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♭	Bells (*ad lib.*)
Bassoon	Strings

Orchestra material available on rental from the Publisher

Duration: about 17 minutes

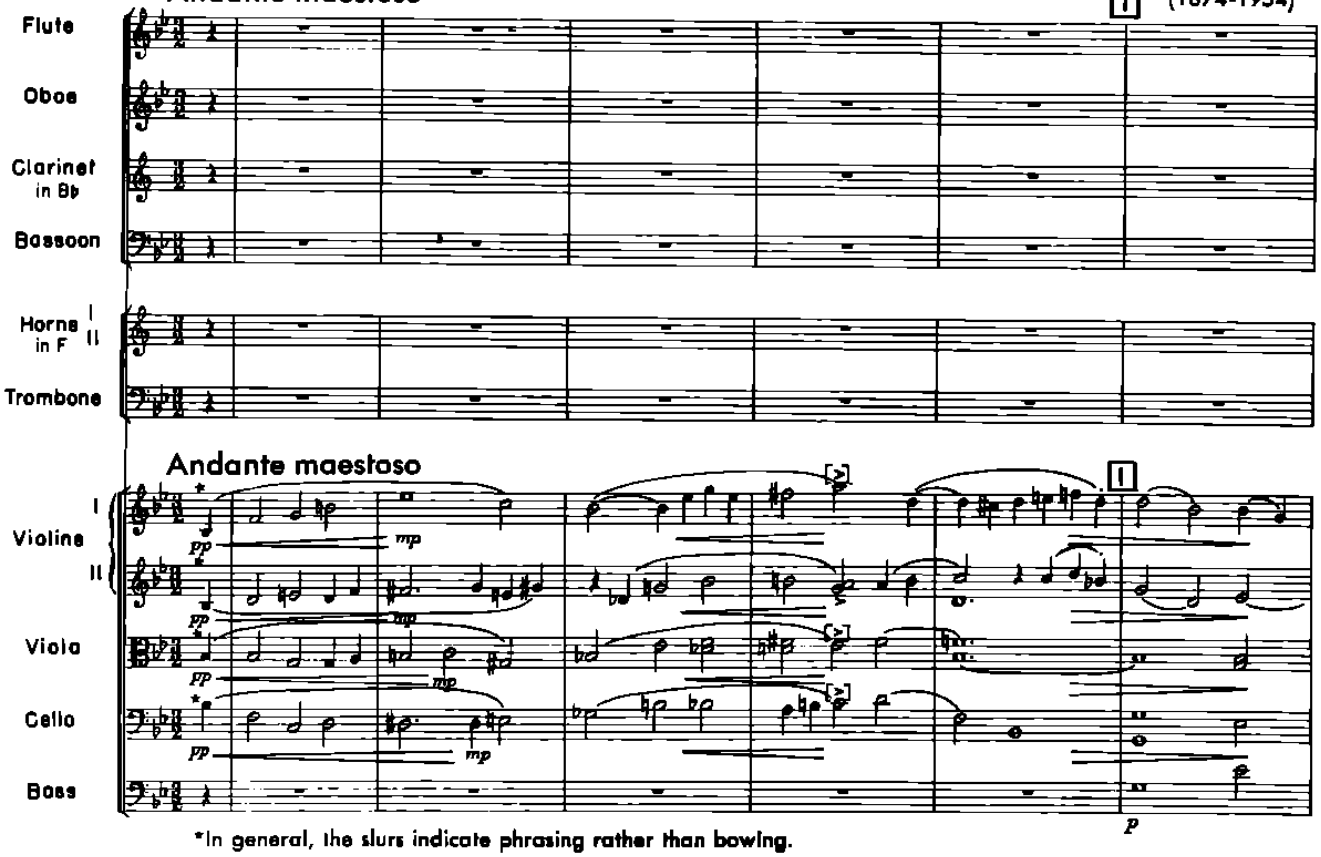
SYMPHONY NO. 3

"The Camp Meeting"

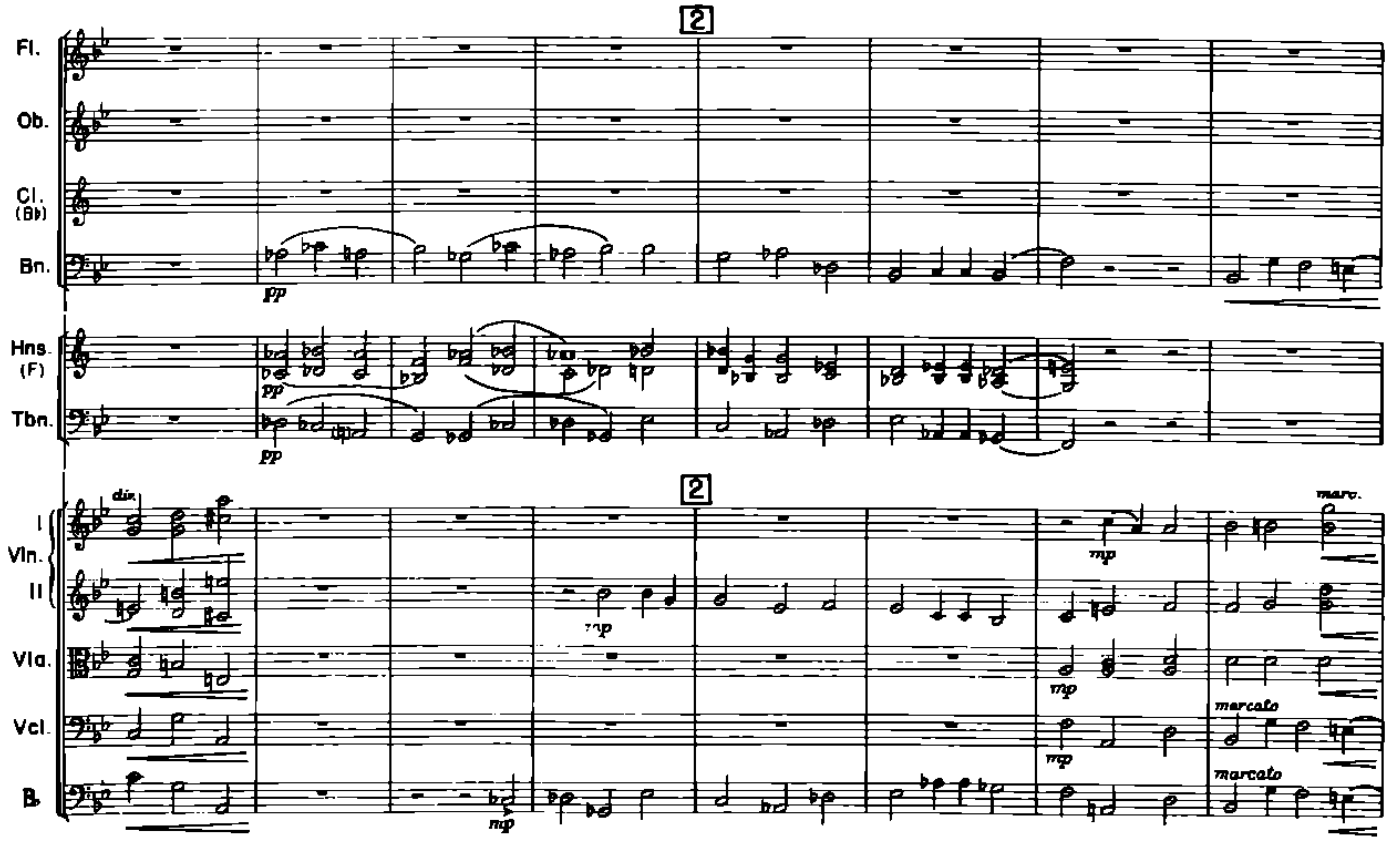
1. Old Folks Gatherin

Charles Ives
(1874-1954)

Andante maestoso



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



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AMP-9623-33

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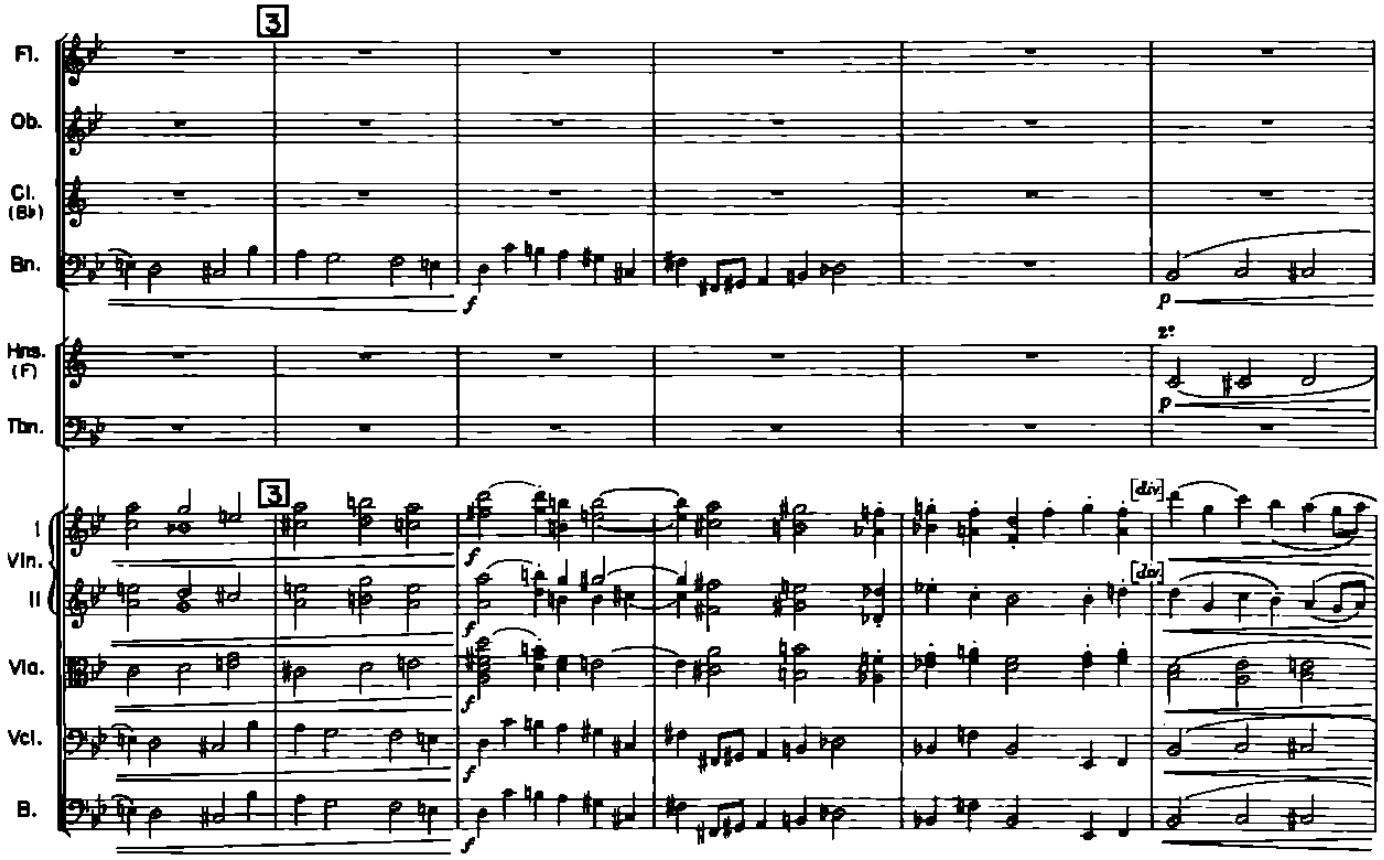
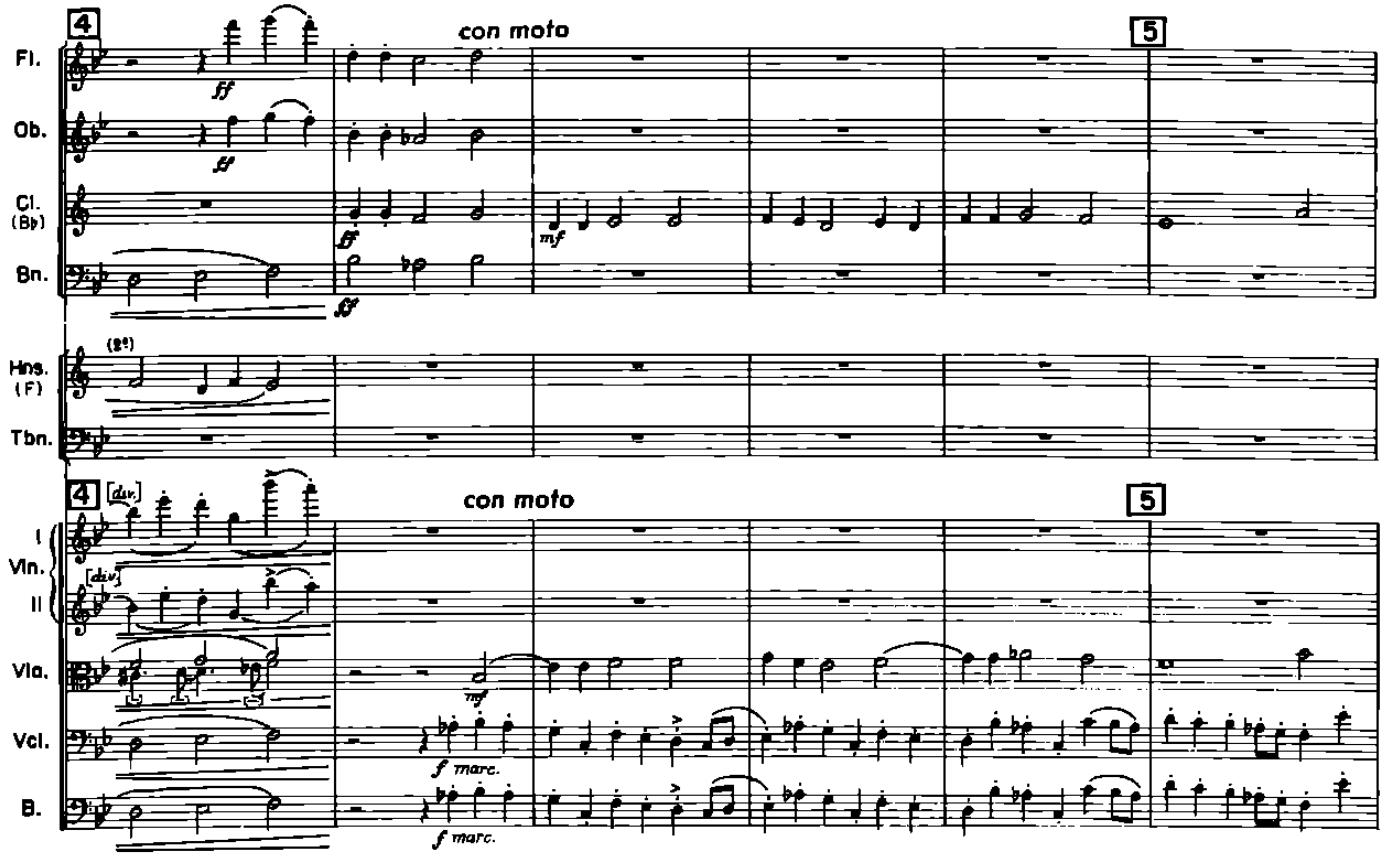
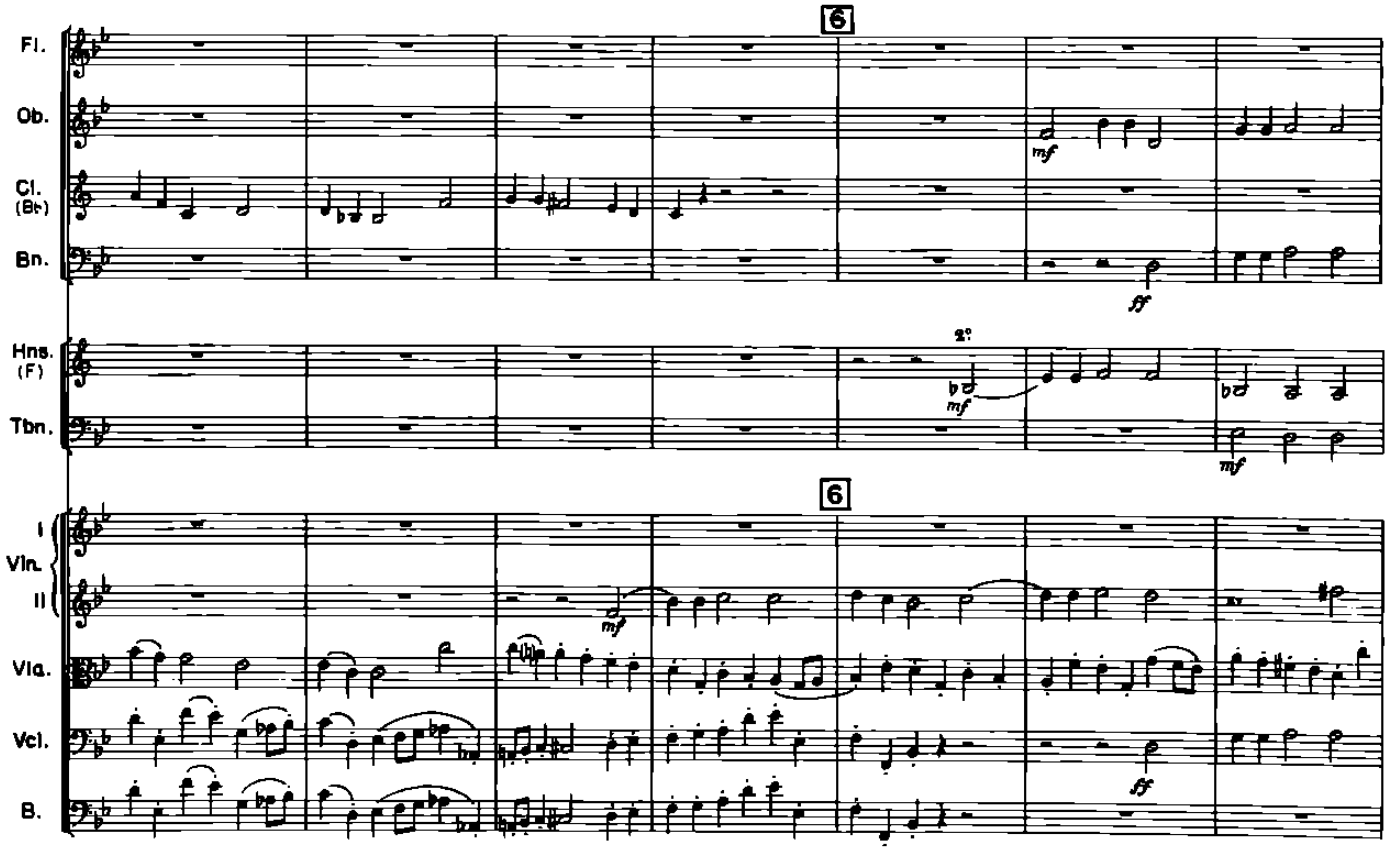
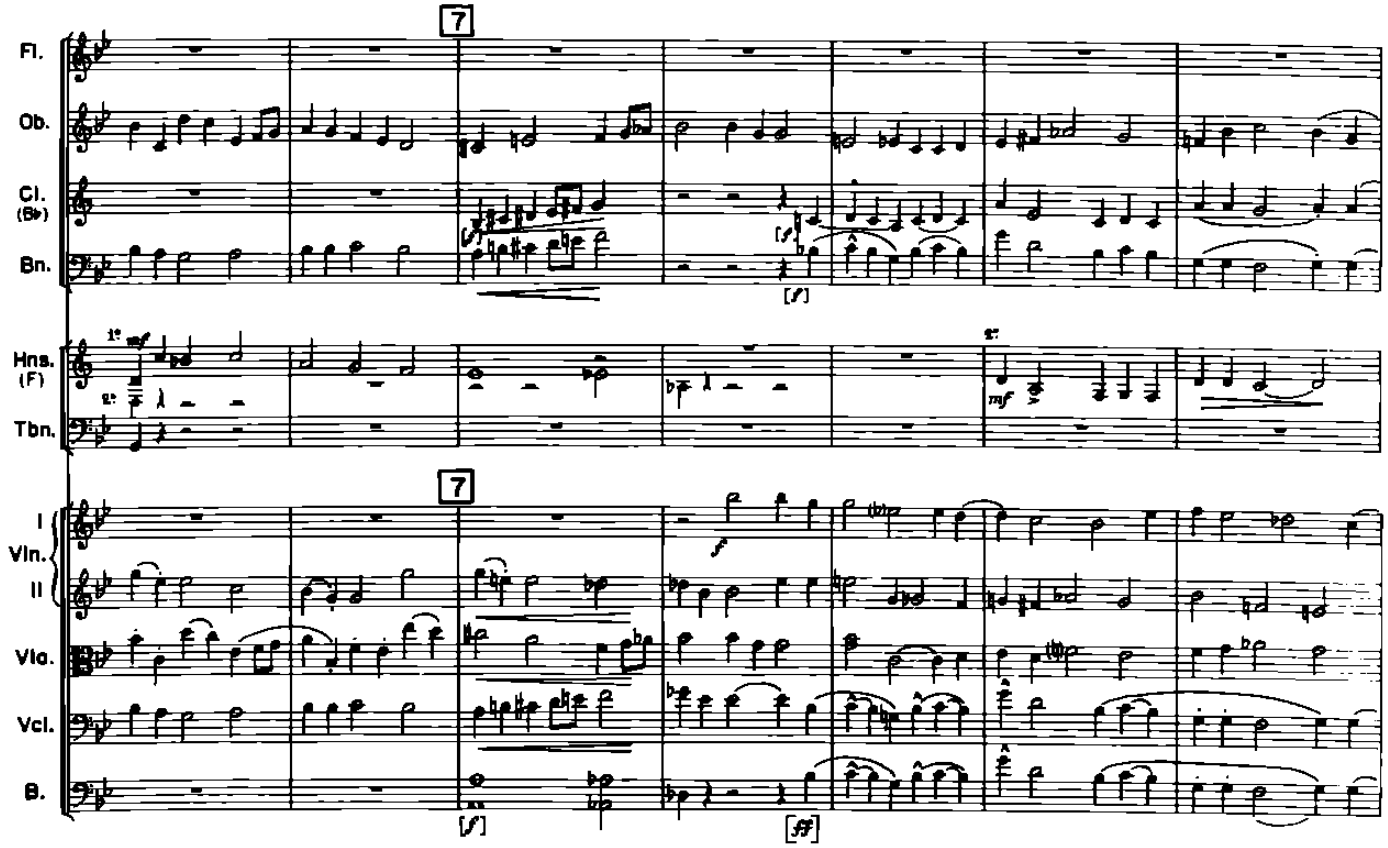
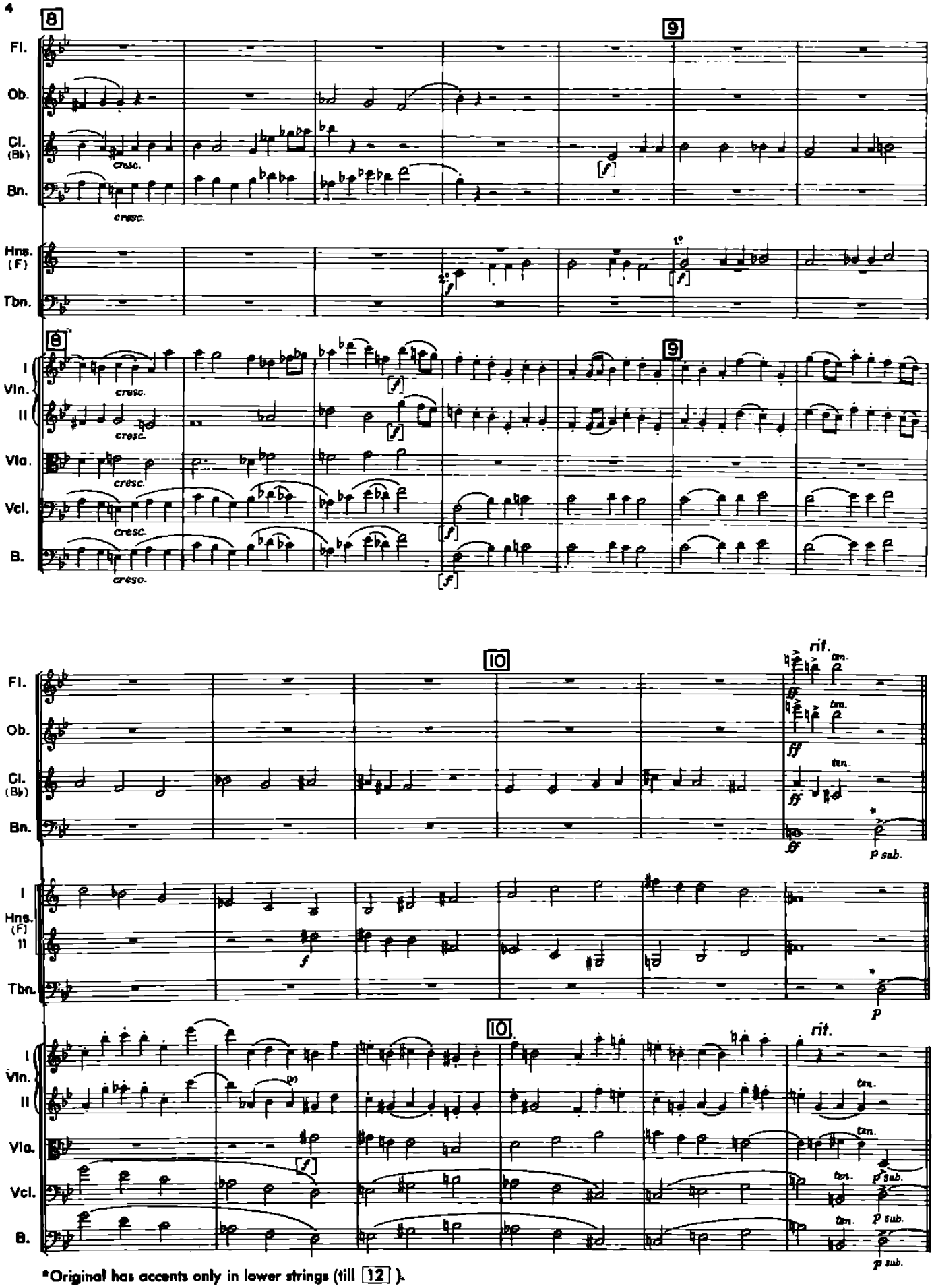
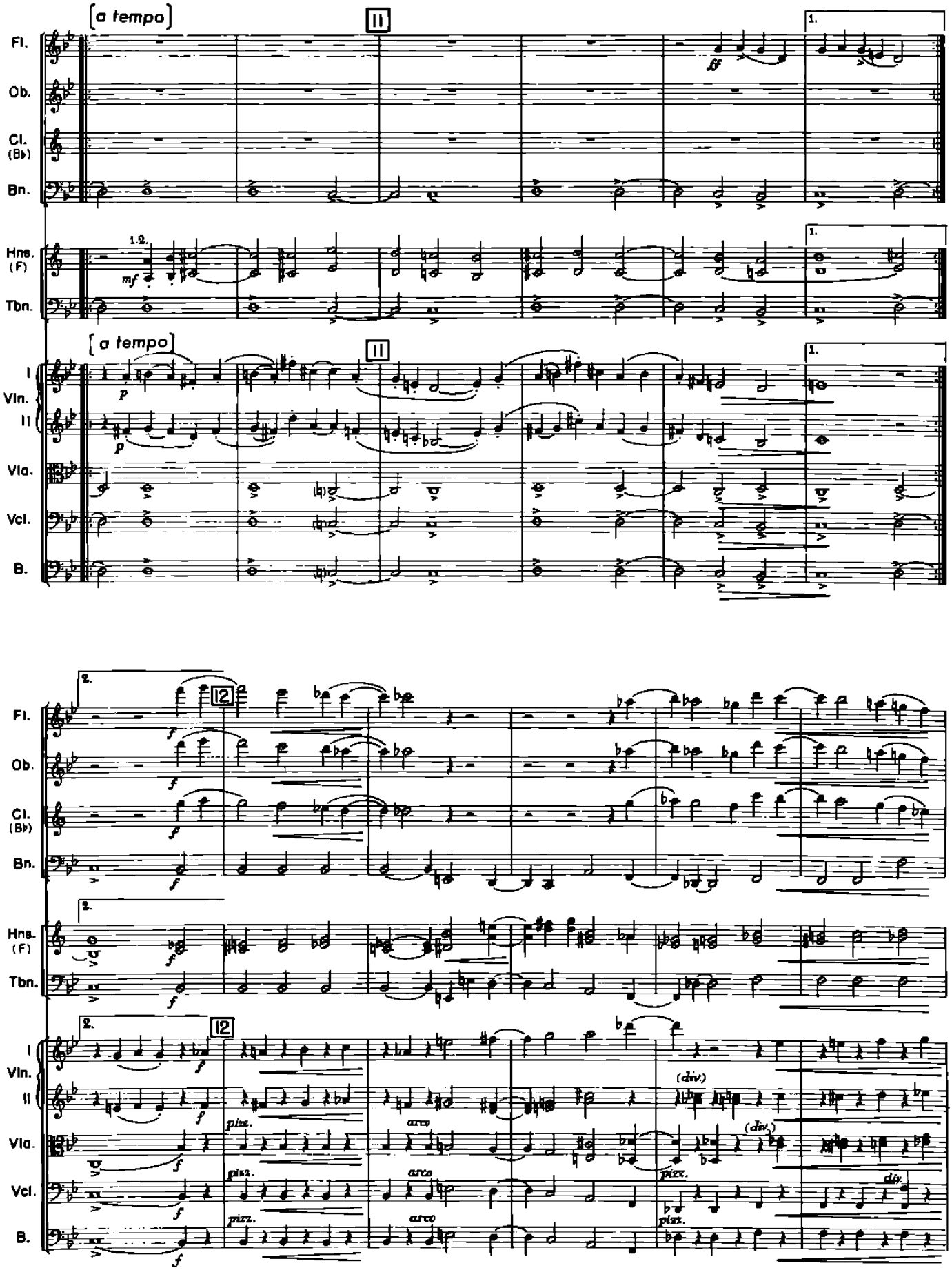

