

p. 93 Watchman - from 4th Symphony

Note at bottom: 44, 45, 46, 47 a group based on hymn-tunes

Opening soprano in E-maj. scale segment - 6-32: {4, 6, 8, 9, 11, 13}

Key signature of 2# for hymn-tunes

Finis in D-maj, recap. in B-minor

p. 95 At the River - from 4th Violin Sonata

6B51a (1906?)
> 1C22 Piece for Cornet & String
> 2C3 Fourth Violin Sonata

bars 4b 5-31: {0, 3, 6, 8, 9}

with 2b becomes 6-30: {0, 2, 3, 6, 8, 9} - also 4-13: {9, 0, 2, 3}

bars 6 5-31: {11, 2, 5, 7, 8} T11 minimal instances

total measure in 8-27 (!): {10, 1, 4, 6}

Tune is in Eb

not 2-part

m. 4 6-225: {5, 7, 8, 10, 0, 13} - cf. p. 28

m. 5 6-246: {1, 2, 3, 5, 7, 10}

m. 6 7-30: {6, 7, 8, 10, 0, 2, 3}

5-26: {11, 1, 3, 4, 7}

p. 97 ~~p. 96~~ No. 46 His Exaltation (from 2nd Violin Sonata)

first beat is 6-33: {6, 8, 10, 0, 1, 3}

bars 1m is 6-5: {3, 4, 7, 8, 9, 10}

Ends in A-major

p. 99, No. 47 The Camp-meeting (from 3rd symphony - 1904 see Catalogue)

→ presumably in Bb - the key of the hymn tune that comes in on p. 101

p. 103 No. 48 - Thoreau

7

from fourth movt. of Concord Sonata (?) - where → 2nd line = p. 66 of Sonata, 2nd brace

12-note aggregate { opening chord is 7-217: {4,5,6,8,9,10,11} second chord is 7-217: {8,9,10,0,1,2,5} T₄ max. invariance 7-30: {7,8,10,11,3,4} 4-4: {8,9,10,11}

6-246: {8,9,10,0,2,5}

6-31: {7,8,11,1,3,4}

Last chord is transposition^{T₁₀} of first chord in the Sonata movement 7-28: {9,11,0,1,3,5,6}

2nd brace 10,0,1,3,4,5,6 = 7-236 } 10-4: (7,11) 7-32: {0,1,3,5,6,8,9} ? 6-248: {1,2,3,6,8,10}

p. 104 No. 49 - In Flanders Fields

Scarlatti

m. 4 6-249: {0,1,3,4,7,9}

m. 7 6-240: {7,9,0,1,2,3}

Ending 4-18: {2,5,8,9}

2nd brace

No. 50 - He is There

B^b major waltz song - ends in D^b

No. 51 - Tom Sails Away

use of tone formation →

m. 2 6-32: {4,6,8,9,11,11} with Deep River above (E-major) \ E-major hexachord

m. 3 6-217: {7,8,9,11,2,3}

5-21: {9,0,1,4,5}

6-35: {1,3,5,7,9,11}

6-20: {0,1,4,5,8,9}

went to last bar 6-32: {3,5,7,8,10,0} = T₁₁ of m. 2 minimal wires. (pc 8)

p.115 No.52 Old Home Day - before May, 1914

5
STAFF
Etc

m. 2-4 7-33: {7, 8, 9, 11, 1, 3, 5}

Chorus in G major

p.119 - No.53 In the Alley — one of songs with no musical value - see postscript
Dunbar - early (1896)

p.122 - No.54 A Son of a Gambler
Tonal

p.126 - No.55 Down East
mainly in F-major

first chord 6-243: {2, 4, 5, 8, 9, 10}

m. 2, second chord 6-243: {11, 1, 2, 5, 6, 7} } T₉ no special inversions

3rd brace, chord just before key sig. 6-34! : {3, 4, 6, 8, 10, 0}
also m. 40 (+32)

p.128 - The Quina Band 1894

p.131 - Mists 1910.
Kirkpatrick says G, but w/ key sig.
features "augmented triads" - whole-tone
m. 6 7-218: {1, 2, 5, 7, 8, 9, 10}

p.133 - No.58 Evidence 1910

B^b
p.135 - No.59 Tolman's 1909 - no key sig.

p.136 - No.60 Autumn B^b minor

p.138 - No.61 Nature's Way F-major

p.139 - No.62 The Waiting South
E major Good example of more conventional chromatic piece

p.142 - No.63 Three Evening Bells
E^b with unconventional ending (5-35)

p.144 - No.64 The Cage
see separate folder

p. 145 No. 65 Spring Song
2 flat - F?

