentatively changed to A♭ & A♭ as in rR.

John Kirkpatrick

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