3
Fl.
Ob.
Cl. (B♭)
Bn.
Hns. (F)
Tbn.
I Vln.
II
Vla.
Vcl.
B.
f
p
2.
[div.]
[div]

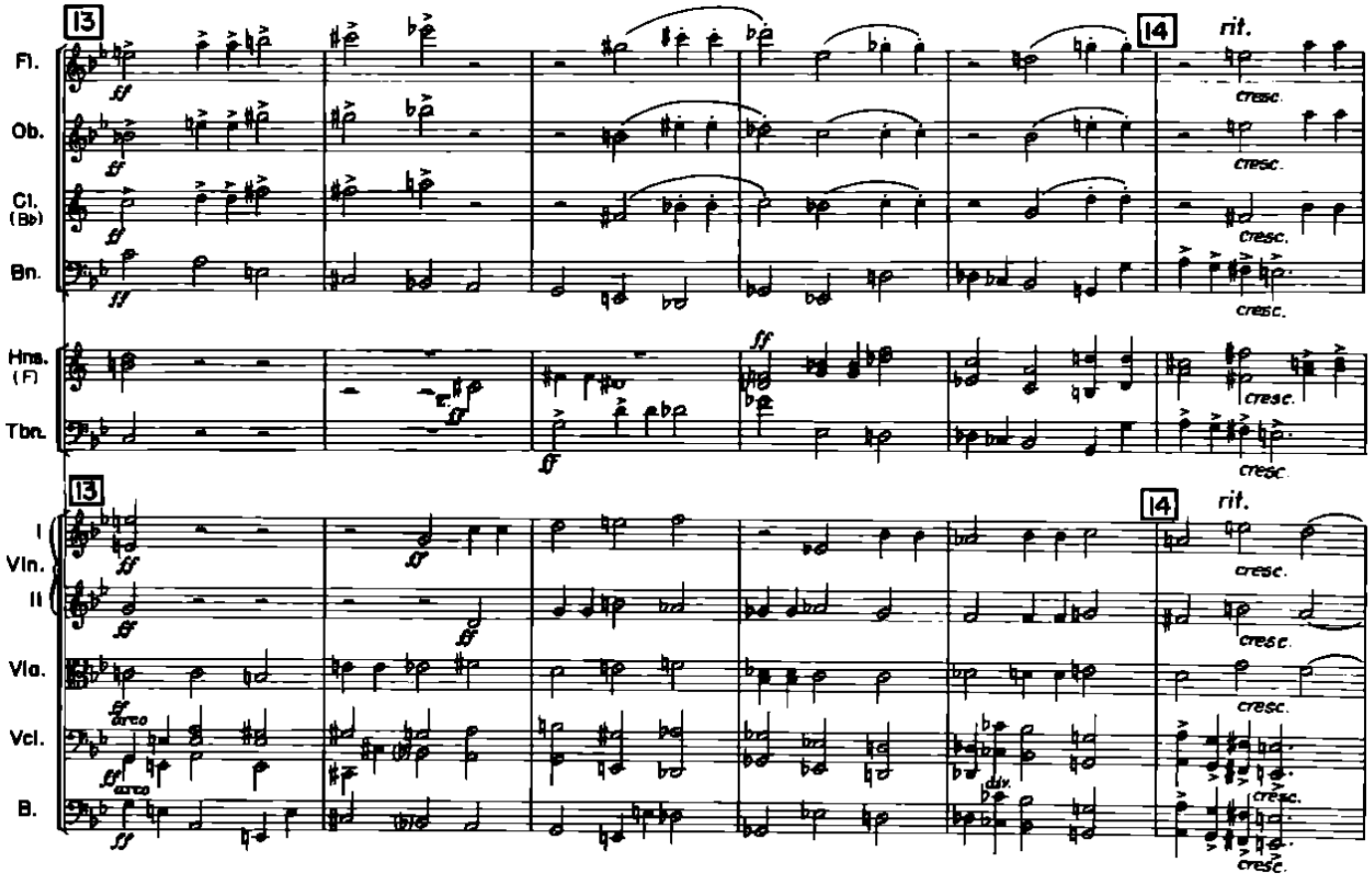

4
con moto
5
Fl.
Ob.
Cl. (B♭)
Bn.
Hns. (F)
Tbn.
I Vln.
II
Vla.
Vcl.
B.
ff
mf
f marc.
(2.)
[div.]

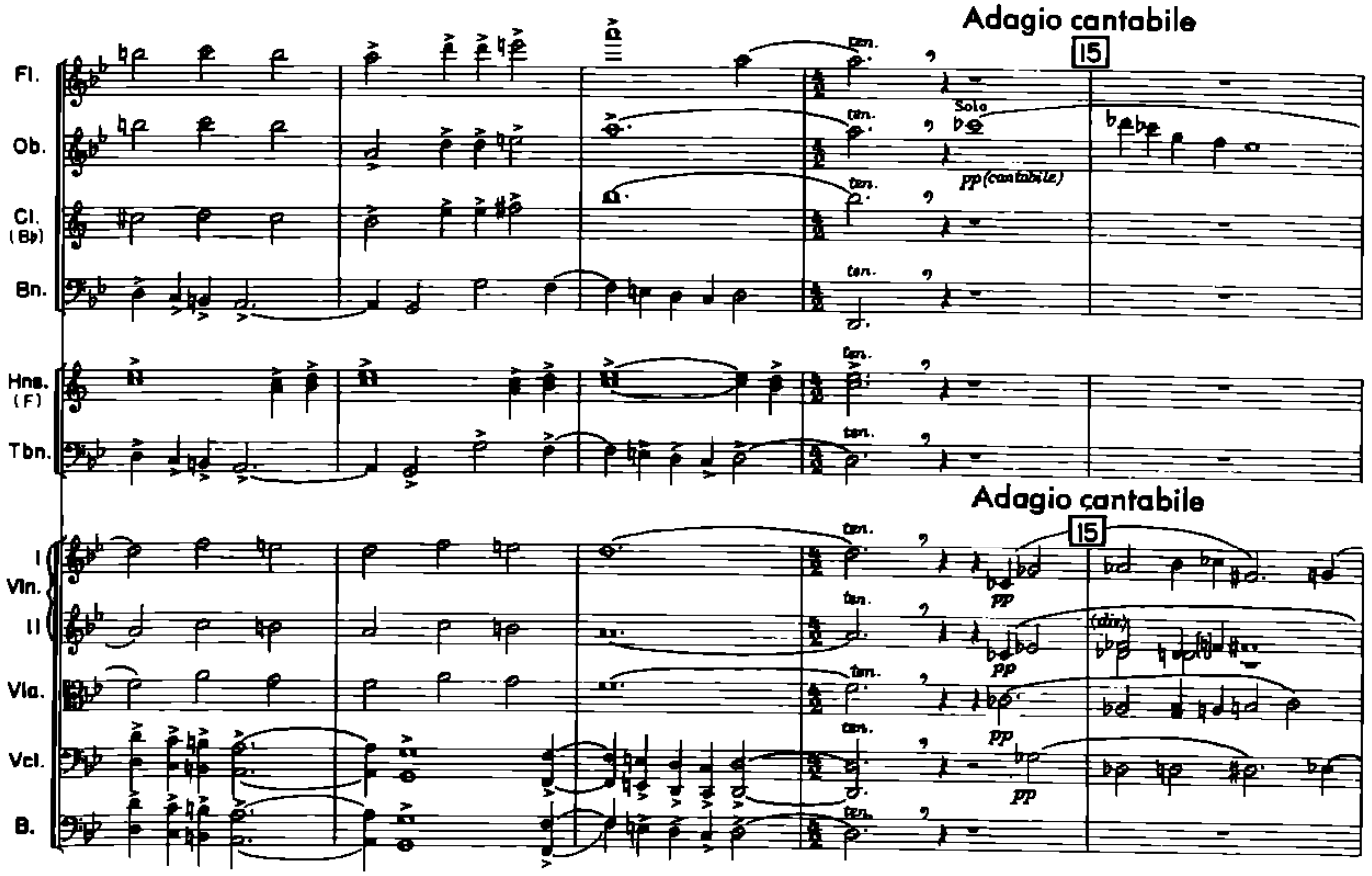

6
Fl.
Ob.
Cl. (B♭)
Bn.
Hns. (F)
Tbn.
I
Vln.
II
Vla.
Vcl.
B.
mf
ff

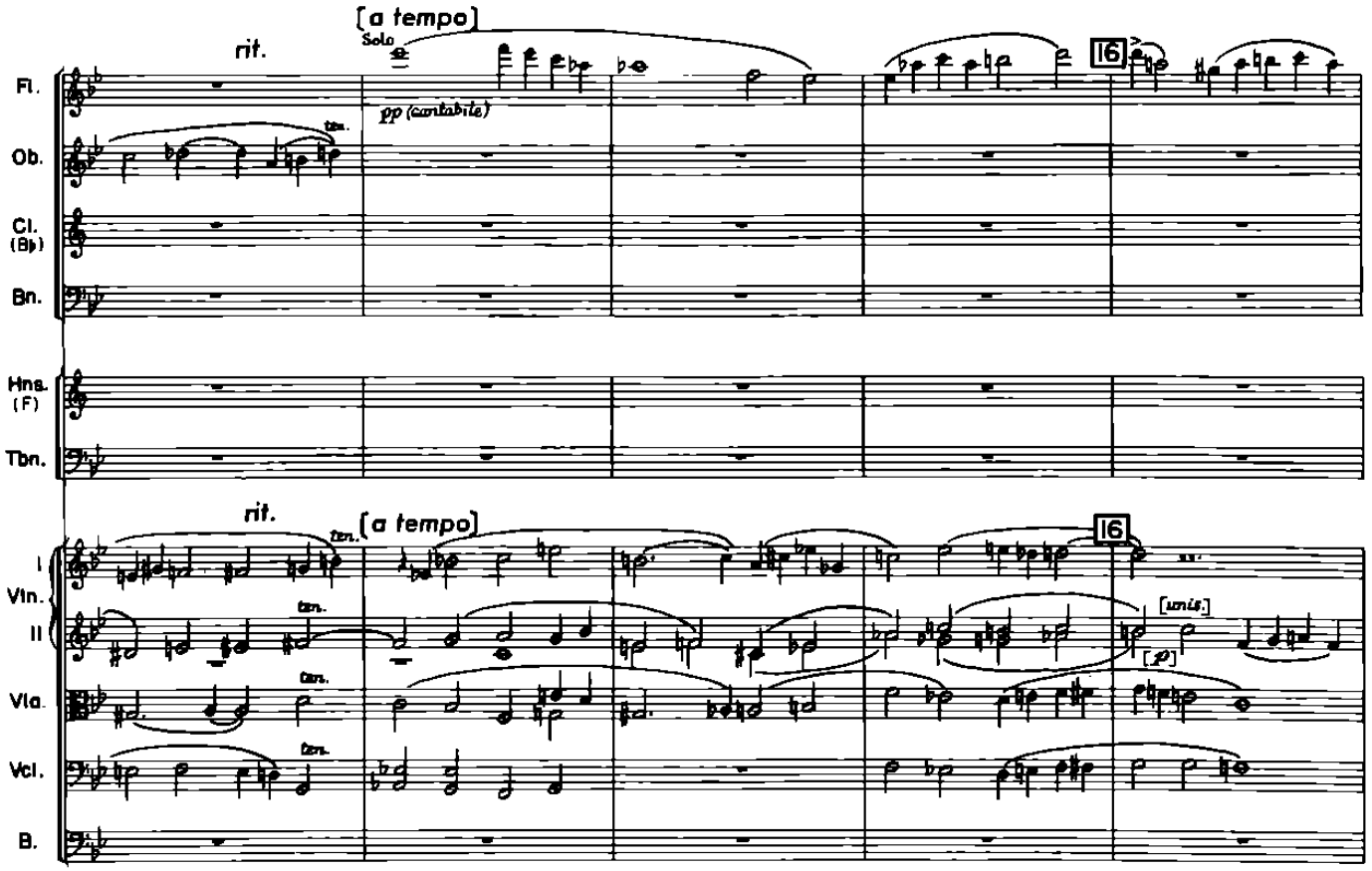

7
Fl.
Ob.
Cl. (B♭)
Bn.
Hns. (F)
Tbn.
I
Vln.
II
Vla.
Vcl.
B.
mf
f
[f]
[ff]

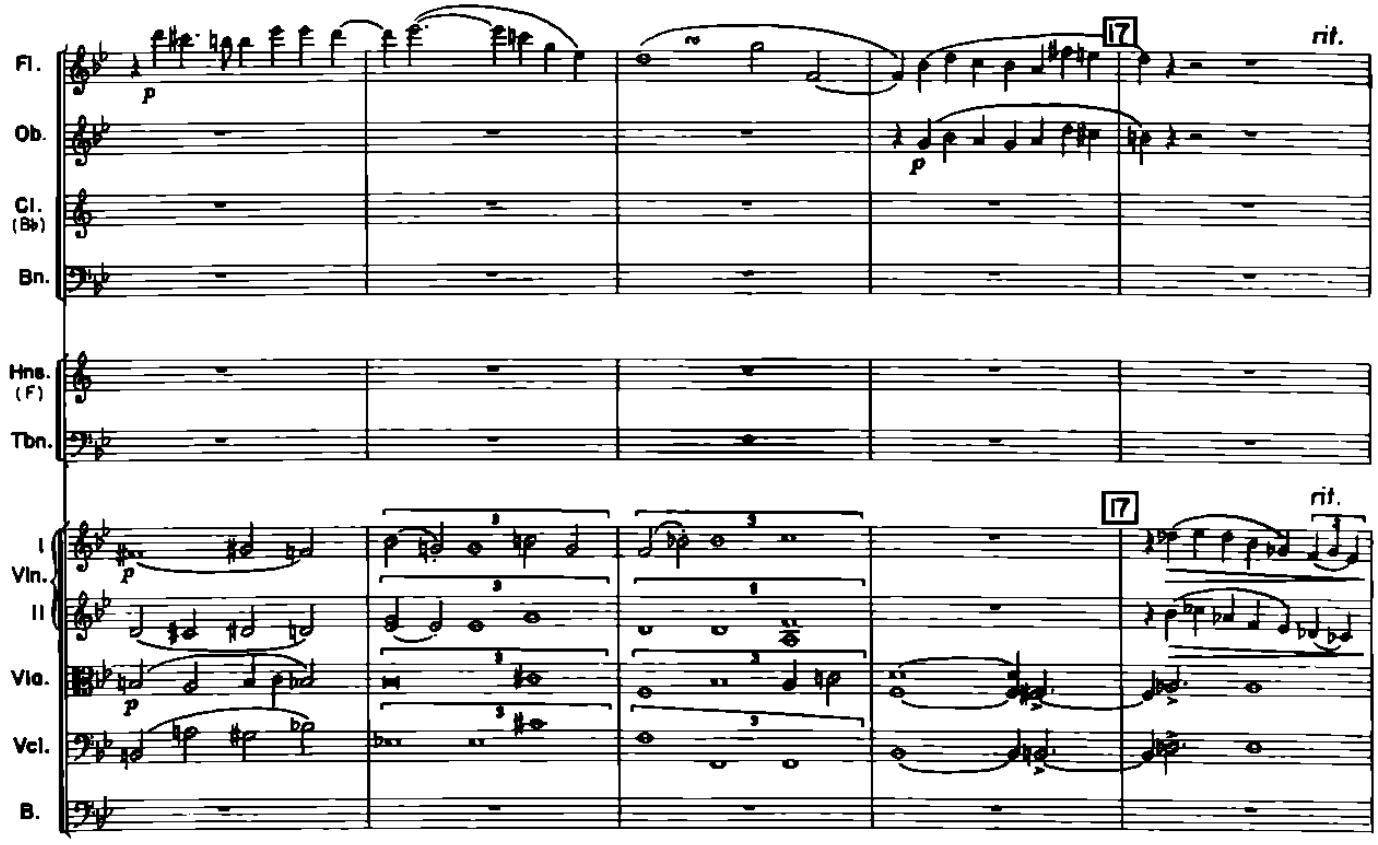

8
9
Fl.
Ob.
Cl. (B♭)
Bn.
cresc.
Hns. (F)
Tbn.
1.
2.
I Vln.
II
Vla.
Vcl.
B.
10
rit.
tm.
ff
p sub.
p
*Original has accents only in lower strings (till 12).


[a tempo]
11
1.
Fl.
Ob.
Cl. (B♭)
Bn.
1.2.
mf
Hns. (F)
Tbn.
[a tempo]
11
1.
p
I Vln.
II
Vla.
Vcl.
B.
2.
12
f
2.
12
f
Fl.
Ob.
Cl. (B♭)
Bn.
2.
f
Hns. (F)
Tbn.
2.
12
f
I Vln.
II
Vla.
Vcl.
B.
pizz.
arco
(div.)
pizz.
arco
(div.)
pizz.
arco
pizz.
div.


13
14
rit.
Fl.
Ob.
Cl. (Bb)
Bn.
Hns. (F)
Tbn.
I Vln.
II
Vla.
Vcl.
B.
cresc.
ff
arco
div.