Conventional

p. 147 No. 66 The Light that is Felt
B major - conventional

p. 149 No. 67 Walking
C major, with unconventional "alterations" - last chord in 5-237: {9, 0, 1, 2, 5}

p. 153 No. 68 Over All the Treetops (Lectus)
E major - conventional (Wolf?)

p. 155 No. 69 Rough Wind

p. 157 No. 70 Murrig's
E♭ conventional

p. 159 No. 71 There is a Leap
B♭ conventional

p. 160 No. 72 Tarrant Mosa
C major - more or less conventional

p. 161 No. 73 Hargalms
E♭ - conventional

p. 163 No. 74 - The Children's' Hour (Longfellow)
Tonal (C major) with some unusual harmonies ("chords in 4ths")

p. 166 No. 75 I travelled among unknown men (Wordsworth)
Conventional - C major

p. 168 No. 76 p'ri'd u'irait s'iz
Conventional - G♭ major - Wolf?

Fv-Songs 76-79 p. 171 No. 77 Eléjia
Conventional - F major

p. 174 No. 78 Chanson de Florian
Conventional 5#

p. 178 - No. 79 Rosamunde
G major
Nos. 80-83 all tonal (German texts)
84 - tonal
85-92 (Sentimental Ballads)
all tonal
93-102 - all tonal

p. 240, No. 103 The White Bulls
(See next page)

p. 240 No. 103 The White Halls 1921

many whole-tone chords, etc.

m. 1 all 4-2: (0, 1, 3)
 R.H. alone 3-6: {7, 9, 11} ————— cf. 9-6 in m. 4
 L.H. alone 6-2: {2, 4, 5, 6, 8, 10}

m. 2 all 7-2: {4, 6, 7, 8, 9, 10, 11}
 L.H. alone 4-2: {4, 6, 8, 10}

m. 3 all 8-11: {2, 4, 6, 7, 8, 9, 10, 11}
 L.H. 5-3: {2, 4, 6, 8, 10}

m. 4 4-11: {7, 9, 11, 0} ————— compl. in m. 3
 6-14: {4, 7, 8, 9, 11, 0}
 9-6: (1, 3, 5)

voice m. 3-4 — 5-24: {11, 0, 2, 4, 6} 5-24 is second chord in m. 7: {1, 2, 4, 6, 8}
 (T₂) — max. inv.

p. 242 No. 104 1921

2# — in the Adv., late 90's, style — alternate compound dats — when?
 with some whole-tone

p. 244 No. 105 West London > Matthew Arnold (version 1912)
 stand with some conventional chords

p. 247 No. 106 Amphion
 E^b maj.

p. 249 No. 107 A Night Thang's

B maj.
 p. 250 No. 108 Songs — Mother taught me
 E^b maj.

p. 252 No. 109 Waltz
 D maj.

p. 253 No. 110 The World's Wanderers
 E^b maj.

p. 254 No. 111 Canon
 E maj.

p. 256 No. 112 To Edith E^b maj.

p. 257 No. 113 When Stars are in the Quiet Skies G maj.

p. 259 No. 114 Slow March
 F maj. (1888)

Ives 114 Songs

According to note at end the following have "little or no
musical value . . ."