Adagio cantabile
15
Solo
pp (cantabile)
ten.
Fl.
Ob.
Cl. (Bb)
Bn.
Hns. (F)
Tbn.
I Vln.
II
Vla.
Vcl.
B.
pp
(div.)


rit.
[a tempo]
Solo
pp (cantabile)
16
Fl.
Ob.
Cl. (B♭)
Bn.
Hns. (F)
Tbn.
I Vln.
II
Vla.
Vcl.
B.
tim.
[unis.]
[p]


17
rit.
p
Fl.
Ob.
Cl. (B♭)
Bn.
Hns. (F)
Tbn.
I Vln.
II
Vla.
Vcl.
B.

a tempo

più mosso (con moto)

18

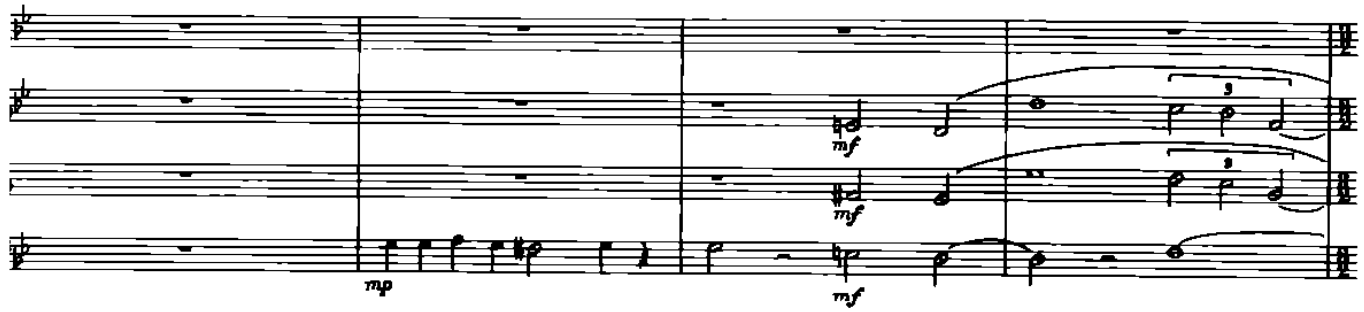
Fl.
Ob.
Cl. (B♭)
Bn.
Hns. (F)
Tbn.
I Vln.
II
Vla.
Vcl.
B.

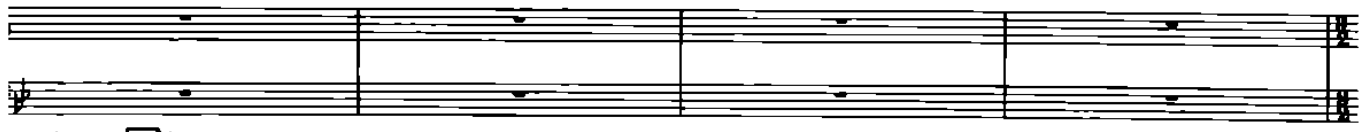
19

div.
piss.

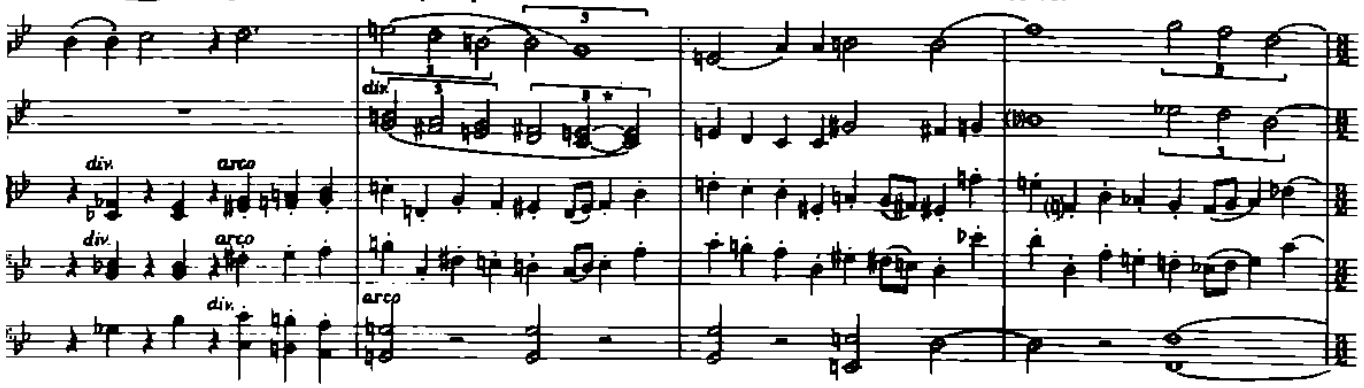
*Original has the longer slur in Vln. II.

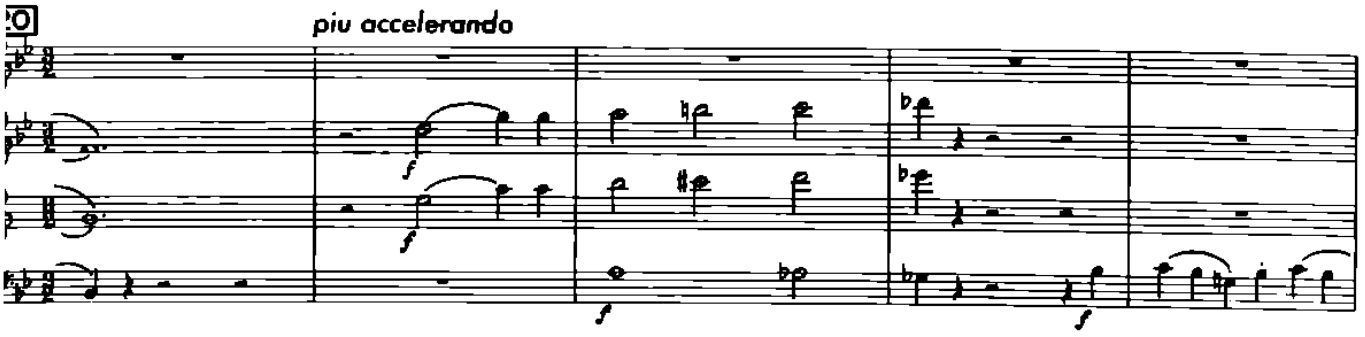
**Original has quarter notes only, and tied G's instead of F's:

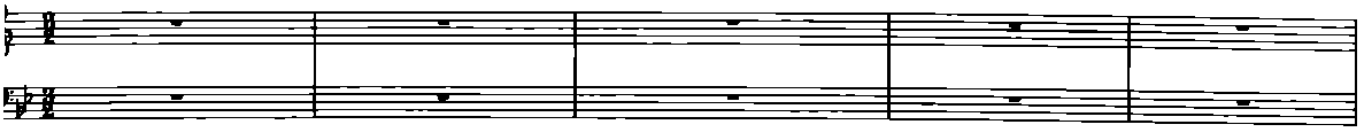


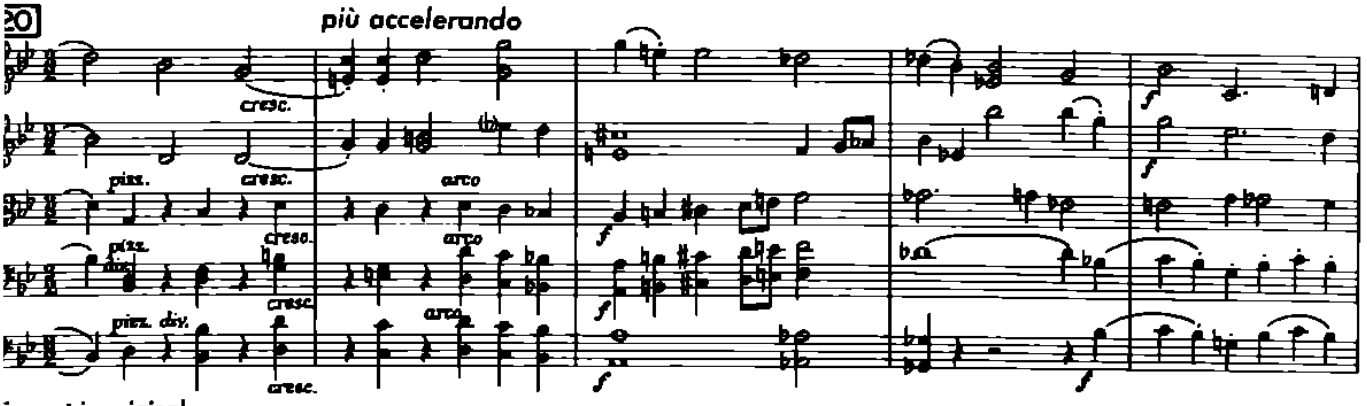


rom here to 24 the original contains a timpani part marked "ad lib." and not included in the Arrow score.

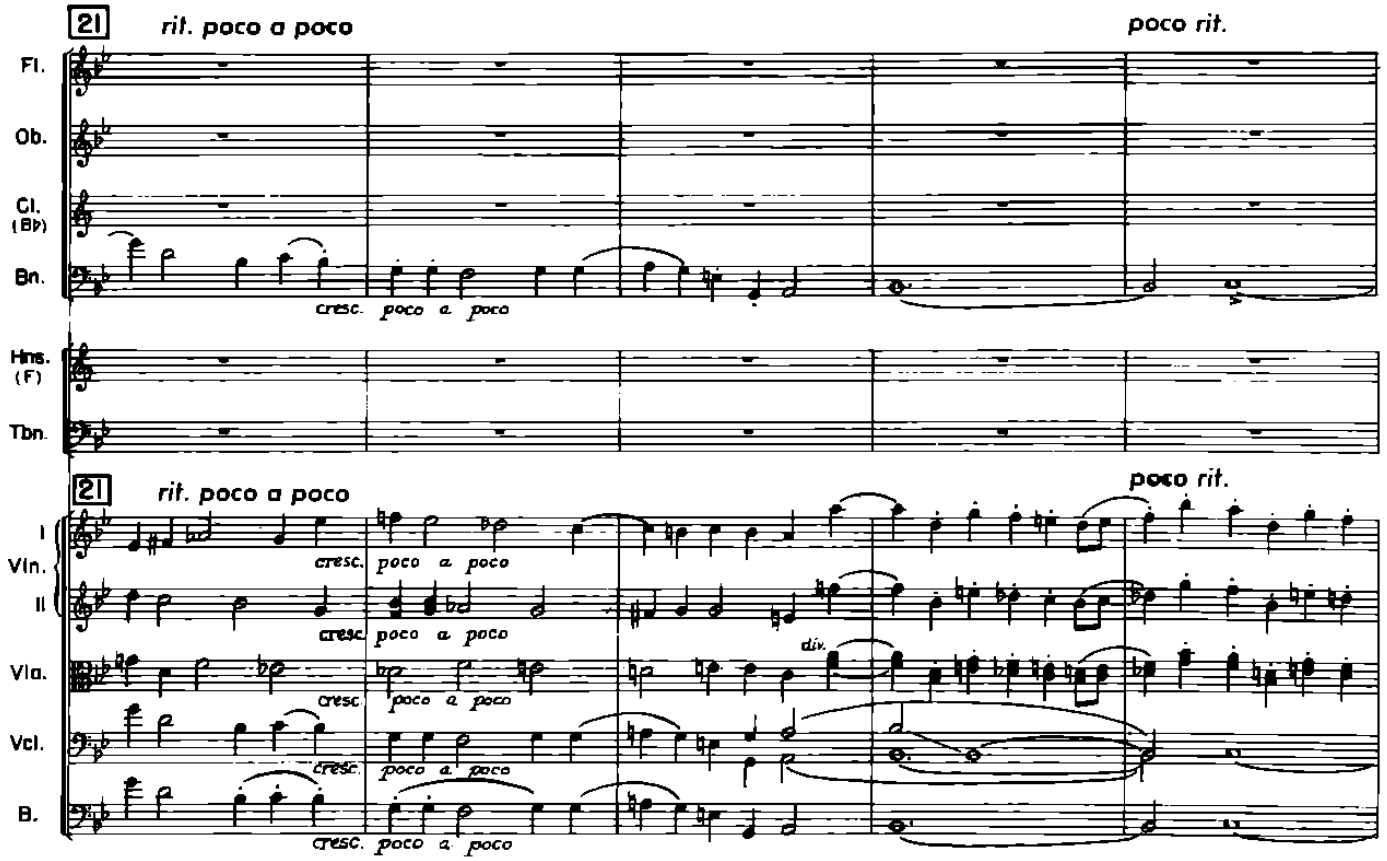


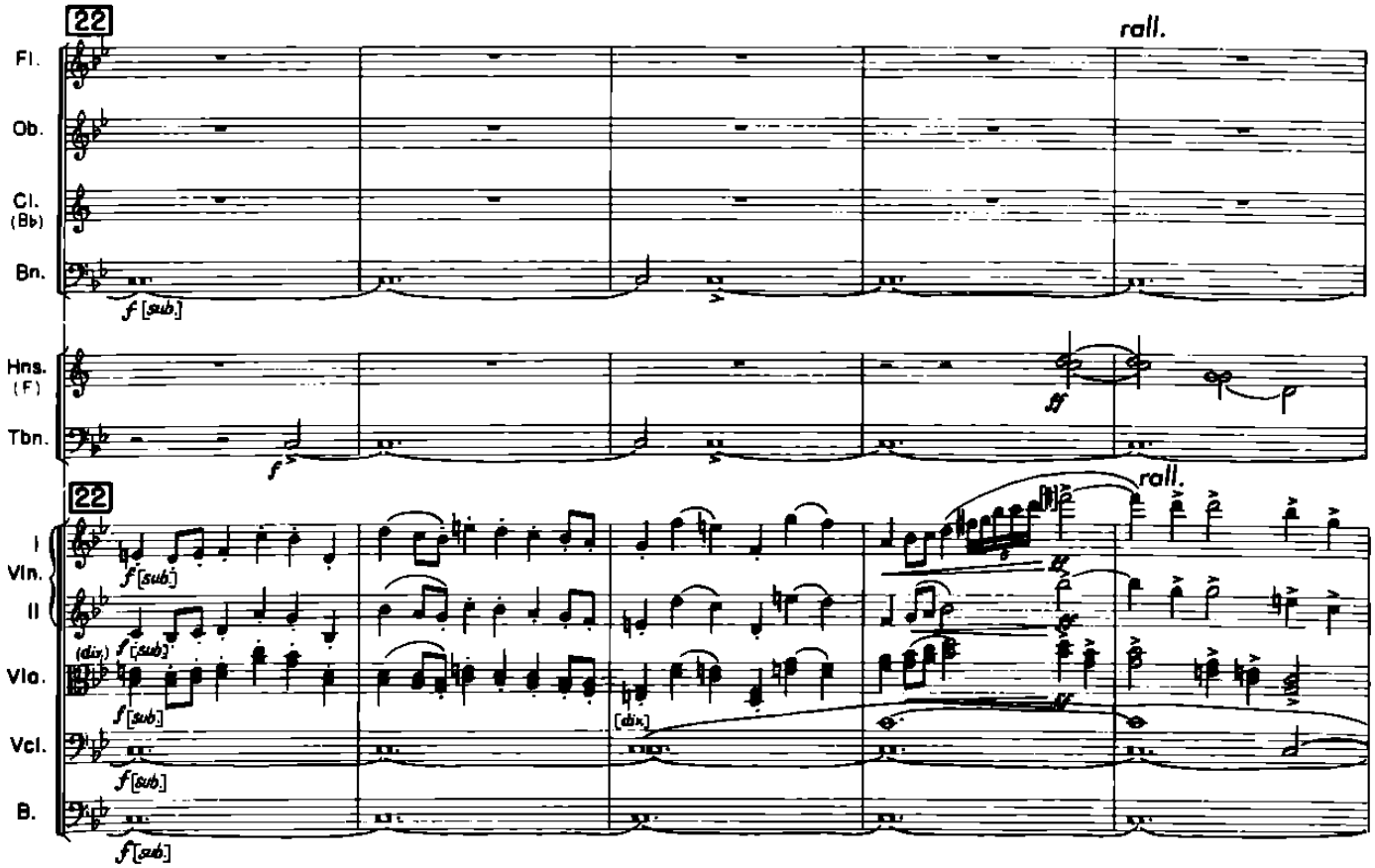


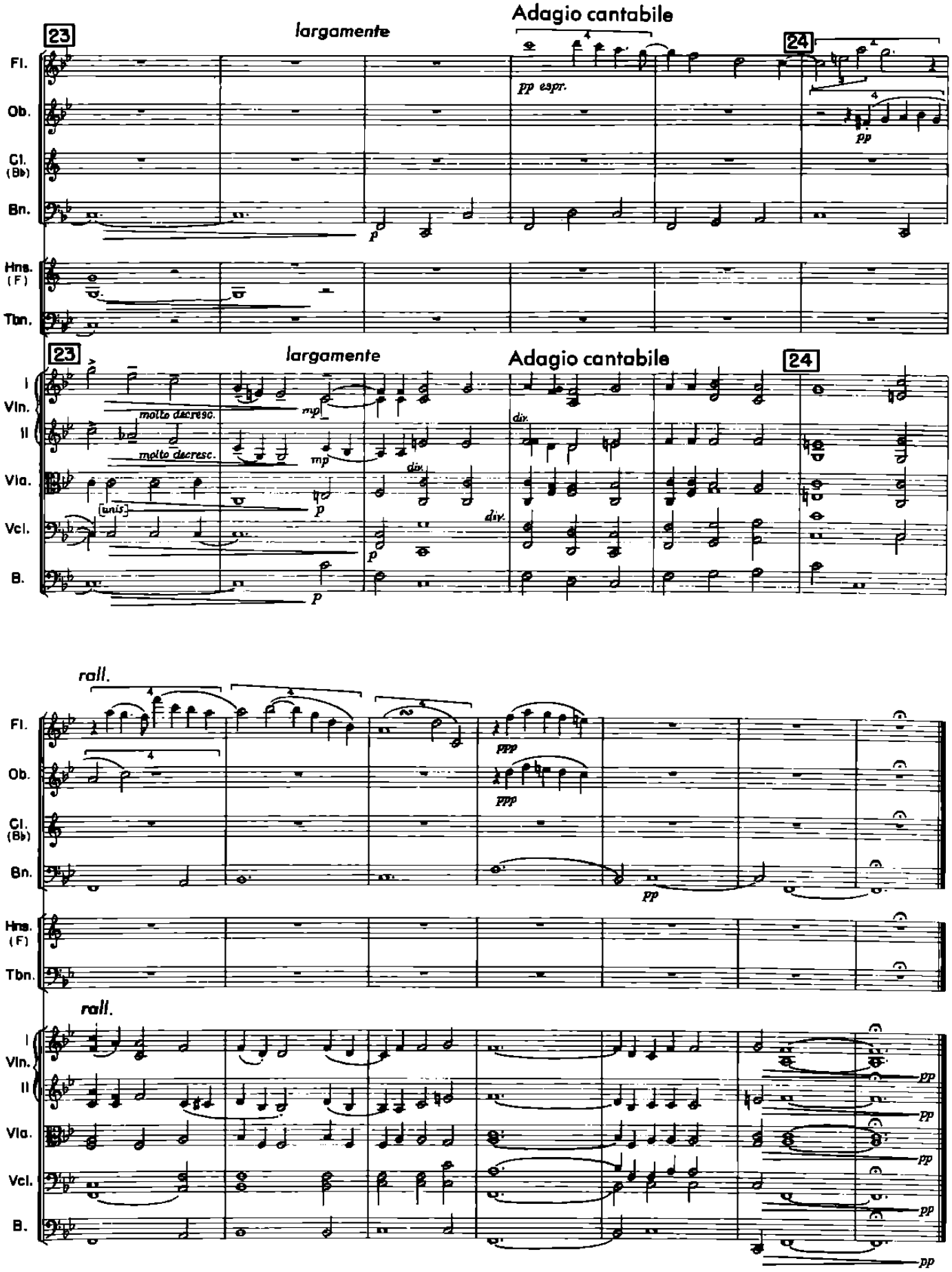




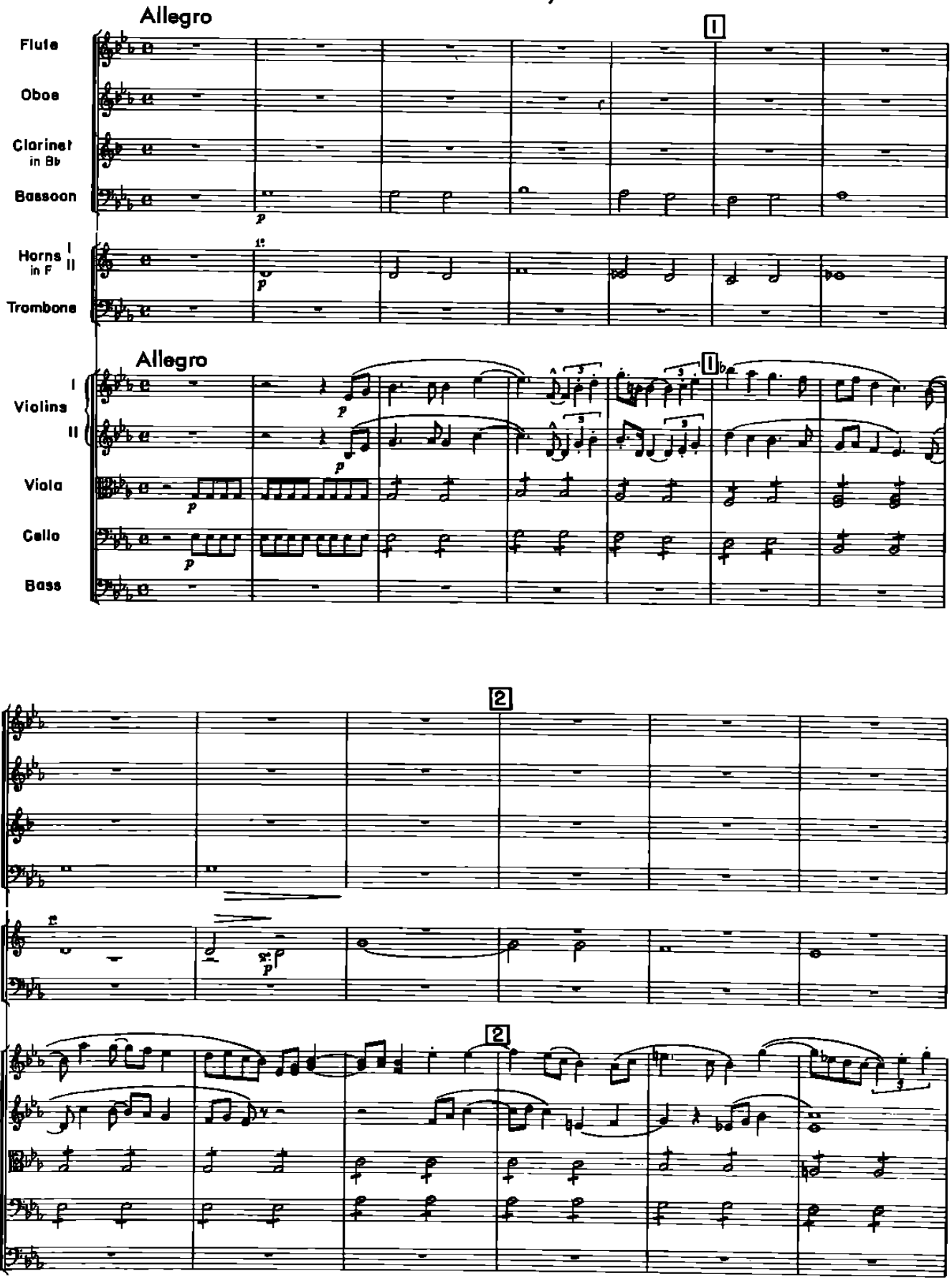
ies not in original

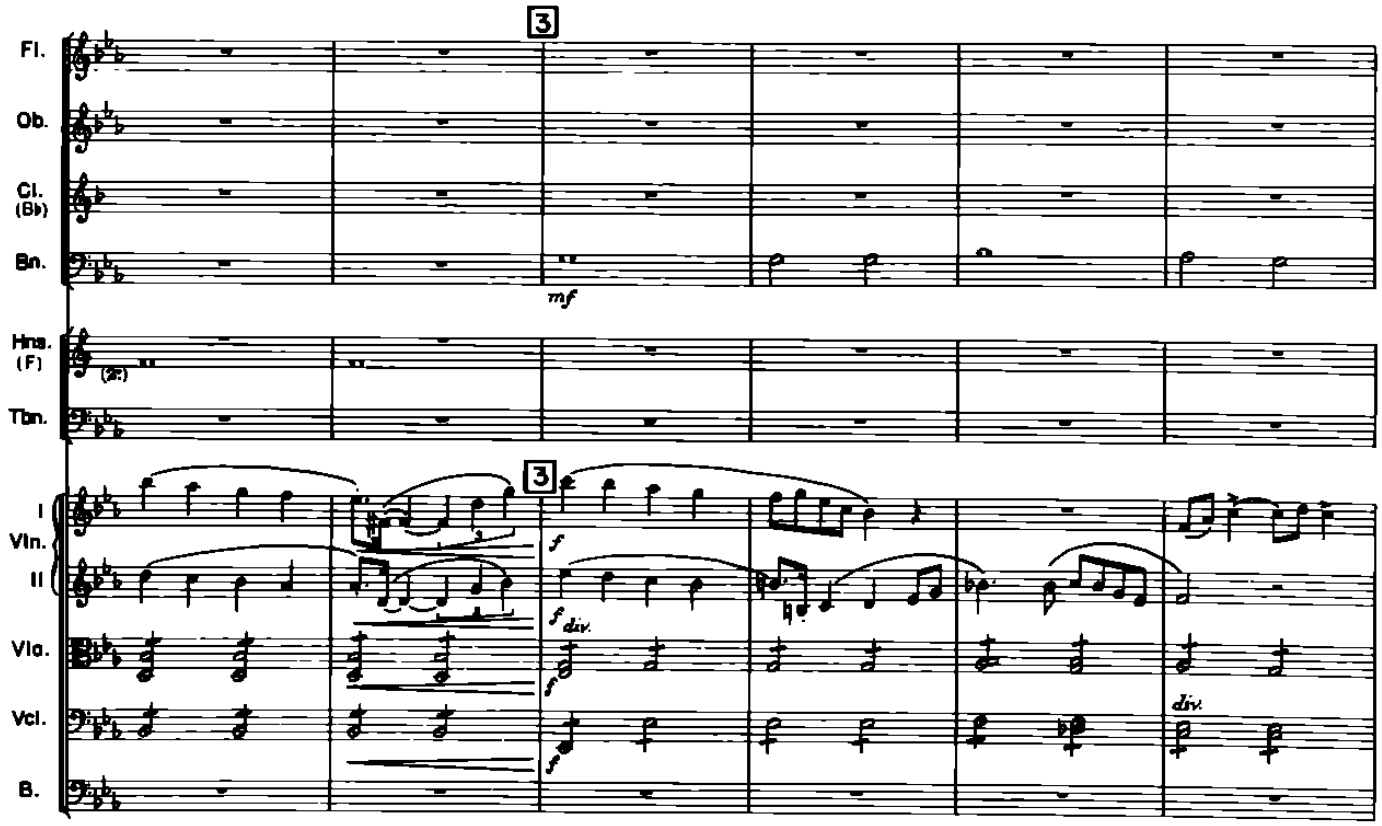

21
rit. poco a poco
poco rit.
Fl.
Ob.
Cl. (B♭)
Bn.
cresc. poco a poco
Hns. (F)
Tbn.
21
rit. poco a poco
poco rit.
I Vln.
II
Vla.
Vcl.
B.
cresc. poco a poco
div.