28, 53, 85, 86, 87, 89, 90, 96

Op. 12/1 Jane Gray (Ammann)

April 28, 1907 (after No. 1)

Ostensibly in D minor

— inversion of comp. of ESCHBEK

N.B. → m. 8 - 6-219: 9, 10, 0, 1, 4, 5 — End of first line

N.B! → [m. 85 - 6-244: {0, 1, 2, 5, 6, 9}] — END OF THE PIECE

↳ interesting mode of occurrence:

↳ tonic minor & major
↳ natural & sharped leading tones

Goal The Majority, p. 2, second number brace

6 9 10 12
0 3 4 7 8
0 1 4 5 8

~~0 2 1 3 4 5 7 8 11 0~~
~~(0 1 2 4 5 8 9)~~

~~2 4 6 7 10 11~~

11 0 3 5 7 8

(0 1 4 6 8 9) → (6-31) d
0 1 3 5 8 9

~~2 4 6 7 10 11 2 4 6 7~~ t=11 d

~~0 2 4 5 8 9 0 1 4 6 8 9~~
~~0 1 4 5 7~~

0 2 4 5 8 9 0 2 4 5 t=10 d

~~0 1 4 6 8 9~~

~~0 3 4 7~~ 10 0 3 4 = (5-32) d

~~0 1 4 7 9~~ 0 3 5 8 9

[t=10 would have been (6) 7 10 0 2 3]

0 2 4 6 7 9 10
0 1 3 4 6 8 10

(7-34) d

0 2 3 / ~~5 7 8 11~~ 0 2 3 5 7 8 (7-32) d

~~0 2 3 6 7 9 10~~
~~0 1 3 4 7 8 10~~

4 5 6 8 9 0 (6-15) d

5 8 9 10 →

(4-4)

0

11 2 3 4 (4-4)

~~0 1 2 3 4 5 6 7 8 9 10 11~~
~~0 1 2 3 4 5 6 7 8 9 10~~
~~0 1 2 3 4 5 6 7 8 9 10~~

Maple Leafs, p. 56 No. 23

1 2 4 7 8 9 11 / 10 0 3 5 6 7
0 2 5 7 8 7-29
0 1 3 6 8

0 3 4 7 8 10 11

1 2 3 4 7 8 10 11 + 5 6 9 1 8-19
0 1 4 8

1 3 5 6 7 9 // 7-33 0 2 4 8 10

1 2 4 5 6 7 - 6-23
0 1 3 4 5 6
0 1 2 3 5 6

0 2 4 8 9 11 0 2 4 - 6-22 4
0 1 3 4 6 8

8 9 11 0 2 4 5 - 7-32
0 1 3 4 6 8 9

1st vocal phrases: 0 3 5 6 7 9 11 0 - 7-28
0 2 3 4 6 8 9
0 1 3 5 6 7 9

m. 4 10, 0, 1, 4, 5 5-218

10, 11, 0, 1, 4, 5 6-5

11, 0, 2, 3, 4, 7 6-14

Common subset 4-14 transposed

last piano comp. in 8-229: 1 4, 5, 6, 7, 8, 10, 0, 11

114 songs - To be investigated

NB. Many of the songs from No. 47 on have key signatures

①

P. 1 No. 1 The Majority
esp. p. 2. second line
- 6-31!

of Op. 19/3 and chordal passages in Berg, Stravinsky

P. 2 No. 2 Evening
whole-tone in part
first chord is 6-30: {2, 4, 5, 8, 10, 11}

of Op. 15 whole-tone song

* P. 14 No. 6 The New river

P. 15 No. 8 Didams
3 suppressed thirds at end - last sounding chord is 7-29,
(subset problem)

1914 P. 17 - Chords in 4/4 - question of context

P. 27 ^{No. 12} - ending (6-31 again)

Gen. - vocal lines are "singable" but not composed in same way as Schomburg

P. 25 ^{No. 13} - Resolution - mainly "simple"

vocal-leading origin of 4-18 (11, 0, 3, 7) in m. 4 from 4-27

P. 29 ^{No. 14} - The Indians
6-225 {4, 6, 7, 9, 11, 0} m. 3 from end

7-33 - last chord in m. 2

6-34: {4, 5, 9, 9, 11} arpeggio, chord in m. 1

m. 8: {5-30: {3, 4, 7, 9, 11}}

EXAMPLE OF T to E comparison with Schomburg

	1, 5, 7, 9, 11, 1
Successive transpositions	{ 3, 4, 7, 9, 11 } > t=3
	{ 6, 7, 10, 0, 2 } > t=5
	{ 11, 0, 3, 5, 7 } > t=5
	{ 4, 5, 8, 10, 0 } > t=5

114 Songs

No. 15: The Housatonic at Stockbridge
 of Three Places in New England, No. 3

Footnote on orchestra parts in small notes - important

p. 32 arpegg. chord in 6-250: {6, 7, 10, 0, 13}
 m. 2, first quartet in 6-32: {6, 8, 10, 11, 13}

p. 34, 2nd brace, arpegg. chord in 7-34

p. 36, bottom brace, arpegg. chord in 6-34: {3, 4, 6, 8, 10, 0}

also end of song, p. 55

Ex. of large set
 and whole tones

p. 50, last chord (and beginning of 51): 8-21: {11, 1, 3, 5}

p. 51, eighth note desc. chords - 5-217: {4, 5, 7, 8, 0} formed
 by minor triad in st. h. and major in left

p. 57, 2nd brace, arpegg. chord in 8-19: {2, 3, 6, 10}

p. 61 - Example of "dissonant counterpoint"

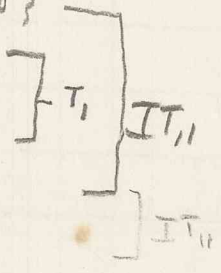
p. 67, last brace, alternating chords
 5-217: {4, 6, 7, 8, 0} [212320]
 5-24: {0, 1, 3, 5, 7} [131221]

p. 71 Paravols - 3rd brace
 6-22: {3, 4, 5, 7, 9, 11}
 {2, 3, 4, 6, 8, 10}
 {1, 2, 3, 5, 7, 9}
 ? 6-33: {1, 1, 2, 4, 6, 8}
 8-8 {4, 5, 9, 10}

p. 72, last brace, last chord in m. 1

A 6-33: {1, 3, 4, 6, 8, 10}
 B 5-30: {2, 3, 6, 8, 10}
 C 5-31: {7, 8, 10, 1, 4}
 D 5-30: {3, 4, 7, 9, 11}
 E 6-33: {1, 3, 5, 7, 8, 10}
 top of p. 73 F 6-33: {1, 3, 4, 6, 8, 10}?

Ex. of
 atonal
 transformation



114 songs

p. 24 No. 31

Walt Whitman

see last cloud in 110.33, p. 77

(2)

6-33: {3, 5, 6, 8, 10, 0}

(F minor triad + D# minor triad)

with C# on beat 2 becomes 7-35: {2, 4, 7, 9, 11}

2nd cloud 5-10: {1, 2, 4, 5, 7}

m. 2 6-219: {11, 0, 2, 3, 6, 7} (C minor + B minor triad)

7-16: {6, 7, 8, 9, 11, 0, 3}

7-19: {0, 1, 2, 3, 6, 7, 9}

[Vocal line of first phrase in 8-1: {10, 11, 0, 1, 2, 3, 4, 5}]

6-30: {2, 4, 5, 8, 10, 11}

7-33: {1, 3, 5, 6, 7, 9, 11}

7-8: {9, 1, 3}

7-33: {1, 3, 4, 5, 7, 9, 11}

m. 3-7: all 5ths ("diatonic")

m. 8 5-10: {1, 2, 4, 5, 7} repeats m. 2, second cloud

4-17: {8, 11, 0, 3}

NB, Nat
transposition
of 4-17:

~~{6, 9, 10, 11}~~

~~{4, 7, 8, 11}~~

~~{3, 6, 7, 10}~~

4-22: {6, 9, 11, 13}

4-22: {4, 7, 9, 11}

4-22: {3, 6, 8, 10}

T₁₀

T₁₁

m. 9

4-14: {2, 6, 7, 9}

4-22: {1, 4, 6, 8}

4-22: {11, 2, 4, 6} T₁₀

5-27: {10, 11, 2, 5, 6}

4-14: {9, 1, 2, 4}

4-22: {8, 11, 1, 3}

4-22: {6, 9, 11, 13} T₁₀

4-22: {5, 8, 10, 0} T₁₁

4-14: {4, 8, 9, 11}

4-22: {3, 6, 8, 10}

"minds"

Vocal line
is 6-5:
{7, 8, 9, 10, 1, 2}

114 songs

p. 76 - No. 32 A^b maj.

p. 77 - No. 33 E maj.