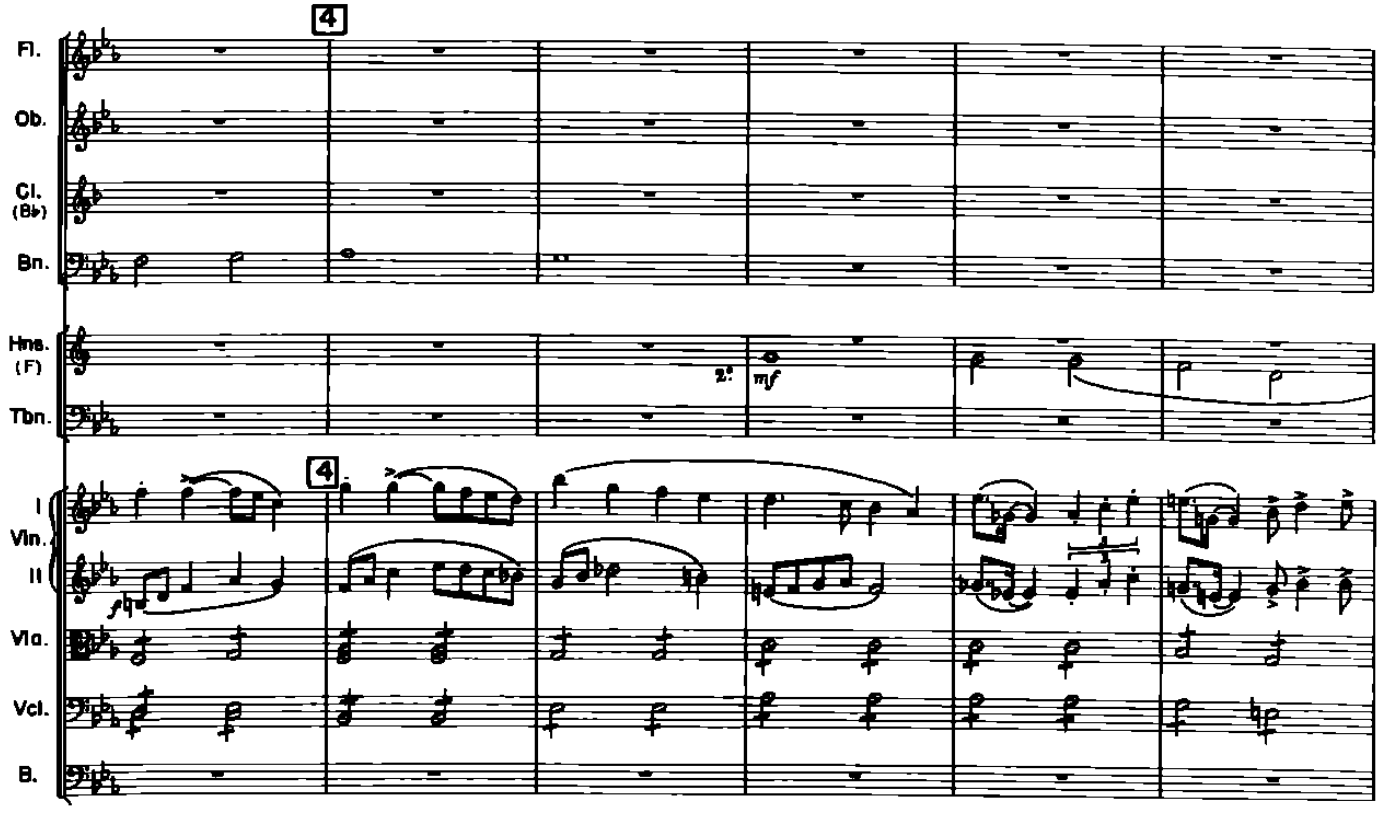

22
rall.
Fl.
Ob.
Cl. (Bb)
Bn.
f [sub.]
Hns. (F)
Tbn.
ff
22
rall.
I Vln.
II
Vla.
Vcl.
B.
(div.)
[div.]

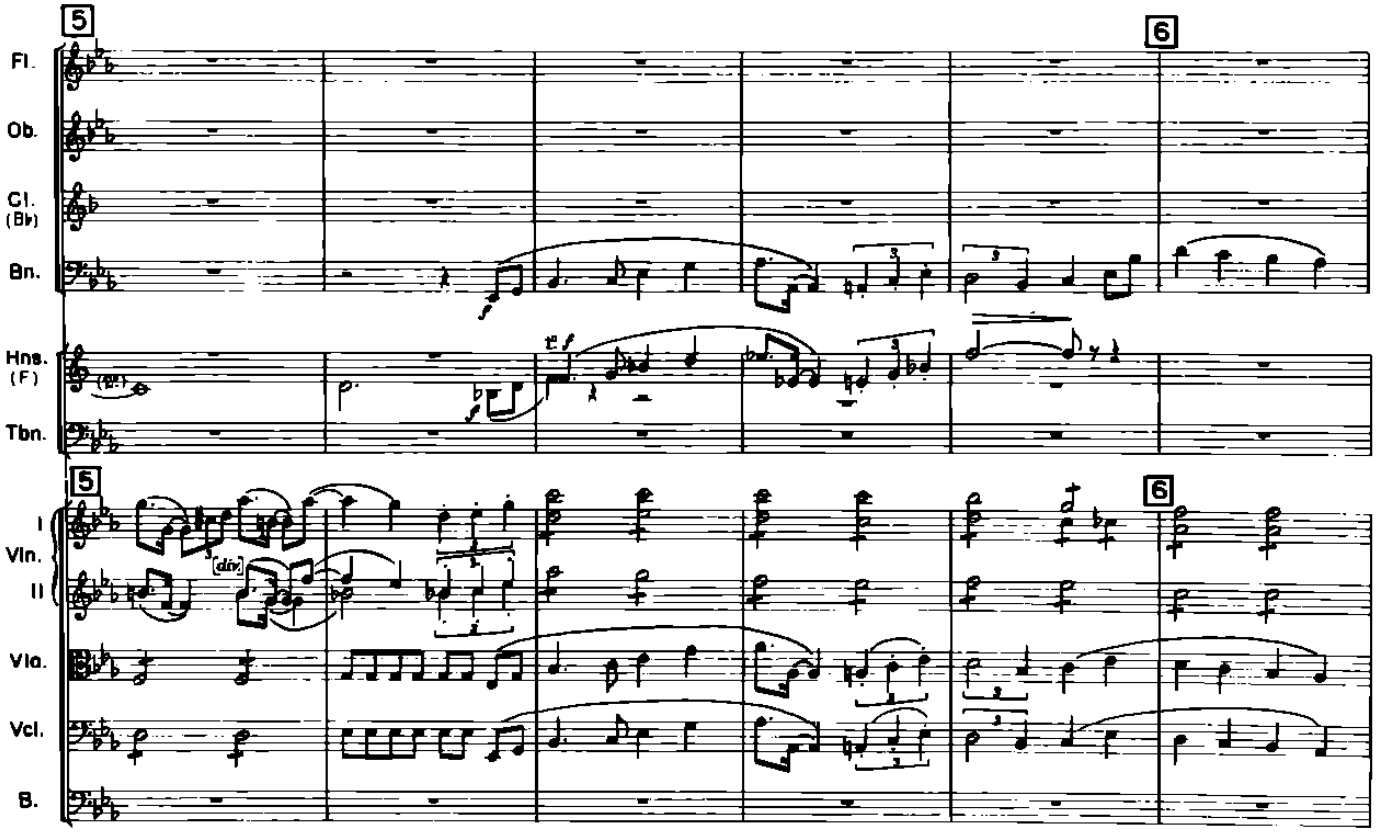

23
largamente
Adagio cantabile
24
Fl.
Ob.
Cl. (B♭)
Bn.
Hns. (F)
Tbn.
I Vln.
II
Vla.
Vcl.
B.
pp espr.
molto decresc.
(unis)
div.
roll.
ppp
pp

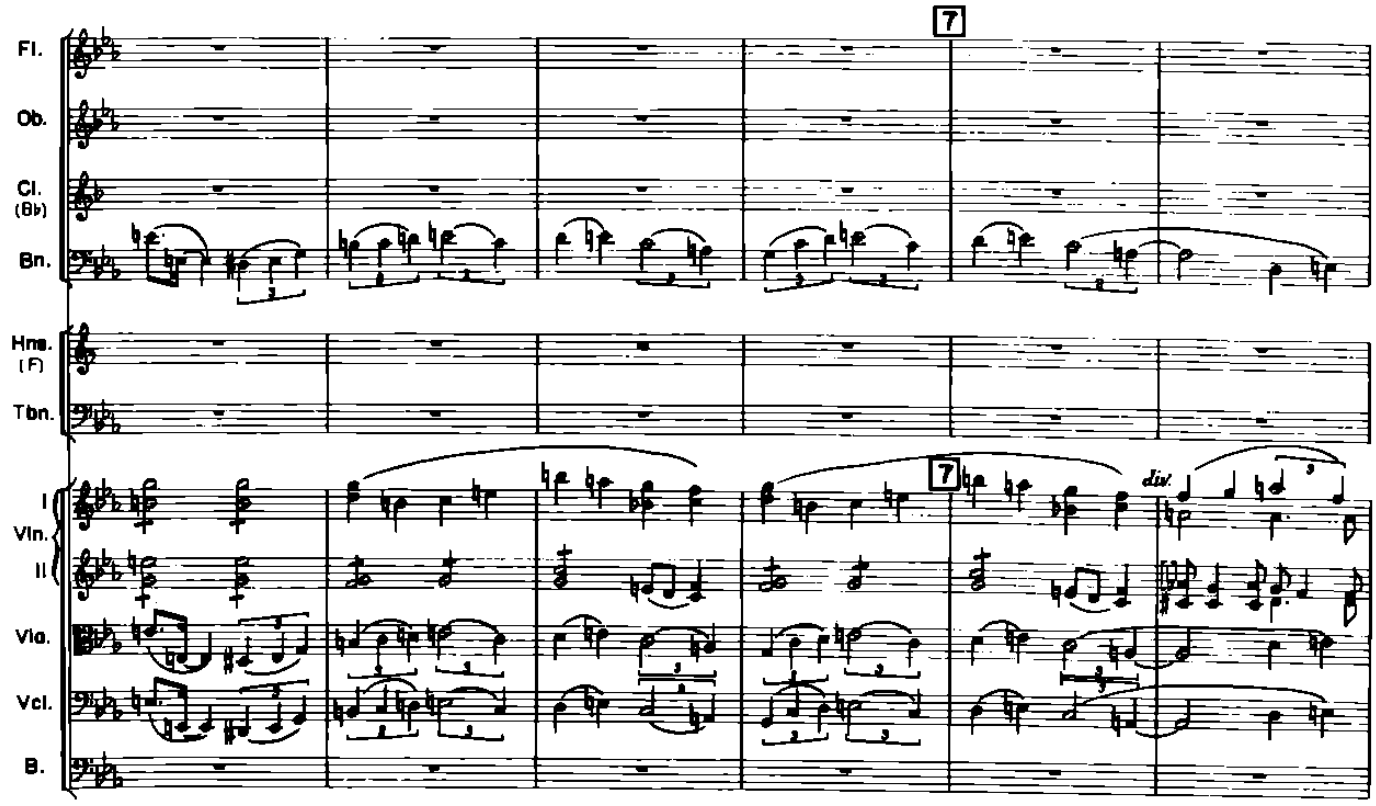
2. Children's Day

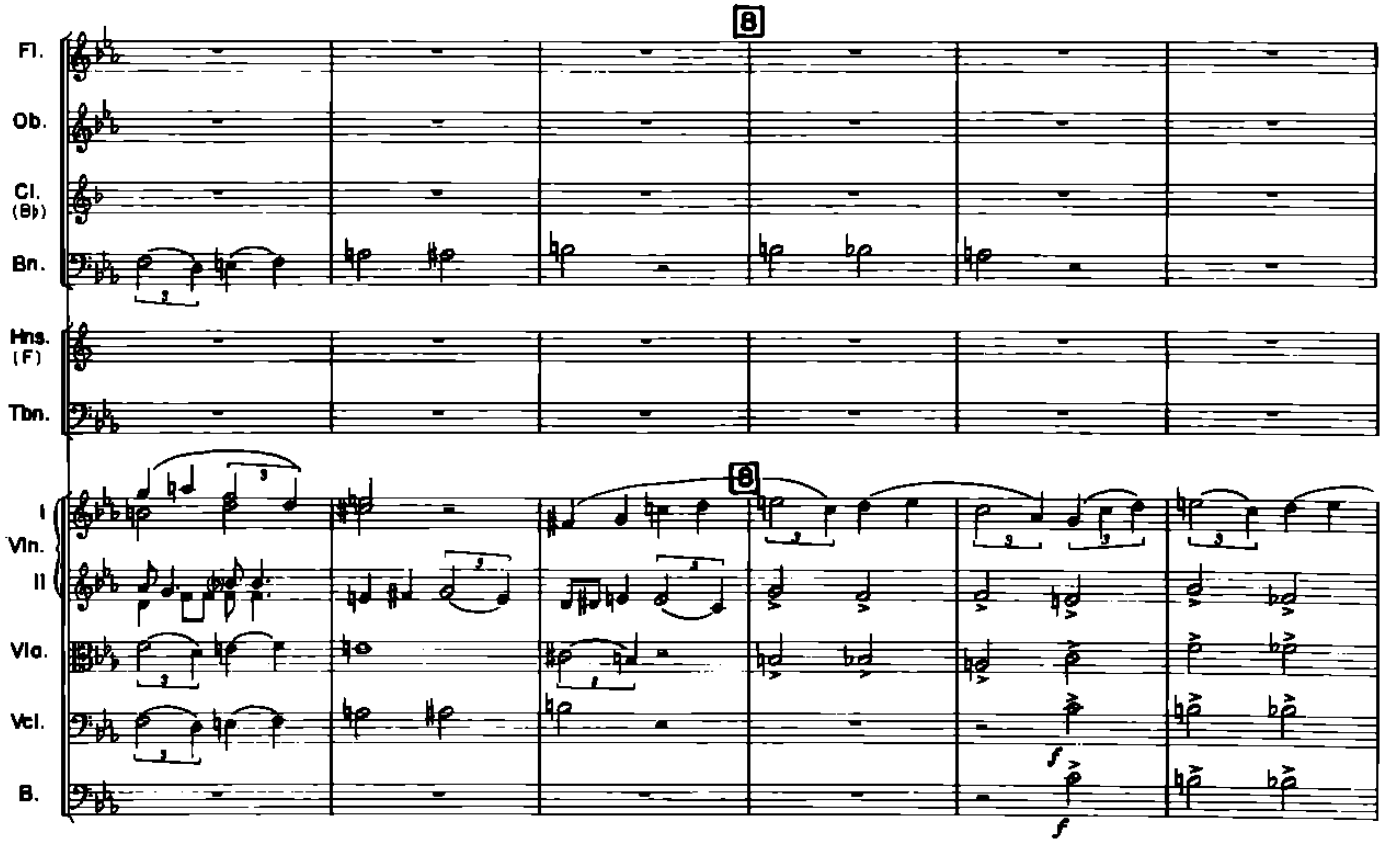


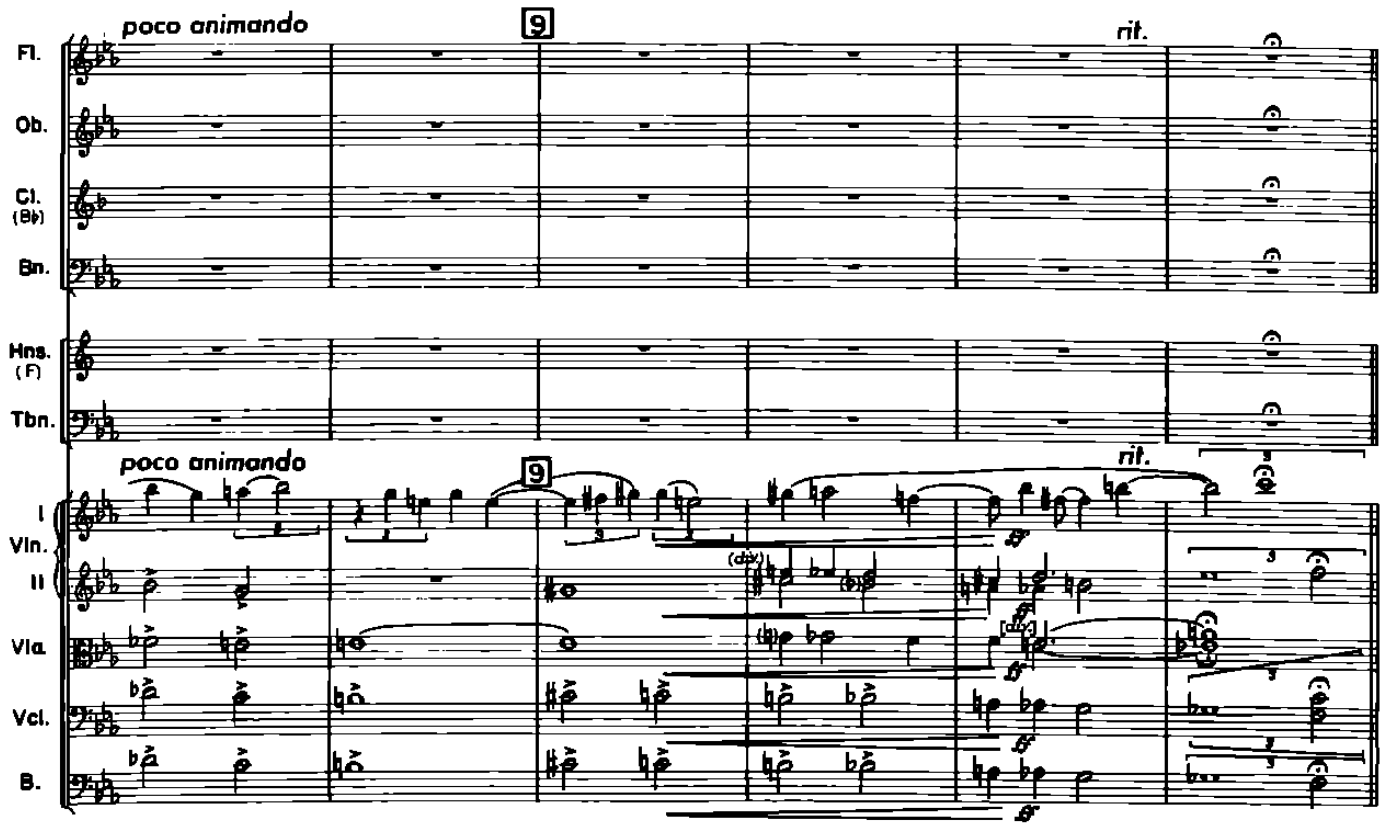

3
Fl.
Ob.
Cl. (B♭)
Bn.
mf
Hns. (F)
Tbn.
I Vln.
II
Vla.
Vcl.
B.
f
f div.
div.

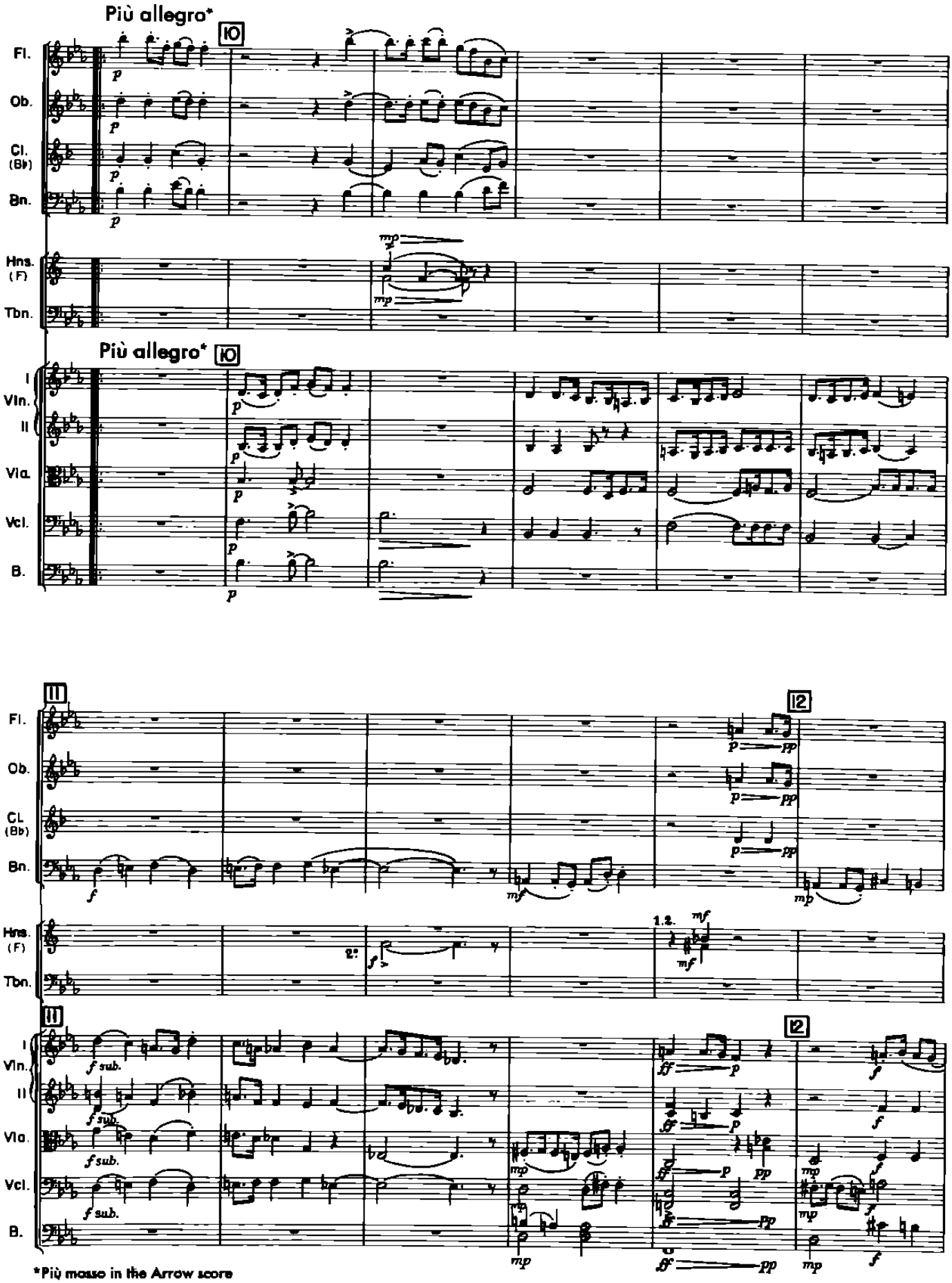

4
Fl.
Ob.
Cl. (B♭)
Bn.
Hns. (F)
Tbn.
mf
I Vln.
II
Vla.
Vcl.
B.


5
6
Fl.
Ob.
Cl. (B♭)
Bn.
Hns. (F)
Tbn.
I Vln.
II
Vla.
Vcl.
B.
div.

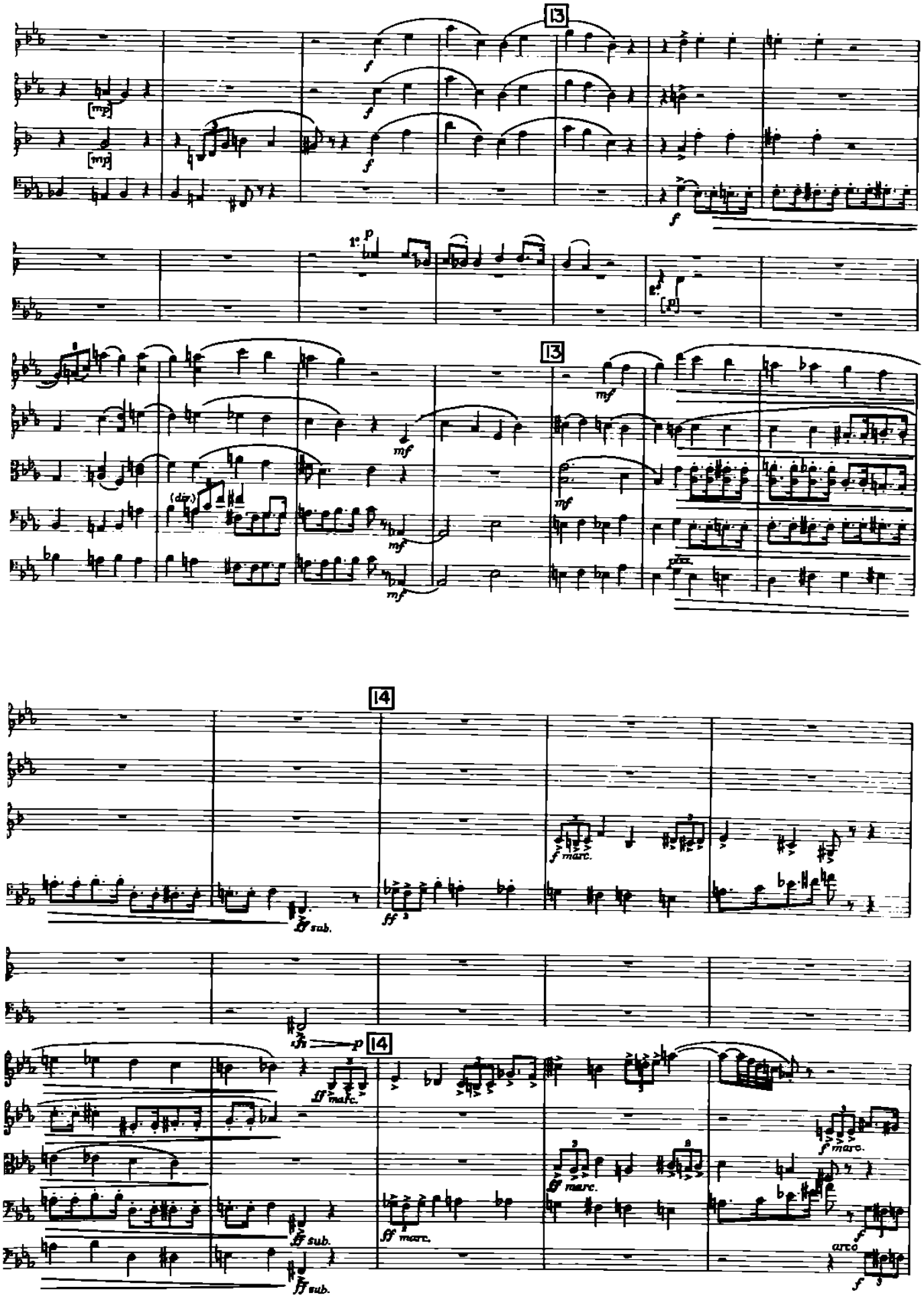

7
Fl.
Ob.
Cl. (B♭)
Bn.
Hns. (F)
Tbn.
I Vln.
II
Vla.
Vcl.
B.
div.

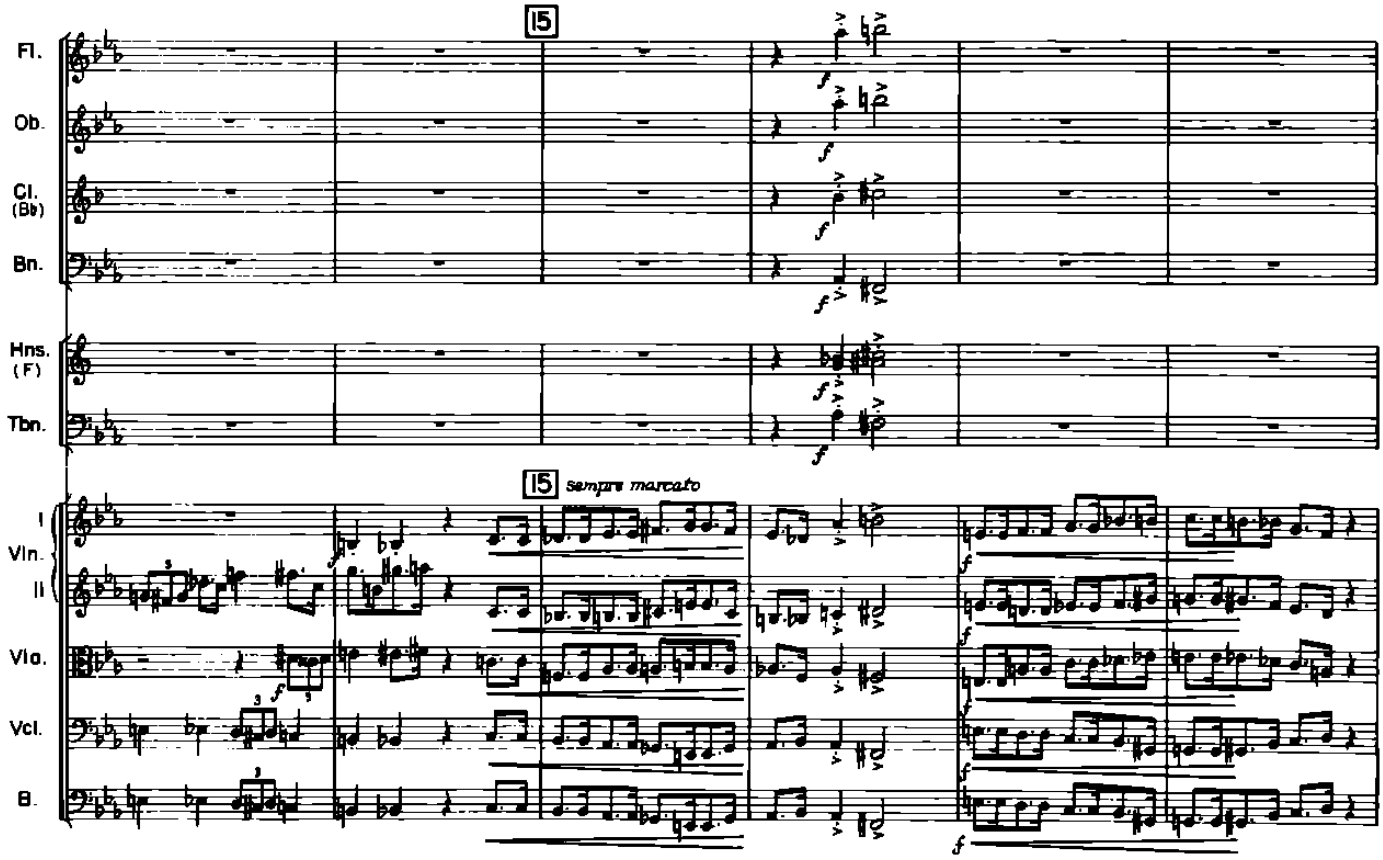

8
Fl.
Ob.
Cl. (B♭)
Bn.
Hns. (F)
Tbn.
I Vln.
II
Vla.
Vcl.
B.
f

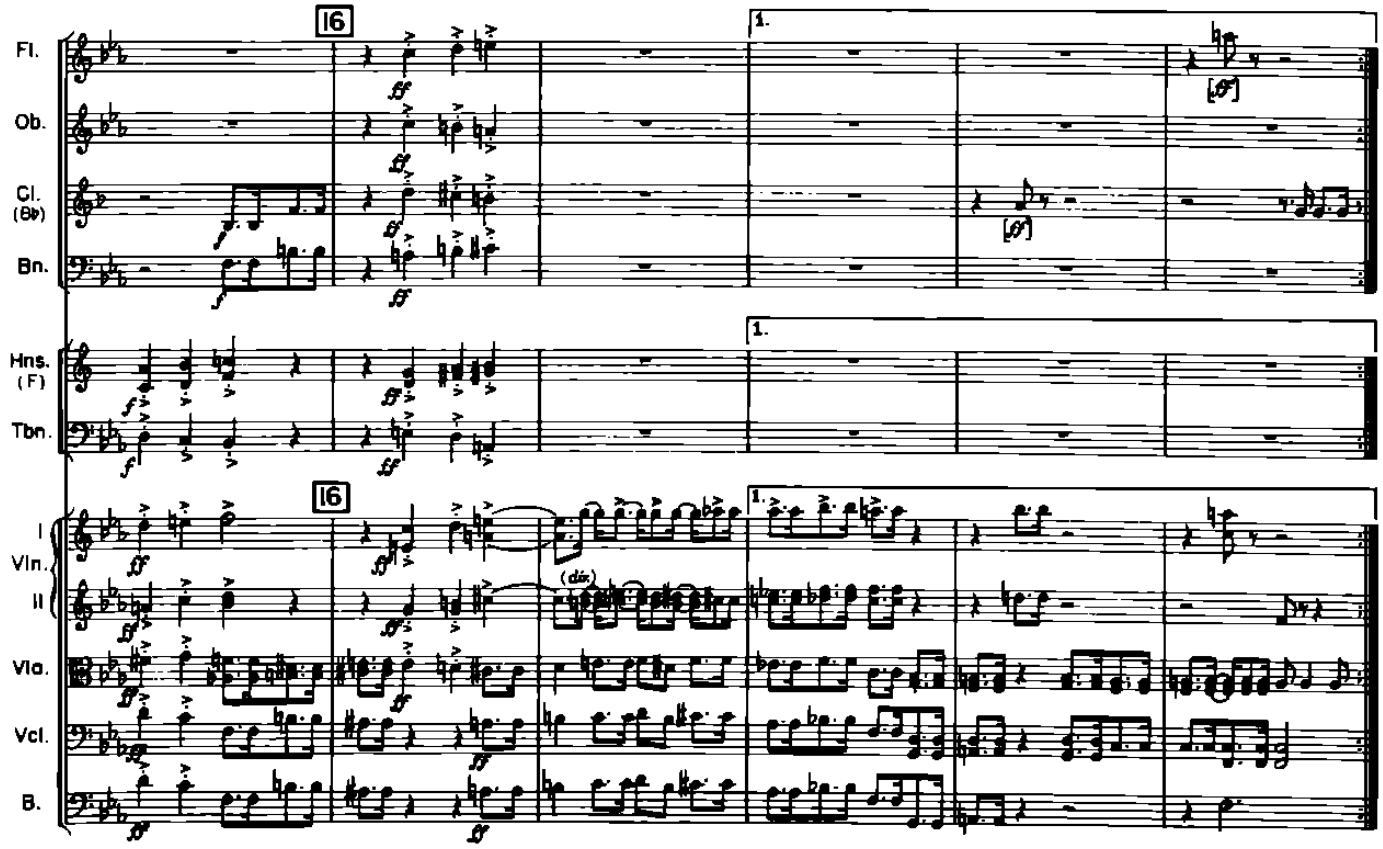

poco animando
9
rit.
Fl.
Ob.
Cl. (B♭)
Bn.
Hns. (F)
Tbn.
I Vln.
II
Vla.
Vcl.
B.

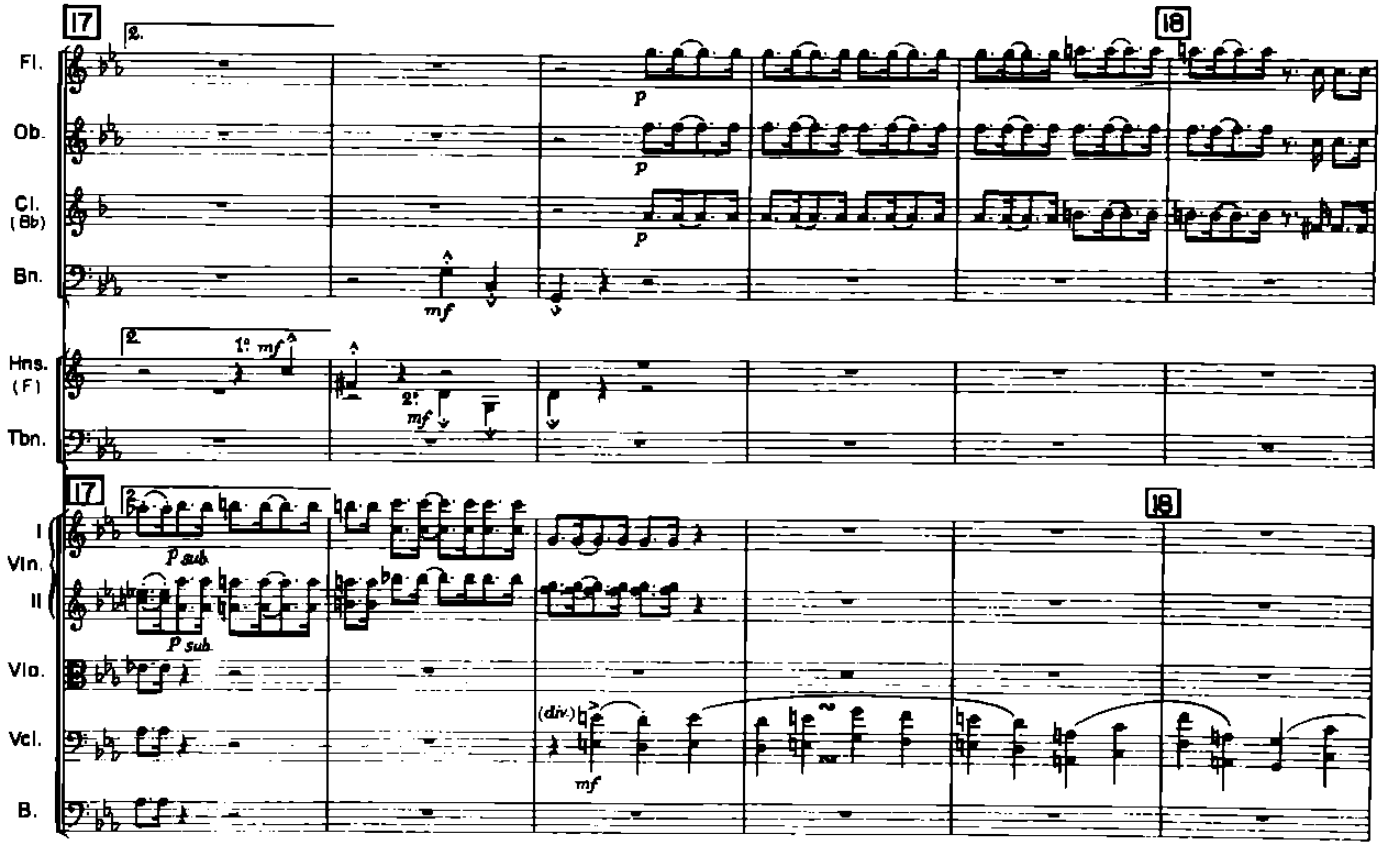


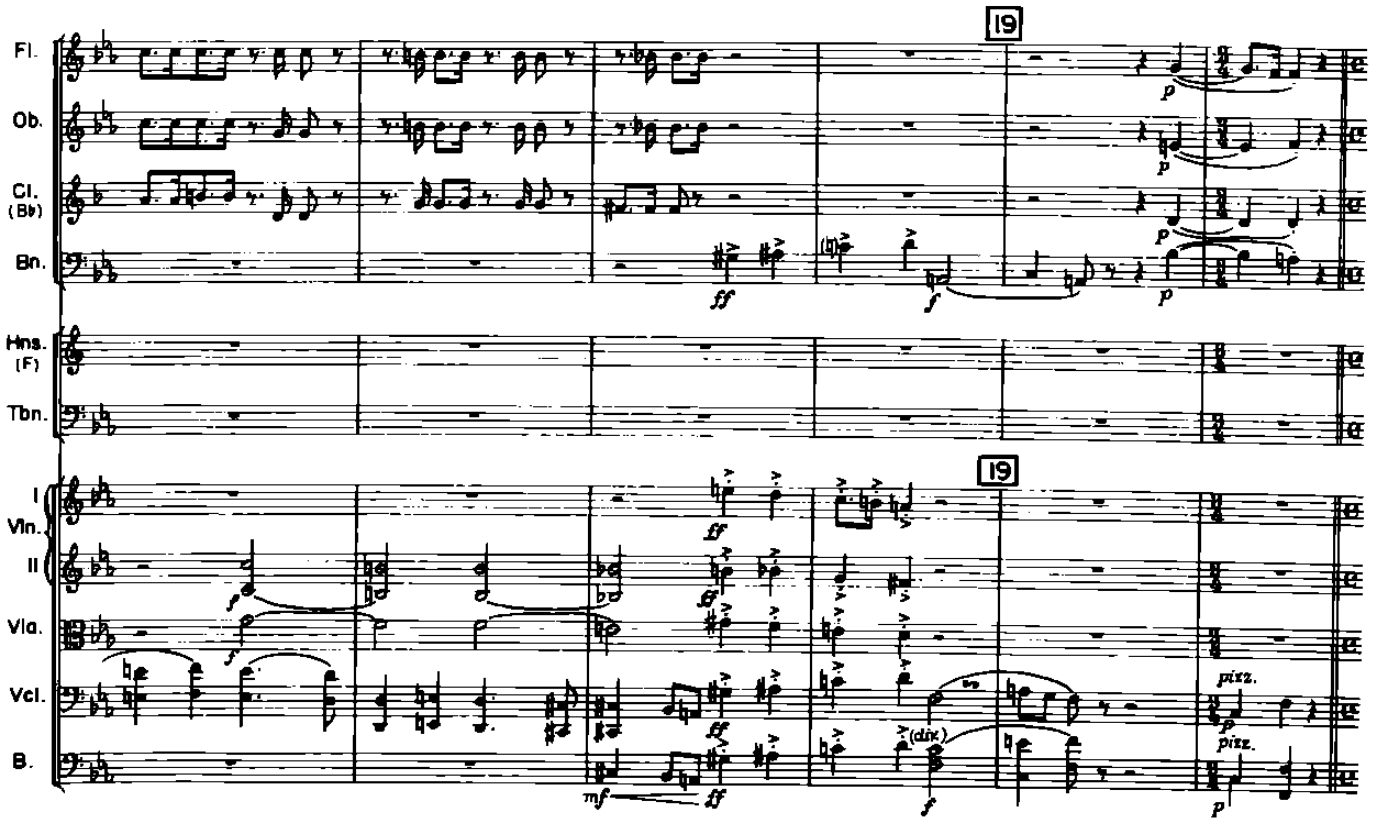
*Più mosso in the Arrow score

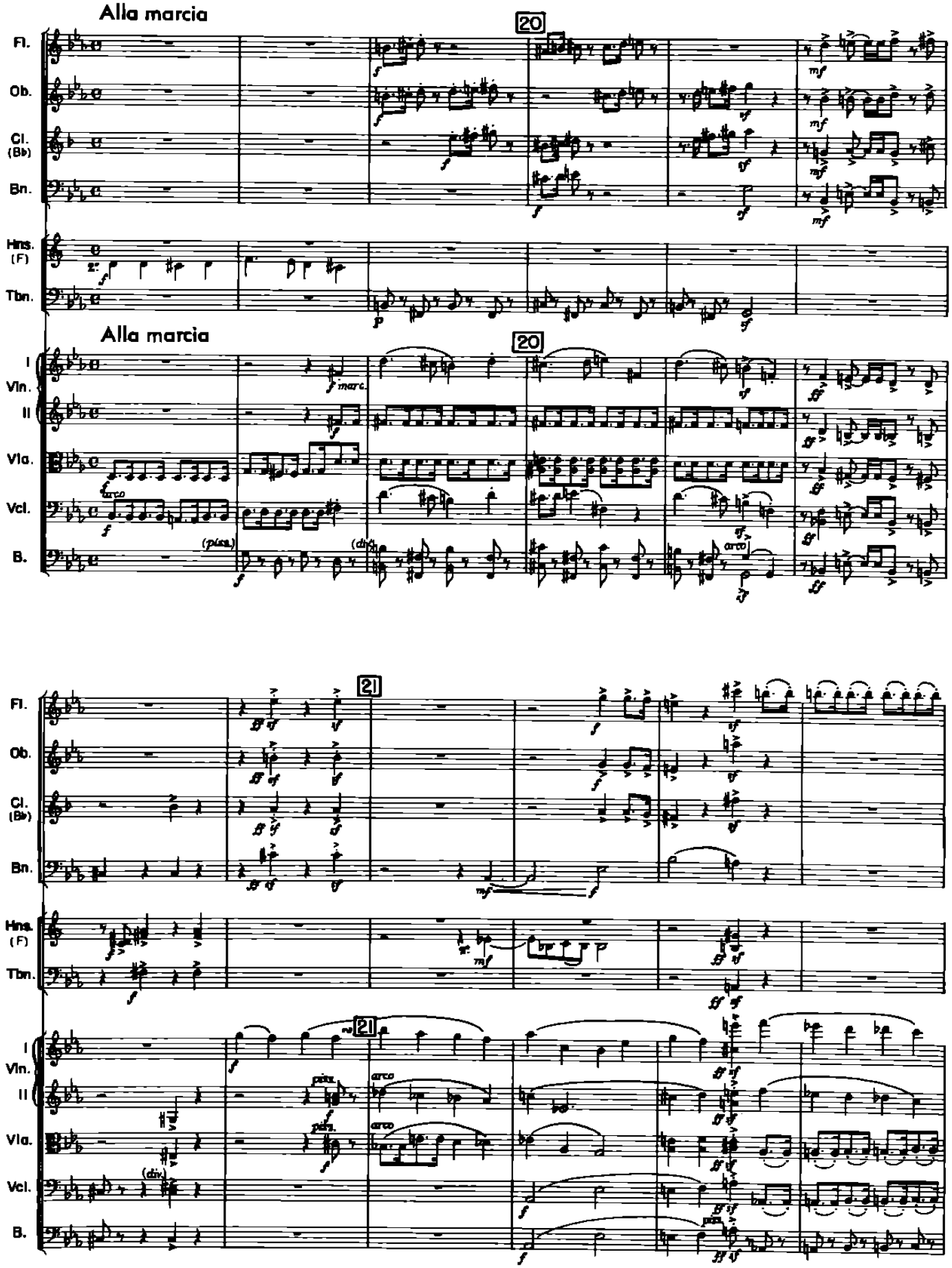

13
[mp]
[mp]
f
1° p
2° [p]
13
mf
(div.)
pizz.
14
f marc.
ff sub.
ff
14
ff marc.
f marc.
ff marc.
ff sub.
ff marc.
arco
f