Last chord is 6-33: {4, 6, 8, 10, 11, 13}

p. 80 - Last chord of "Angnet" is 6-33: {4, 6, 8, 10, 11, 13}

p. 81 - September

7-33 in accomp. in m. 1

m. 5 7-35: (1, 3, 5, 8, 10)

p. 85 - No. 38 Amiqw

→ p. 86 - No. 39 - A/turghaw - no bar lines throughout (1919)

second - ? first chord is 8-9: {5, 6, 11, 0} cf. Schenker

Complement relation! [second chord is 7-28: {5, 7, 10, 11, 1} {0, 2, 3, 4, 6, 8, 9}
third chord is 5-28: {11, 1, 2, 5, 7}
with Bass E^b is 6-21: {11, 1, 2, 3, 5, 7}

bass C# - 7-218: {11, 0, 1, 2, 4, 7, 8}

with soprano A# in 8-12: {3, 5, 6, 9}

bass E^b 6-212: {8, 9, 10, 10, 2, 3} 5-6-24 1/2 final chord

Opening melodic figure is 4-229: {5, 6, 8, 0} entire set is 5-13

Bass C#, E^b 4-21: {11, 1, 3, 5}

bass E^b 6-35: {0, 2, 4, 6, 8, 10}

with F# and B# - 8-25: {1, 3, 7, 9}

bass C# 7-33: {10, 11, 0, 2, 4, 6, 8}

2nd braces

bass E 6-35: {0, 2, 4, 6, 8, 10}

with B# 7-33: {10, 11, 0, 2, 4, 6, 8}

bass C 7-33: {10, 11, 0, 2, 4, 6, 8}

bass E 6-35: {0, 2, 4, 6, 8, 10}

with A & B - 8-21: {1, 3, 5, 7}

bass E ~~6-29: {8, 11, 12, 4, 5}~~ 7-16: {11, 0, 1, 2, 4, 5, 8}

bass D 4-22: {7, 9, 11, 2}

bass B 6-33: {2, 4, 5, 7, 9, 11}

Afterglow (p. 86), cont'd.

(5)

(2nd brace)

base Eb 6-33: {0, 2, 3, 5, 7, 9} T₁₀ max interval.

base G 4-24: {1, 1, 1, 3, 7} whole-tone

base Eb 6-33: {3, 5, 7, 9, 10, 0}

base Eb 7-24: {3, 5, 7, 9, 11, 0}

3rd brace

base Eb 6-34: {3, 5, 7, 9, 11, 0}

base F# 3-11: {1, 2, 6}

base F# 6-219: {1, 0, 2, 3, 6, 7}

base Eb 5-34: {1, 4, 6, 8, 10}

base C# 4-12: {7, 10, 11, 1}

base C# 4-25: {4, 6, 10, 0}

base Bb 5-30: {1, 0, 3, 5, 7}

final chord - 4th brace 5-19: {10, 11, 2, 4, 5} T₂

4th brace base Eb 5-25: {9, 9, 10, 0, 3}

5-26: {8, 10, 0, 1, 4}

4-28: {2, 5, 8, 11}

final chord 6-34: {0, 1, 3, 5, 7, 9}

3rd brace, cont'd.

base F# 4-26: {10, 1, 3, 6}

base C 3-11: {0, 4, 7}

base F 6-33: {2, 4, 5, 7, 9, 11}

base F 3-8: {3, 5, 9}

base C 4-14: {1, 1, 2, 6}

7-19: {5, 4, 6, 7, 10, 11, 0, 1}

extended

8-21: {5, 4, 6, 8, 10}

p. 87 The Innards

final chord

p. 89 Serenity

each bar at opening is 7-30: {4, 5, 7, 9, 10, 0, 1}