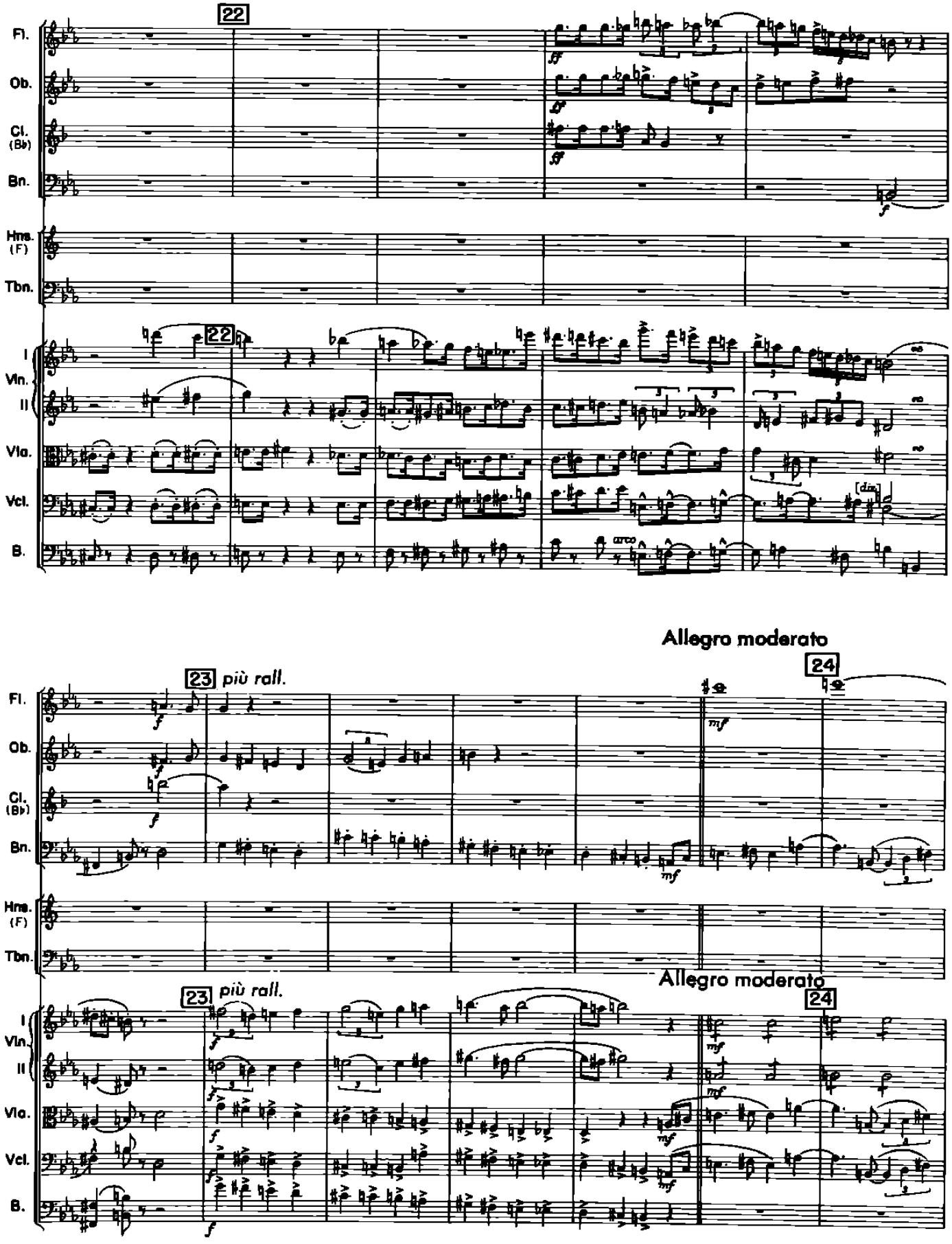

15
Fl.
Ob.
Cl. (B♭)
Bn.
Hns. (F)
Tbn.
15 sempre marcato
I Vln.
II
Vla.
Vcl.
B.

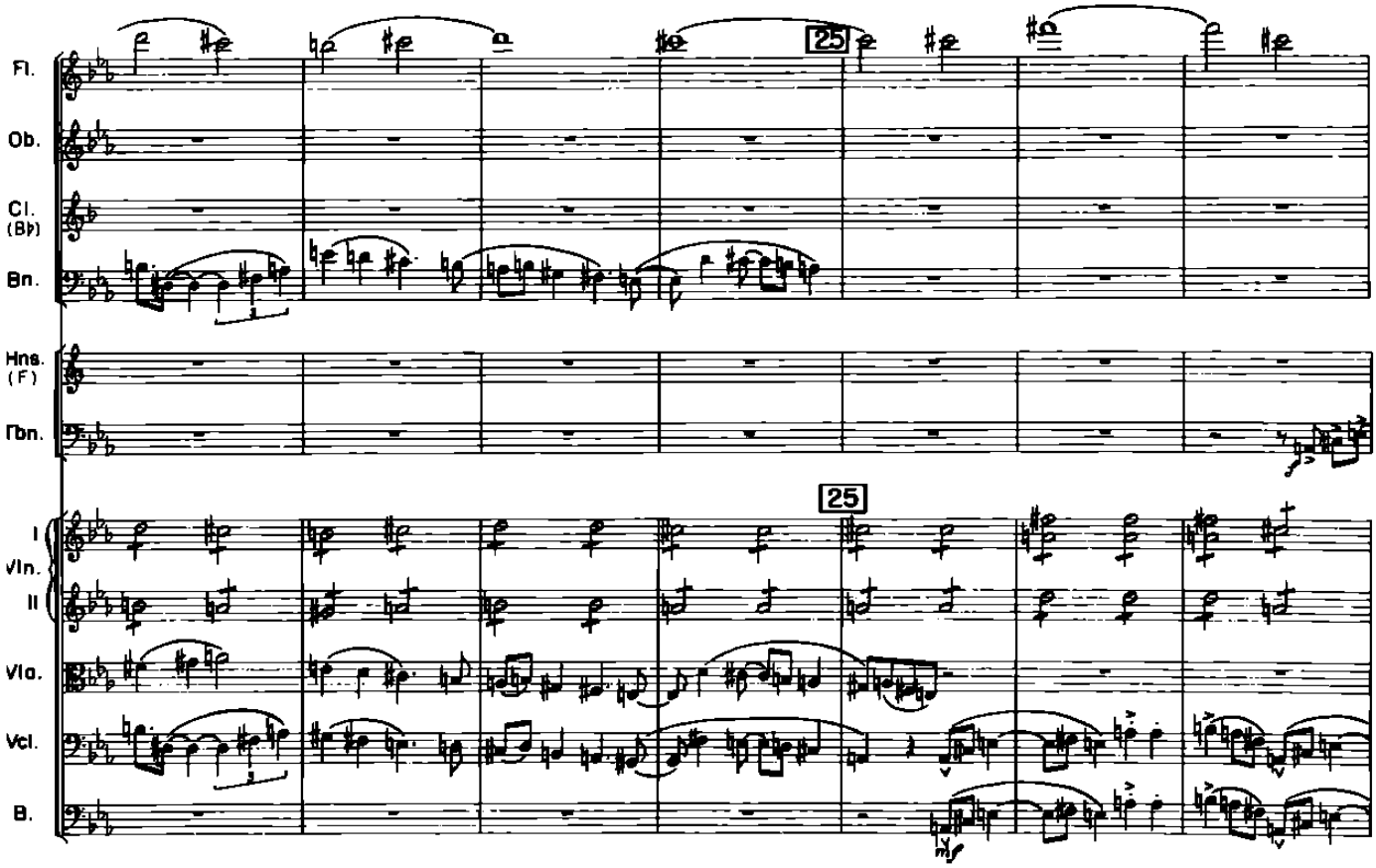

16
1.
Fl.
Ob.
Cl. (B♭)
Bn.
Hns. (F)
Tbn.
16
1.
I Vln.
II
Vla.
Vcl.
B.

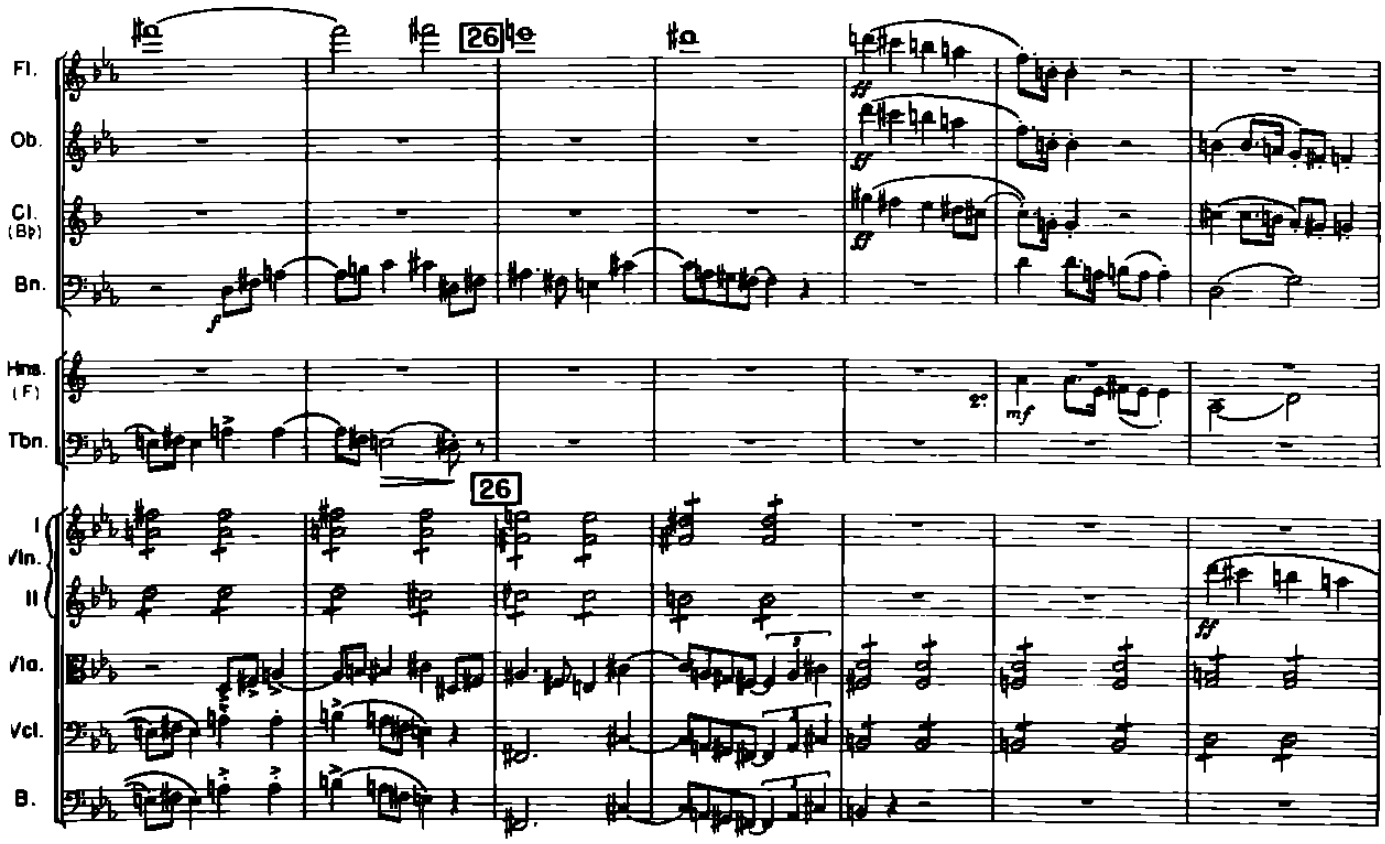

17
18
Fl.
Ob.
Cl. (Bb)
Bn.
Hns. (F)
Tbn.
I Vln.
II
Vla.
Vcl.
B.
2.
1.
mf
p
p sub.
(div.)

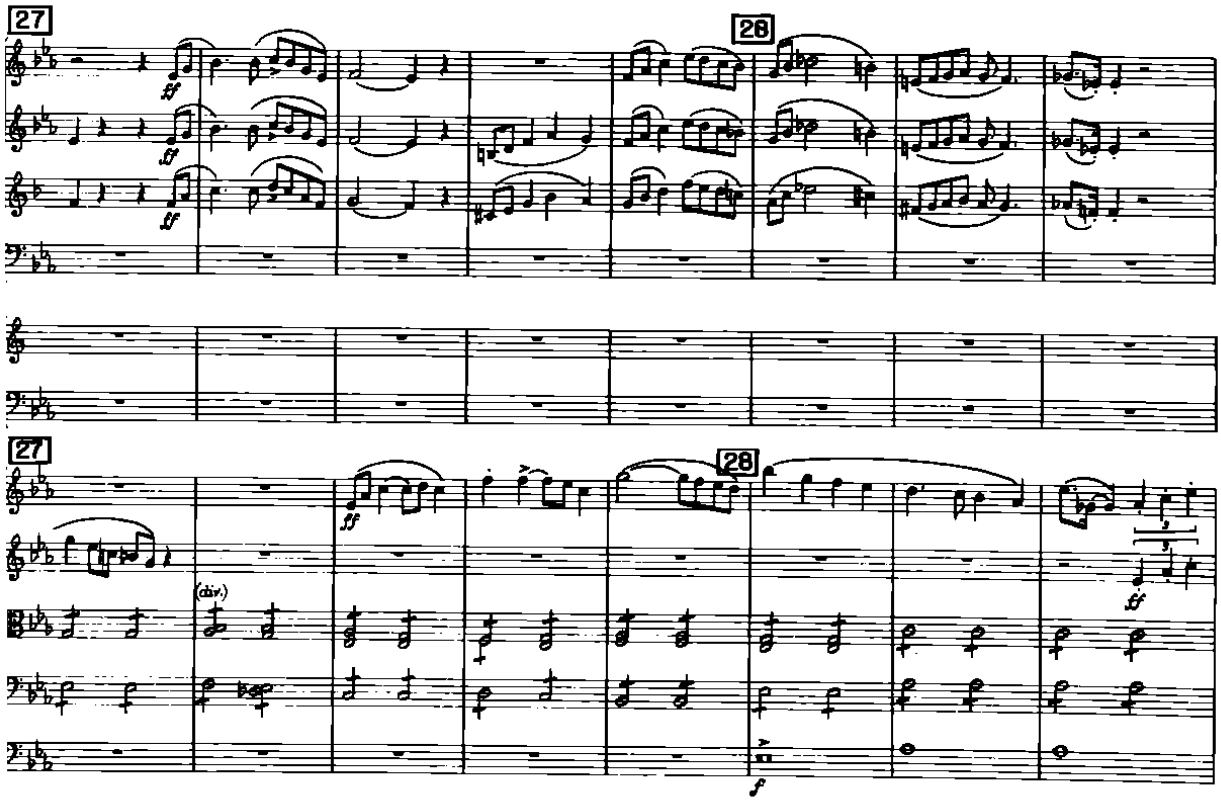

19
Fl.
Ob.
Cl. (Bb)
Bn.
Hns. (F)
Tbn.
I Vln.
II
Vla.
Vcl.
B.
p
ff
f
mf
(div.)
pizz.

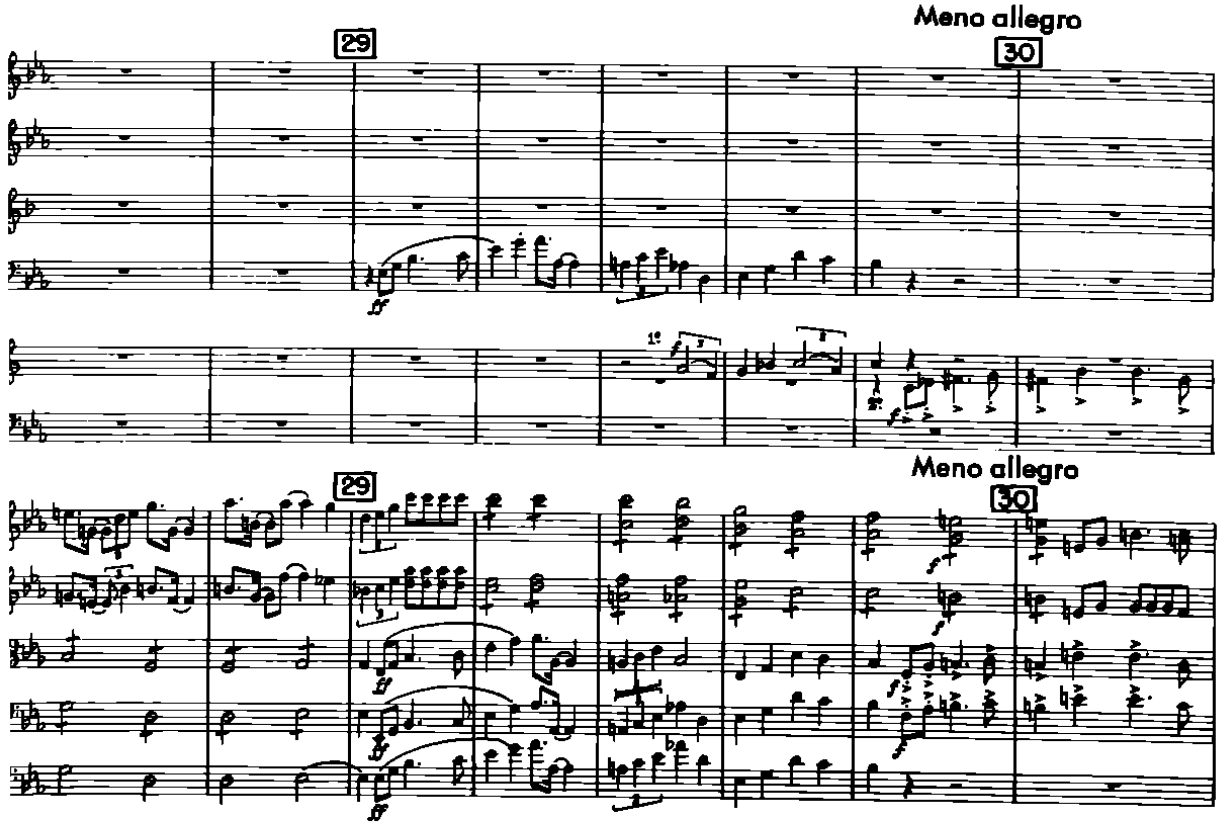

Alla marcia
20
Fl.
Ob.
Cl. (B♭)
Bn.
Hns. (F)
Tbn.
Alla marcia
20
I Vln.
II
Vla.
Vcl.
B.
21
21

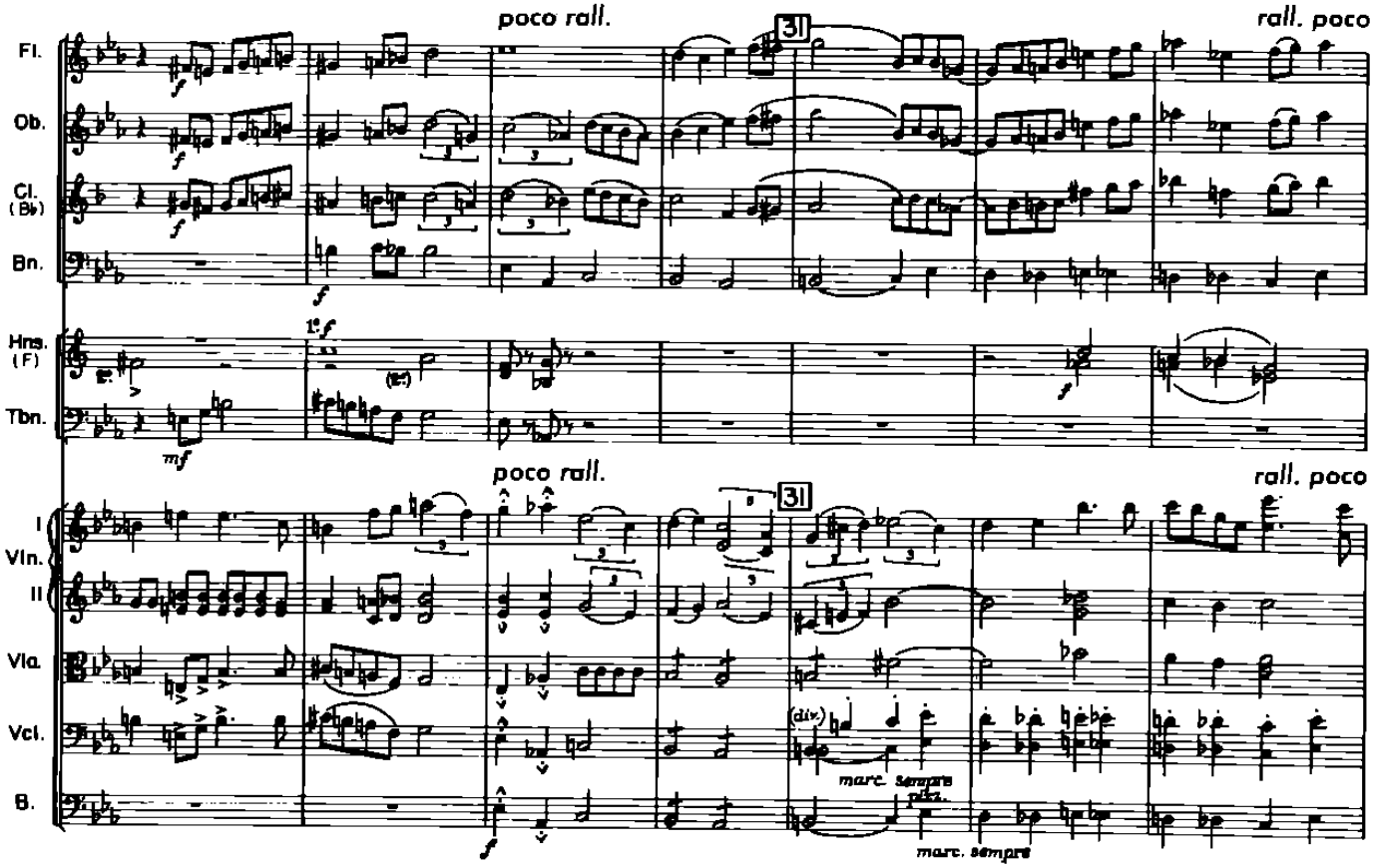

22
Fl.
Ob.
Cl. (B♭)
Bn.
Hns. (F)
Tbn.
I Vln.
II
Vla.
Vcl.
B.
23 più rall.
Allegro moderato
24

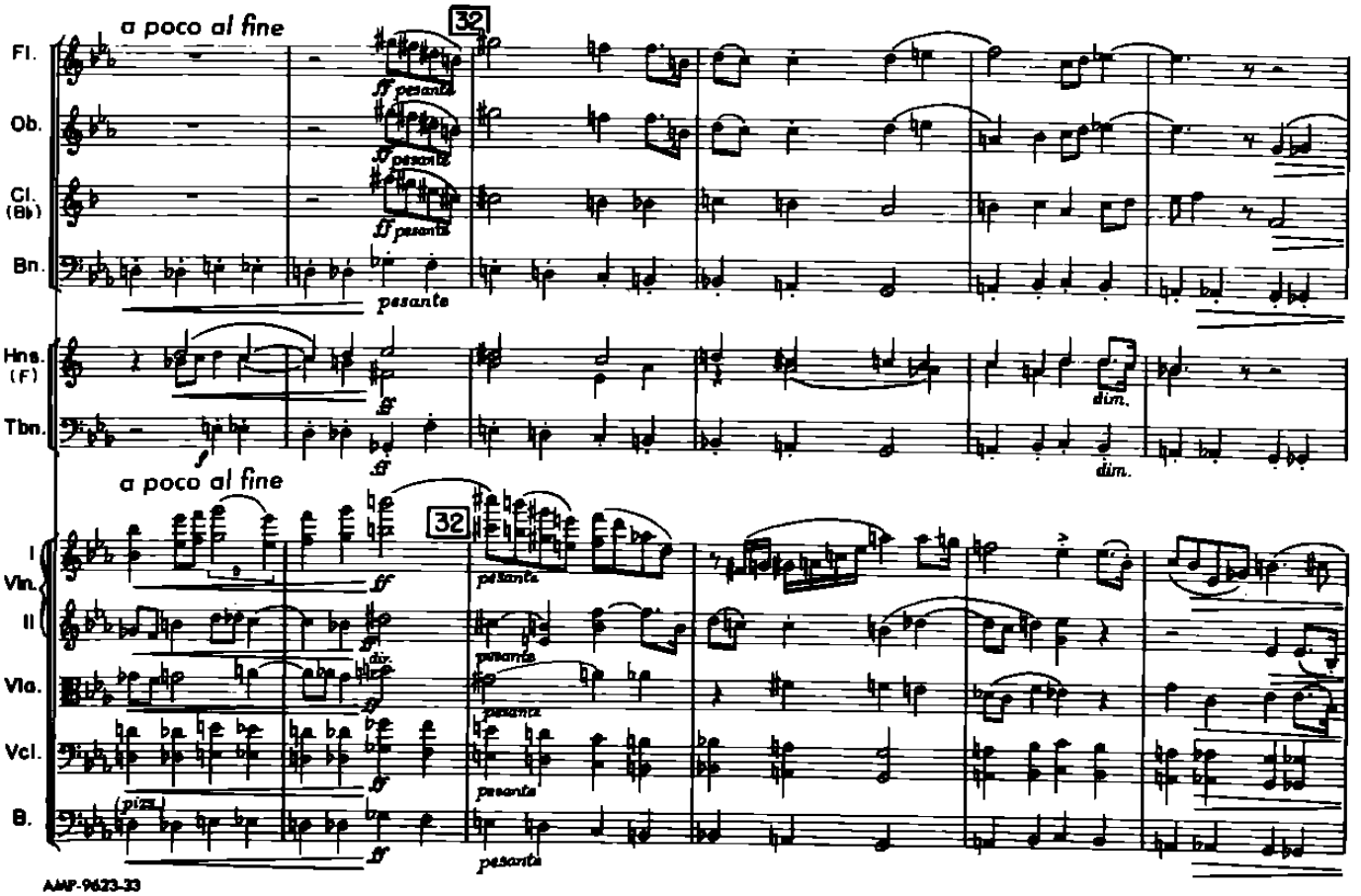

Fl.
Ob.
Cl. (B♭)
Bn.
Hns. (F)
Tbn.
I Vln.
II
Vla.
Vcl.
B.
25
25
mf

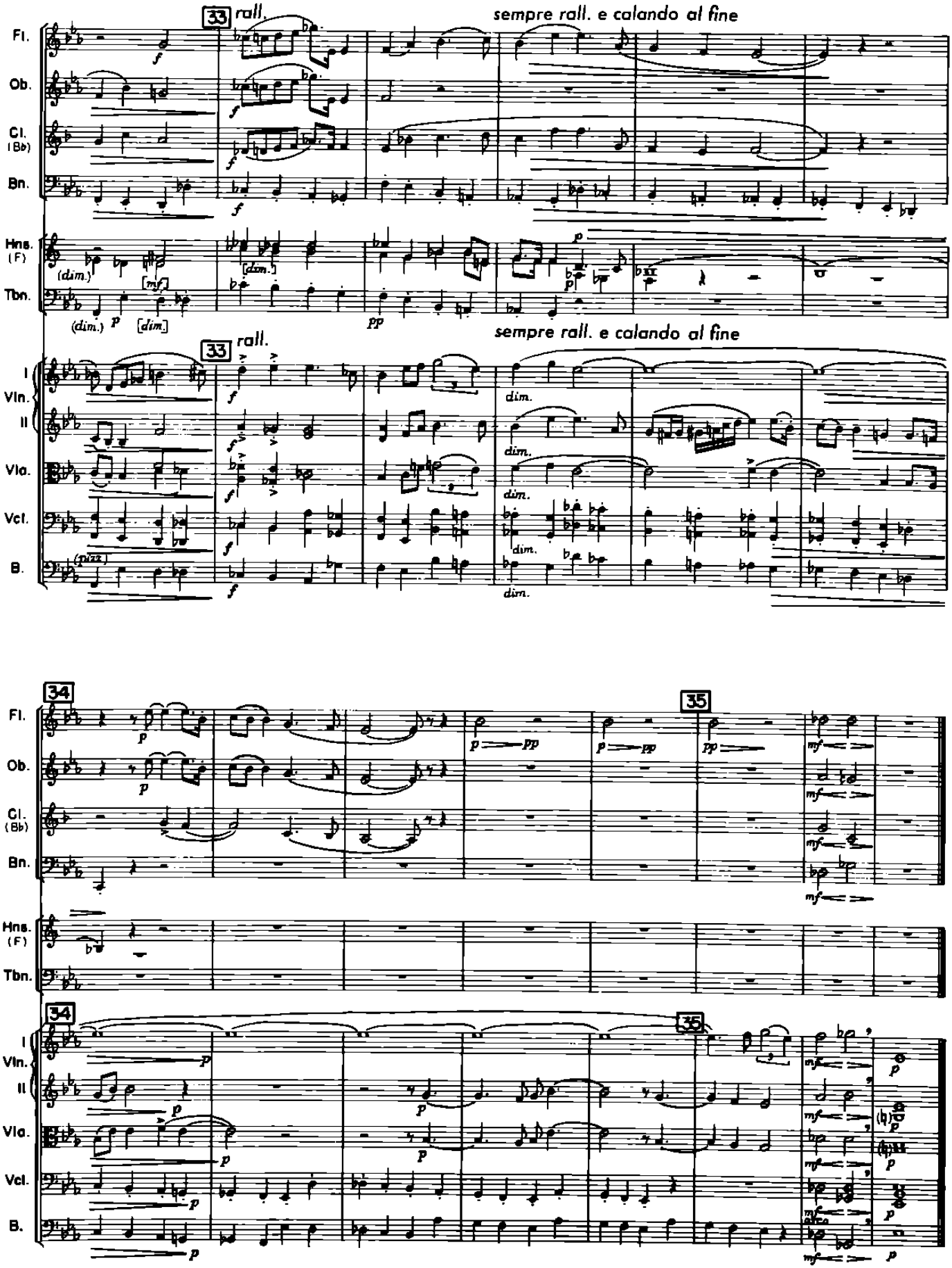

Fl.
Ob.
Cl. (B♭)
Bn.
Hns. (F)
Tbn.
I Vln.
II
Vla.
Vcl.
B.
26
26
f
ff
mf


27
28
ff
(div.)
f

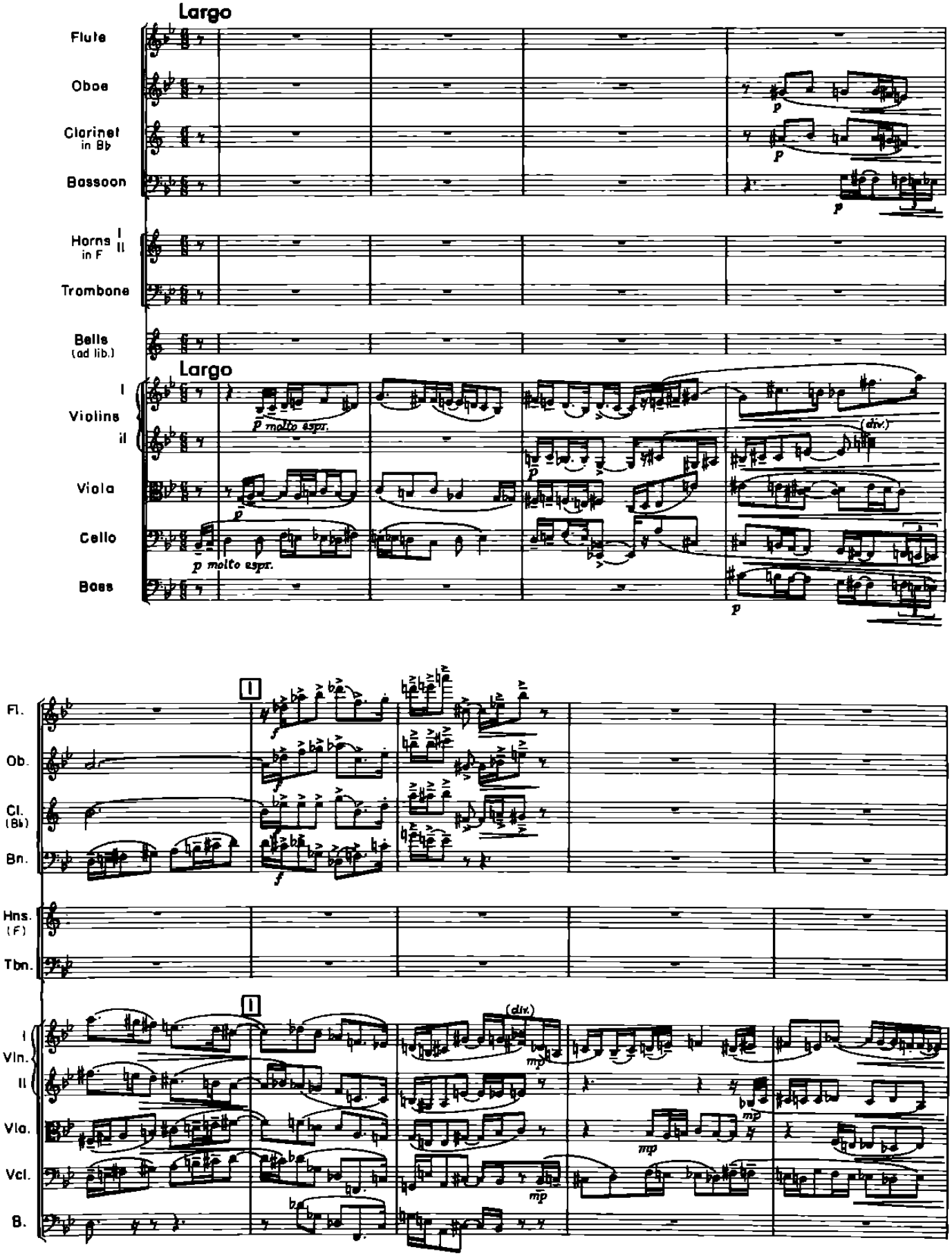

29
30
Meno allegro
ff
f

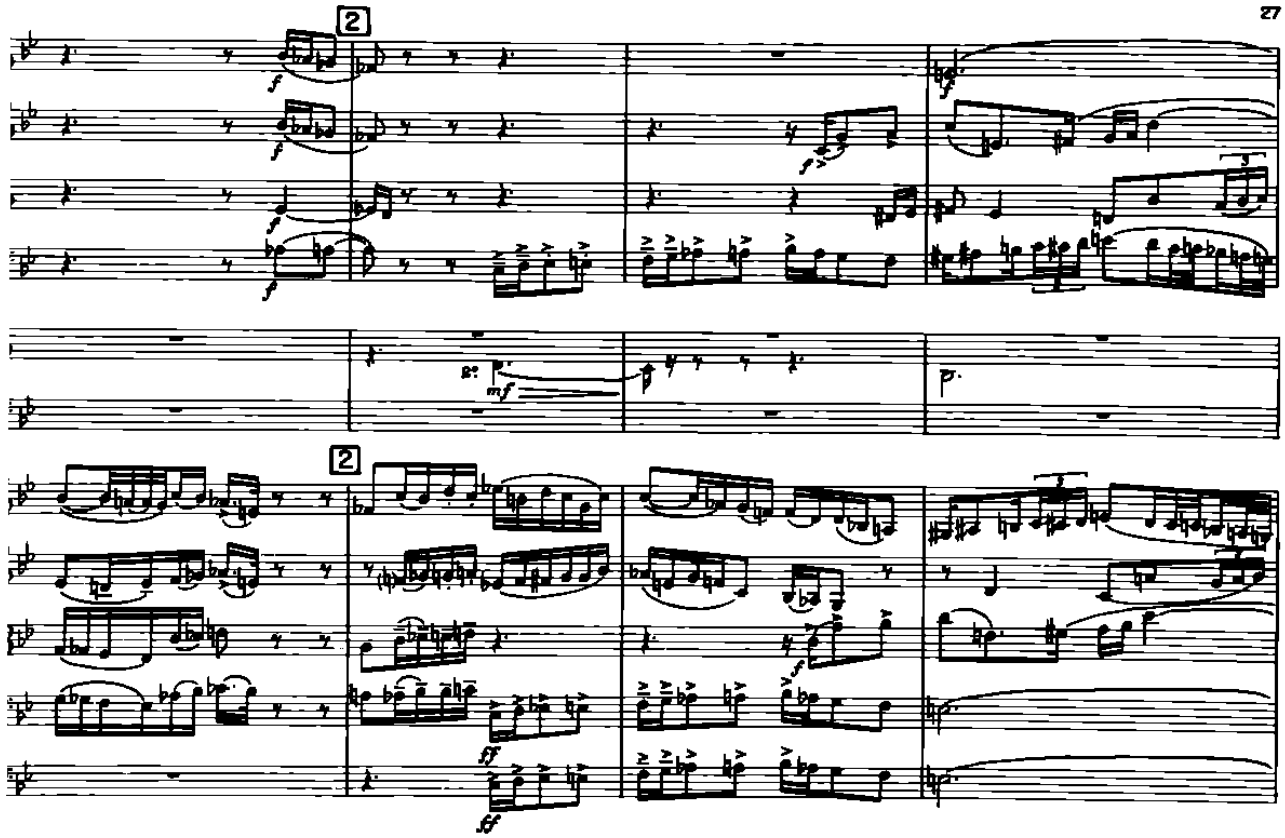

poco rall.
31
rall. poco
Fl.
Ob.
Cl. (B♭)
Bn.
Hns. (F)
Tbn.
I Vln.
II
Vla.
Vcl.
B.
(div.)
marc. sempre
pizz.

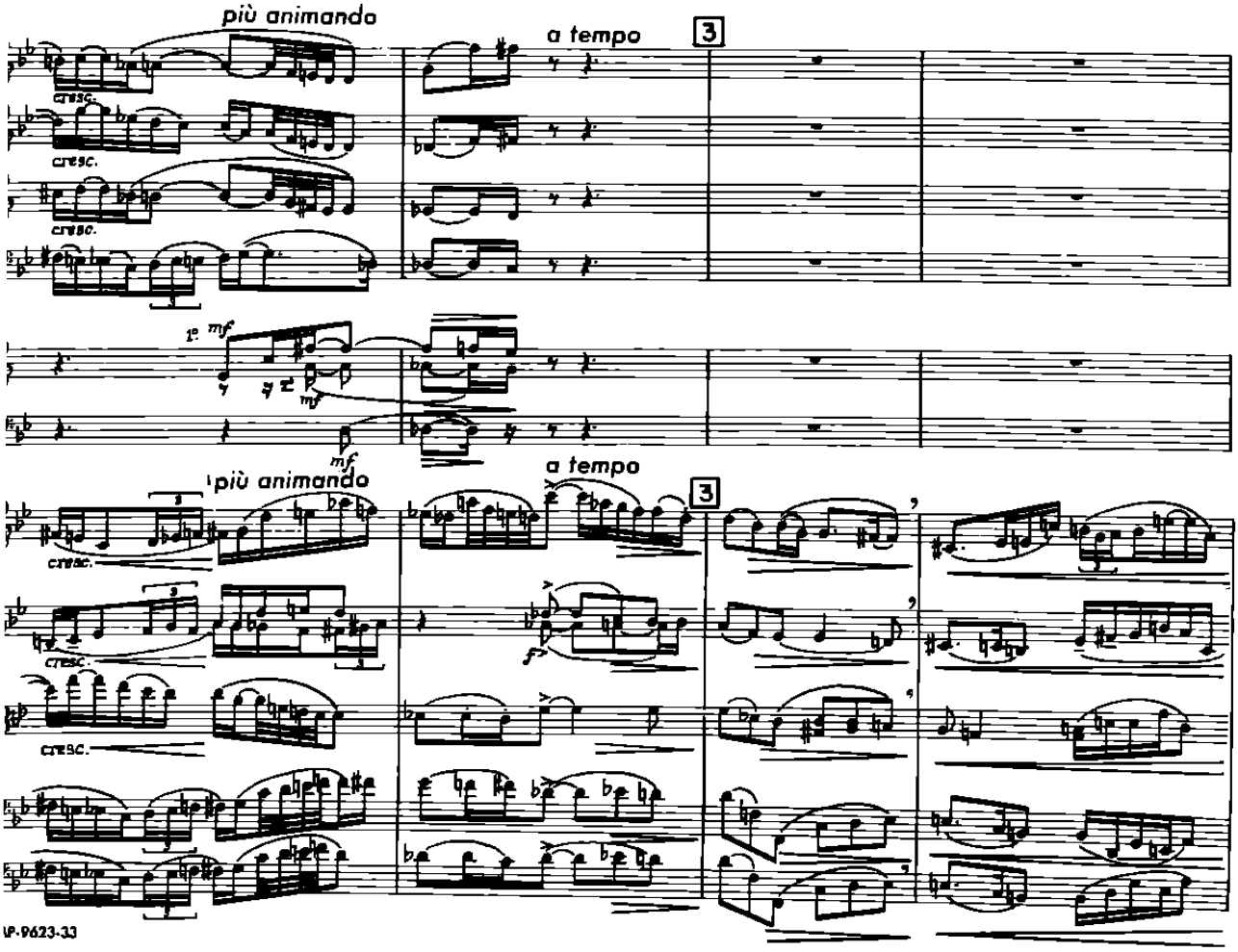

a poco al fine
32
ff pesante
pesante
dim.
Fl.
Ob.
Cl. (B♭)
Bn.
Hns. (F)
Tbn.
I Vln.
II
Vla.
Vcl.
B.
div.
pizz.

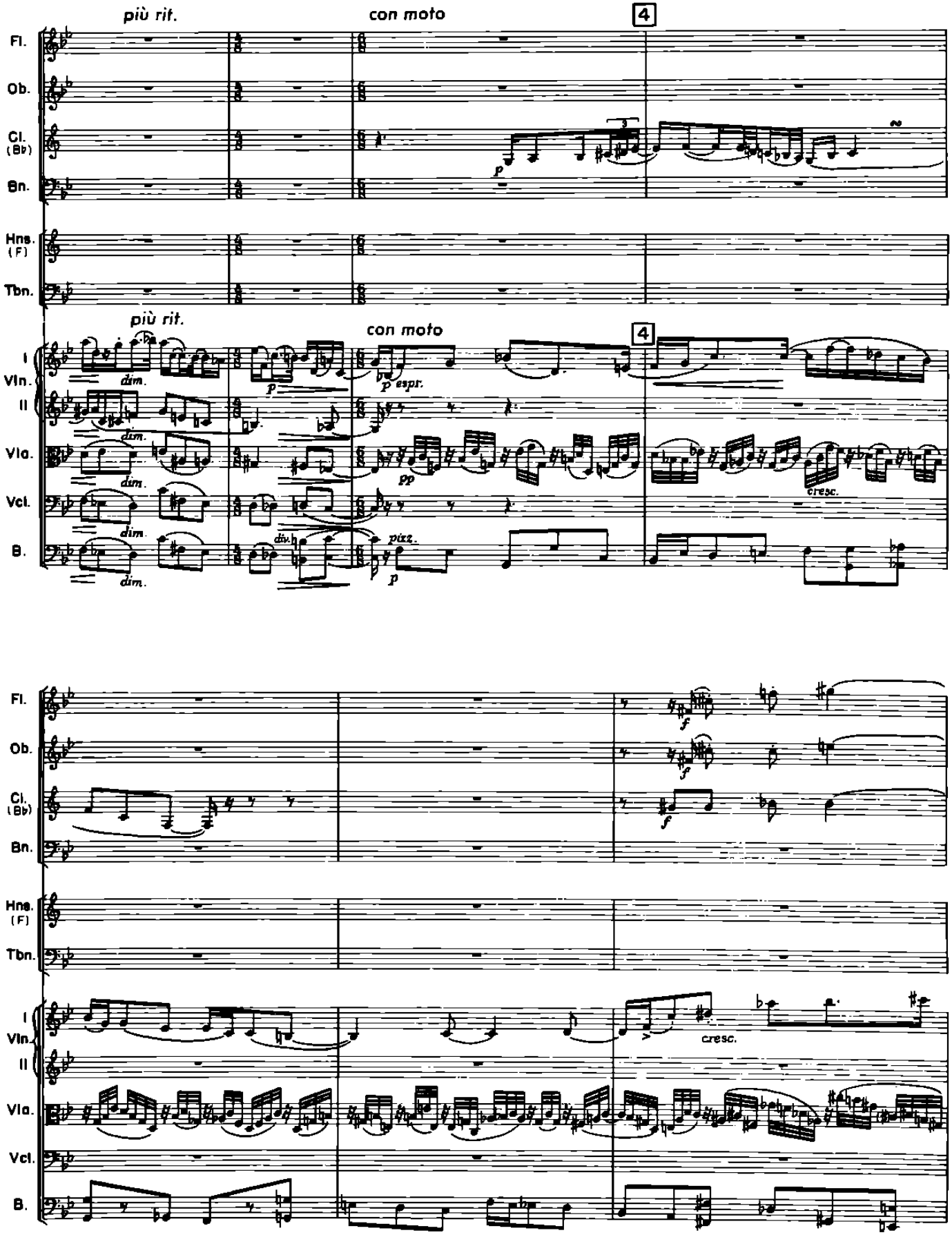

33
rall.
sempre rall. e calando al fine
Fl.
Ob.
Cl. (Bb)
Bn.
Hns. (F)
Tbn.
I Vln.
II
Vla.
Vcl.
B.
dim.
34
35

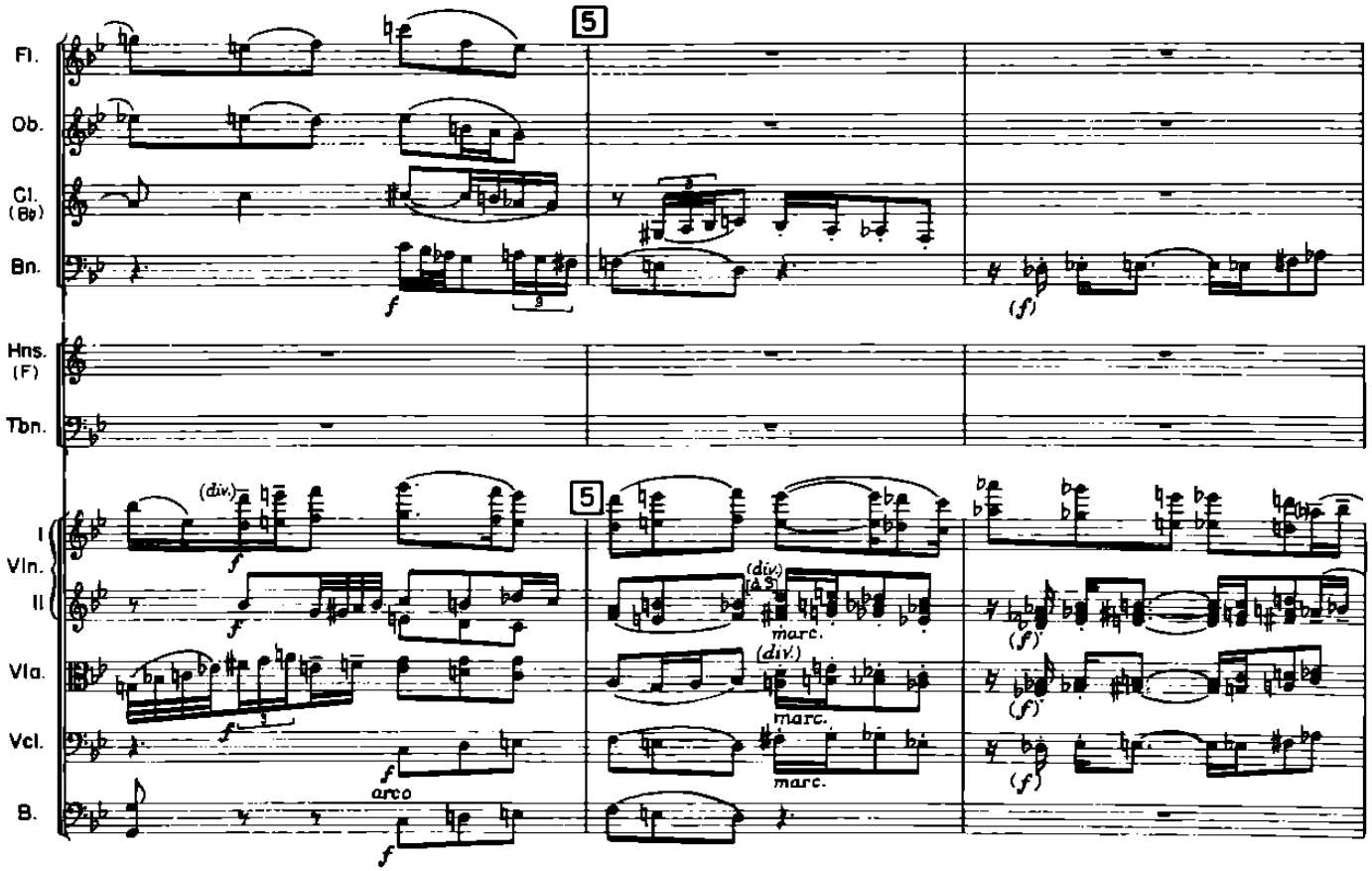
3. Communion

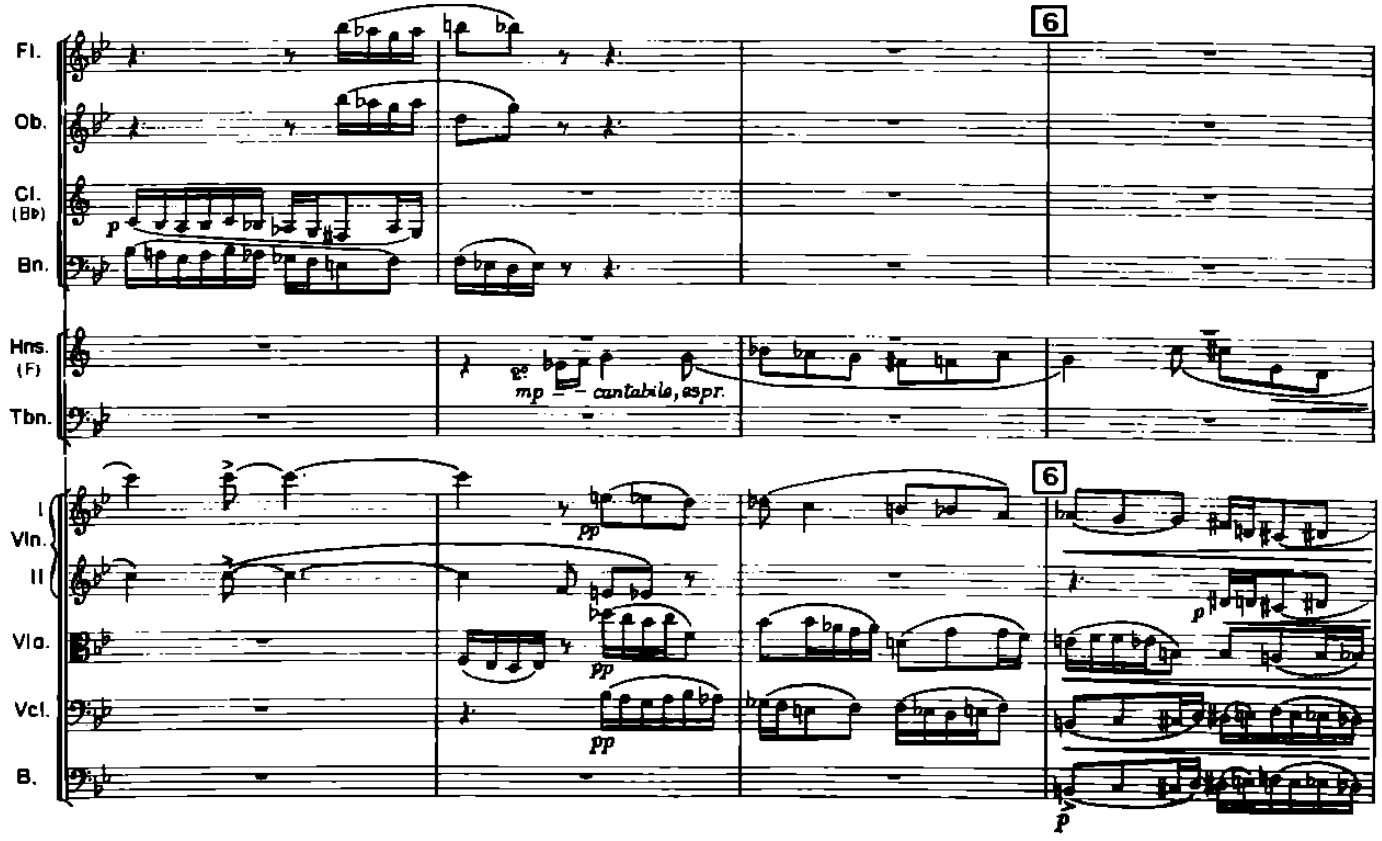

Largo
Flute
Oboe
Clarinet in Bb
Bassoon
Horns in F I II
Trombone
Bells (ad lib.)
Largo
Violins I
Violins II
Viola
Cello
Bass
p molto espr.
(div.)
Fl.
Ob.
Cl. (Bb)
Bn.
Hns. (F)
Tbn.
Vln. I
Vln. II
Vla.
Vcl.
B.
mp

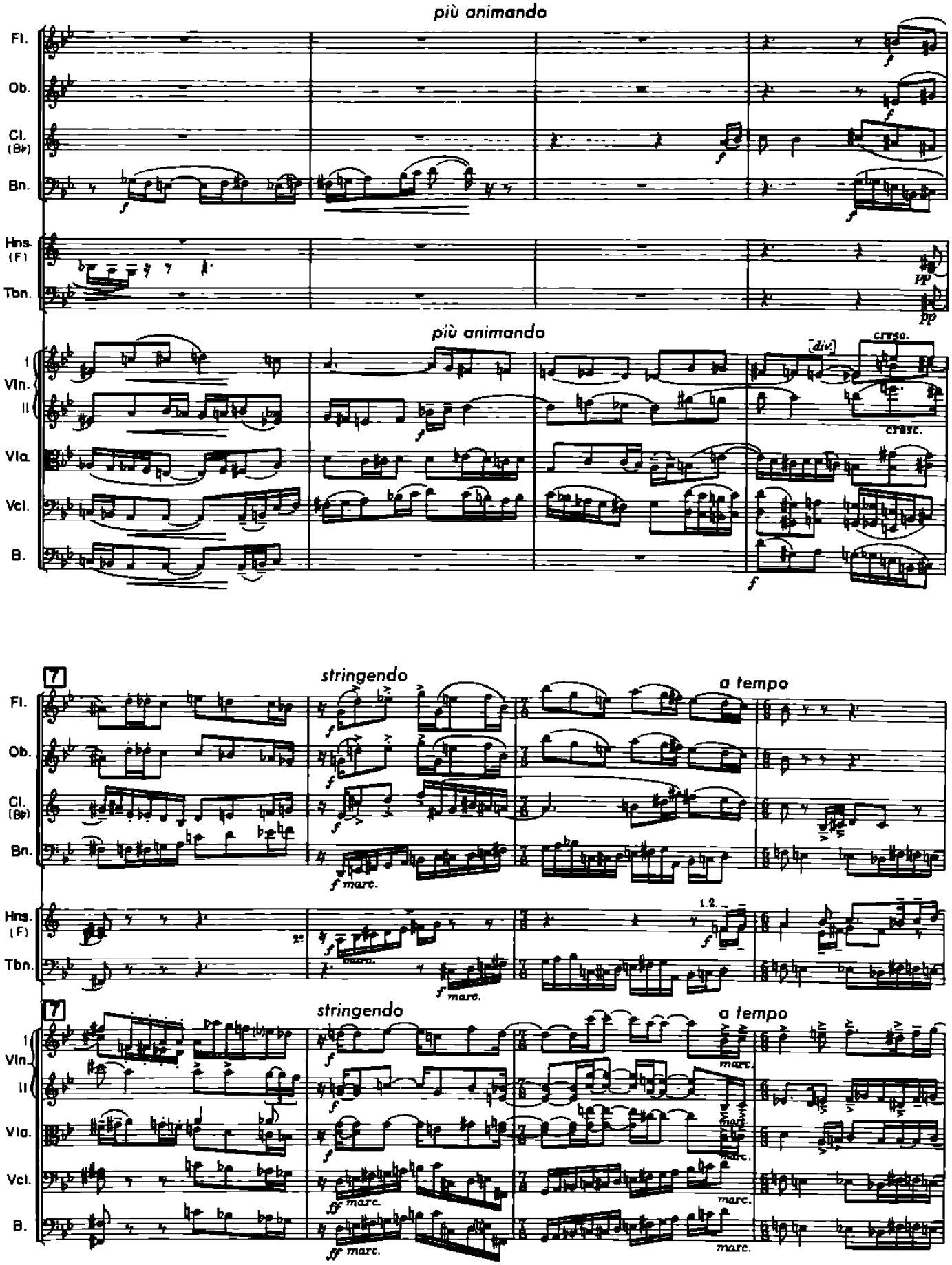

2
f
mf
p
2
ff

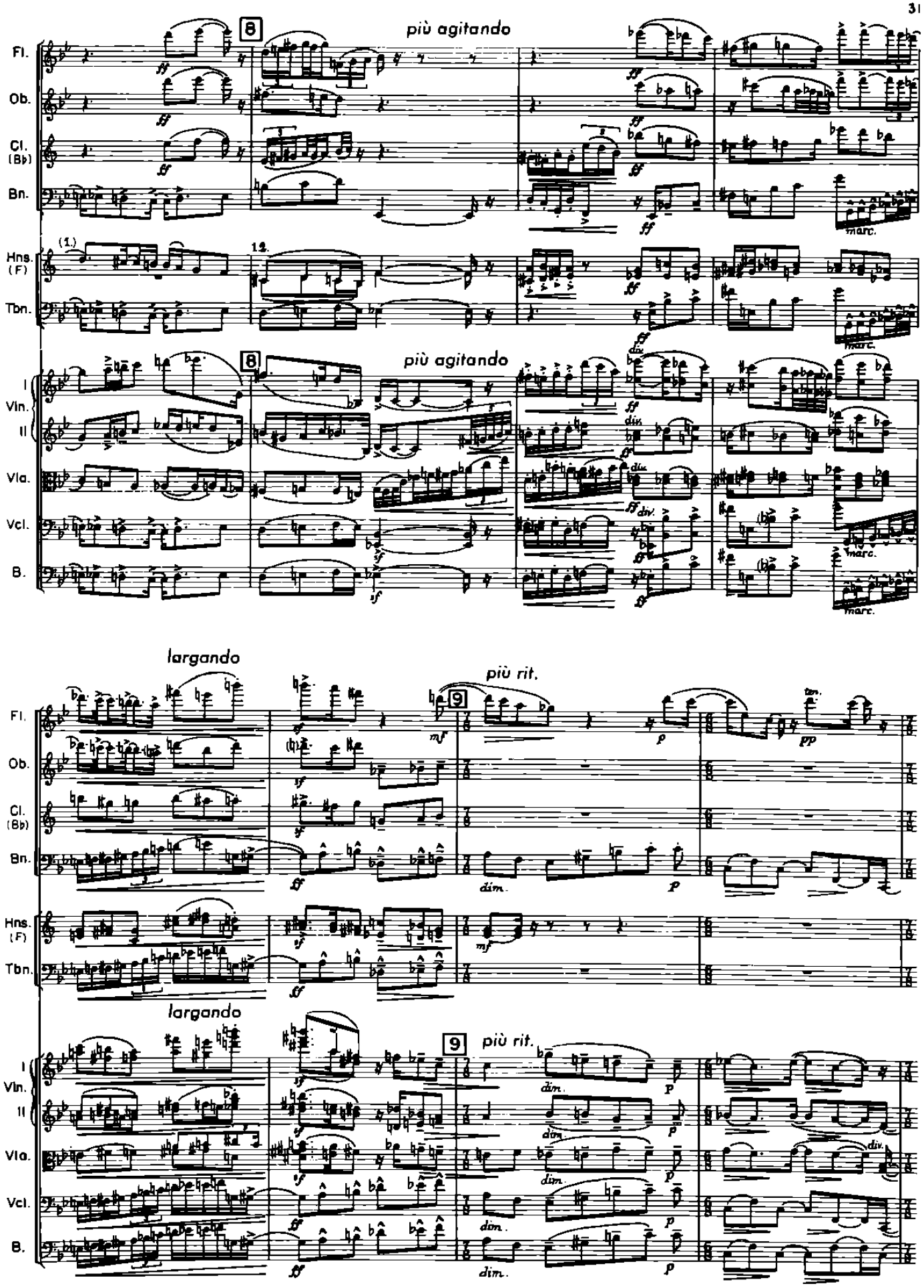

più animando
a tempo
3
cresc.
1°
mf
più animando
a tempo
3
cresc.

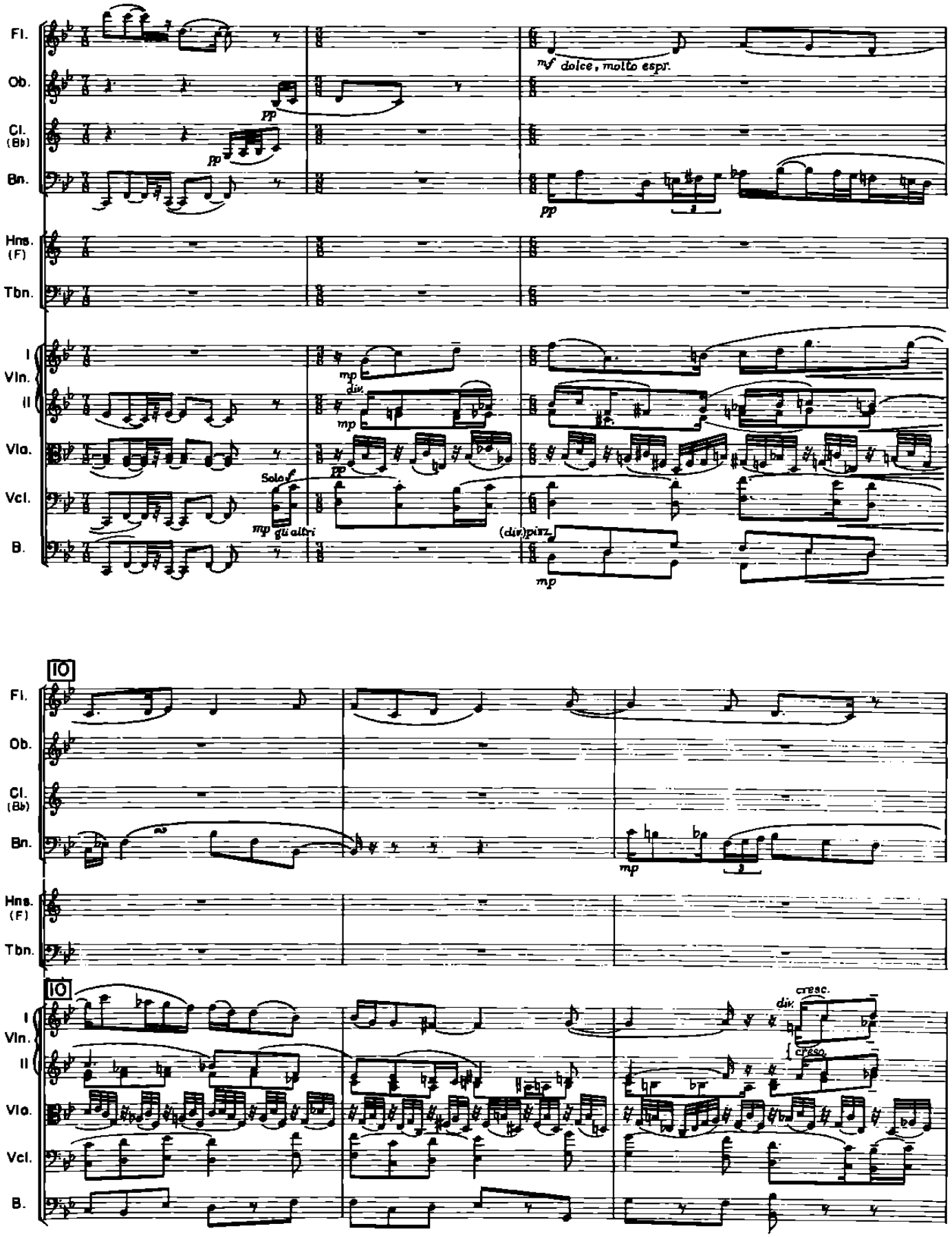

più rit.
con moto
4
Fl.
Ob.
Cl. (Bb)
Bn.
Hns. (F)
Tbn.
I Vln.
II
Vla.
Vcl.
B.
dim.
p
p espr.
pp
cresc.
pizz.
f

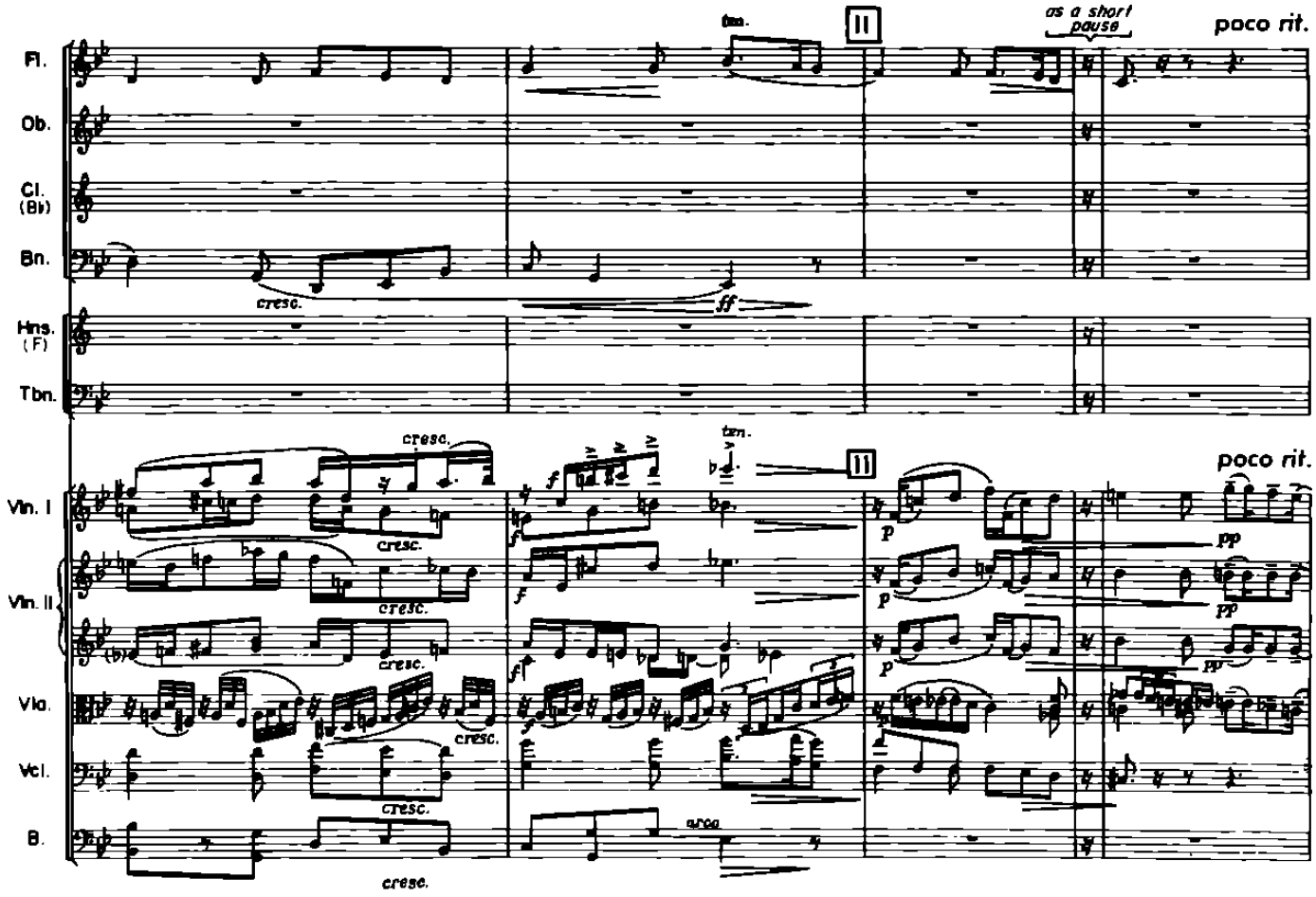

5
Fl.
Ob.
Cl. (Bb)
Bn.
Hns. (F)
Tbn.
I Vln.
II
Vla.
Vcl.
B.
(div.)
arco
marc.
(f)

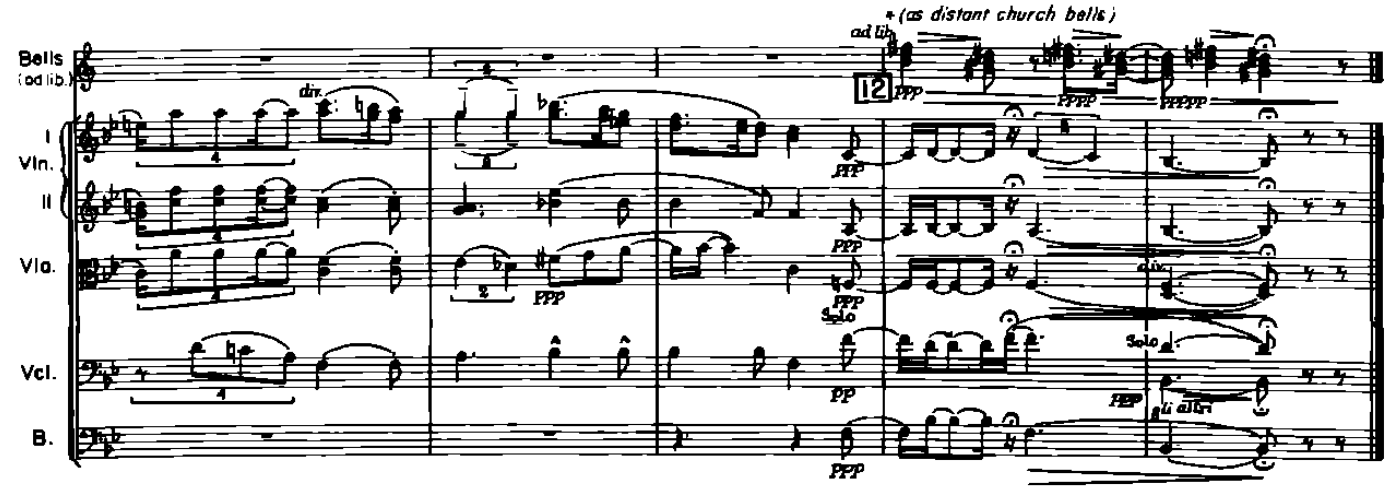

6
Fl.
Ob.
Cl. (Bb)
Bn.
Hns. (F)
Tbn.
I Vln.
II
Vla.
Vcl.
B.
mp — cantabile, espr.
pp
p


più animando
Fl.
Ob.
Cl. (B♭)
Bn.
Hns. (F)
Tbn.
più animando
I Vln.
II
Vla.
Vcl.
B.
[div]
cresc.
7
stringendo
a tempo
f marc.
1.2.
2.
ff marc.


più agitando
Fl.
Ob.
Cl. (B♭)
Bn.
Hns. (F)
Tbn.
I
Vln.
II
Vla.
Vcl.
B.
marc.
div.
largando
più rit.
dim.
tm.


Fl.
Ob.
Cl. (B♭)
Bn.
Hns. (F)
Tbn.
I
Vln.
II
Vla.
Vcl.
B.
mf dolce, molto espr.
pp
mp
div.
Solo f
gli altri
(div.) pizz.
10
cresc.





*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]